
Shifting of The 'Cultural Identity' Theme in The Film Adaptation “Hujan Bulan Juni”

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ABSTRACT

This study aims to investigate the shifts that appear in two texts, films, and novels. The two texts are the Film *Hujan Bulan Juni* which is a movie adaptation from the novel of the same title written by Sapardi Djoko Damono. This study begins by comparing the differences and similarities between the two texts. This analysis focuses on the narrative aspects of novels and films as part of literature. As part of the study of film literature that focuses on the issue of adaptation from one medium to another, this research examines the confluence and differences of two media forms - textual and visual. The selection of narrative elements used by the film director to be transferred and which other visual methods and formats are used will also be examined. The results of the study indicate that there is a significant difference between the source text (novel) and the transfer of the film. These differences are related to the narrative structure, the role, and perspective of the narrator, and ideological understanding related to the theme of cultural identity.

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I. INTRODUCTION

A novel text that contains a message, a moral message, is expressive and contains many life lessons, often stirring the reader's feelings. The reader becomes lost and even imagines being a character to be able to feel the adventures of life like in a novel. The reading experience felt by the reader makes the novel popular and even enter the best seller category. This reality can be present based on the background, education, and socio-cultural circumstances of the reader. The variety of interpretations of a text then emerges. Activities of interpretation and understanding of a text like this will result in the presence of other texts in new media/vehicles, resulting in the transformation of the existing text. Therefore, one source text can produce other texts with various means.

Wahana can be interpreted as a vehicle, so the transfer of a vehicle can be interpreted as moving from one vehicle to another (Damono, 2012). This shift from one vehicle to another causes differences and even shifts related to the content of the story. This shift is caused by differences in the interests of the storyteller. The difference in the vehicle causes a change in the ideology of each text.

The term transfer of *alih wahana* (transfer of vehicle) was popularized by Sapardi Djoko Damono which refers to the change from one art to another. In the world of literature, the transfer of vehicles applies the technique of comparing two or more literary works. In literary studies, the transfer of vehicles is very useful to realize that a literary work can move from one form to another. The concept of transfer of vehicle is also known as adaptation. According to Damono (2012), there are two important concepts in vehicle transfer. First, a vehicle is a medium used to

express an idea. Second, the vehicle is a tool to transfer ideas, ideas, mandates, feelings, or atmosphere from one place to another.

Adaptation has become a commodity in the film industry which is marked by the emergence of various forms of adaptation from novels to films. Producers are competing to raise novels that are considered bestsellers into films that are expected to become box office films. Apart from presenting novels that are believed to have interesting stories, Box Office films always follow the tastes of the film-going community.

Space and time greatly influence how readers construct mental images of what they read, both in films and novels. Research into film and novel narratives has expanded to date. Many theorists describe film and literary narratives in different ways, but there is a common assumption among theorists that although the two media operate in different ways and produce different types of artistic effects, they are both forms of narrative. Film theorists, such as Gérard Genette (1990) and David Bordwell (2008) developed the concept of space and time in a film narrative. Thus, the issue of narrative space and time is no exception in the analysis of film narratives. The theorist Jakob Lothe (2000) emphasizes that film complicates and changes the stable space of the image by moving it, adding sound, and by introducing a series of images and combinations of events (Lothe, 2000: 26).

In the context of this research, the two texts that will be used are the novel *Hujan Bulan Juni* and the film with the same title. Both texts use the same source, namely the *Hujan Bulan Juni* in the form of a poem, written by Sapardi Djoko Damono in 1989. In 2015, the *Hujan Bulan Juni* in the form of a novel was published by Gramedia, which has been widely discussed in the literary world, especially in terms of adaptation. Then, in 2017, this novel was adapted into a wide-screen film by directors Reni Nurcahyo and Hestu Saputra.

There are several studies on *June Rain* by Sapardi Djoko Damono, namely the research entitled *Transformasi Hujan Bulan Juni Karya Sapardi Djoko Damono* (Purnomo dan Kustoro, 2018) and research entitled *Alih Wahana Novel Hujan Bulan Juni Karya Sapardi Djoko Damono ke Film HBJ karya Heni Nurcahyo dan Hestu Saputra: Kajian Ekranisasi* (Ardiansyah, Chanafiah, dan Canrhas, 2020). However, both studies only focus on additions, substitutions, and deletions that occur from poetry to novels and novels to films. My research will fill in the gaps by looking at the shifts that appear in the two texts *Hujan Bulan Juni* by not focusing solely on the structure in the two different mediums. My research also does not only look at the structure of the two texts but also aims to uncover the shift in the theme of identity in the two texts.

Narratology in Adaptation

Classical French narratology experts such as Seymour Chatman (1980) and Gerard Genette (1988) concentrated on the novel as a form of literary narrative. These studies are used as a basis in modern narratology and other narratological theorists to this day. Monika Fludernik (2012) in her most recent book asserts that narrative research has found a new dimension and aroused more interest in literary and cinematic circles. His works have certainly played an important role in encouraging literary and film theorists to take part in deeper and challenging narrative investigations of established theoretical concepts. Thus, in the 21st century, narratology as the study of narratives and their structures is not only alive but even evolving. His works have certainly played an important role in encouraging literary and film theorists to take part in more in-depth and challenging narrative investigations of established theoretical concepts.

Thus, in the 21st century, narratology as the study of narratives and their structures is not only alive but even evolving. Research into film narratives and literature has been extended to this day. Many theorists describe film and literary narrative in different ways, but there is a common assumption among theorists that although the two media operate in different ways and produce different types of artistic effects, they are both forms of narrative.

Movie adaptations omit and change something from the source text to the target text, especially in terms of its narrative units. John Irving, who wrote the screenplay for the film *The*

Cider House Rules based on the novel, has claimed that while you don't have much to lose in the adaptation of the book to the film, moving will always lead to something missing. In adaptation, the story should not be too tied to the novel, but adaptation always aims to take advantage of what can be done in the medium of film" (Irving in Vicaka, 2014).

Thus, according to Irving, the narrative of novels and films may be different in telling stories. This also leads to Seymour Chatman's statement – "what novels can do, the film cannot do" (Chatman, 1980: 117). This makes a difference in the mode of representation in both media, novels, and films. Monika Fulton (2005) emphasizes that the difference in the mode of representation results in two different texts, destroying the hierarchy of the original literary text and the (secondary) film text.

In the cinematic world, a camera can also tell a story. In most classic Hollywood films, as Marilyn Fabe notes, there is an omniscient narrator whose presence is always watching and all-knowing, and a narrator who can choose what information to share with the audience" (Fabe, 2004: 68). The concept of the narrator in cinematics is Genette Chatman's main contribution to the field of film narratology. He defines the narrator in cinema as a non-human agent, namely a combination of various large and complex communication devices (Chatman, 1990: 134).

Since Seymour Chatman (1990) proposed to analyze films with the help of the concept of narratology, film narratology has become a broad method of film analysis as stated by Jacob Lothe (2000). Chatman's main contribution to the field of film narratology was the concept of the cinematic narrator, which he defined as a large and complex set of communication tools (Chatman 1990: 134). This includes auditory channels, i.e., sound and voice as well as visual channels, for example, lighting, mise-en-scene, camera distance, and editing.

David Bordwell in his book on the Art of Film points out that "film narrative is a chain of events in a cause-and-effect relationship that occurs in space and time" (Bordwell, 2004: 75). The filmic space creates a causal relationship, which is a characteristic temporal phenomenon. Bordwell (2004) suggests that a narrative depends not only on causal relationships, time, and space but also on other principles that govern the film, for example, narratives can use parallelism. In this case, the narrative can provide certain cues to the viewer to draw parallels between characters, settings, and other situations or elements. Viewers are invited to compare and contrast the personalities of the characters, the obstacles they face, and their choices. In outline, the differences between novels and films can be seen in the following table;

No	Novel	Film
1	Literary sets are fundamentally different from cinematic sets.	Filmmakers rely on an editing system, which uses cuts and transitions to ensure continuity of the narrative, as it serves to explain the storyline through the choices made by the film director.
2	The narrator consists of an omniscient narrator (omniscient), a first-person narrator (I), and a limited third-person narrator (he).	An off-screen narrator or voice-over narrator is an "invisible voice uttering a narrative statement, whereas an "on-screen narrator" is a narrator who is physically present on the screen (characters). In the cinematic world, a camera can also tell a story.
3	enjoy the literary work alone	Literary work enjoyed together

Cultural Identity

There are two different views on the definition of cultural identity. First, those who define cultural identity as a shared culture, a kind of embodiment of collective memory, which people have with a common history and common ancestral property with a fixed, unchanging, and continuous frame of reference and meaning.

Second, identity is always related to 'being' and 'becoming'. In other words, identity is not only tied to the past but also the future. Identity is not something that already exists, but identity will continue to transform. Identity is far from the meaning of 'permanent' or 'eternal', but rather subject to the 'game' of history, culture, and power constantly. Identity is the name we give to the various ways that we are positioned by and position ourselves in (Hall, 1993, p. 225). Here, Identity is fluid. It is not permanent and continues to evolve. Identity is a 'production', which is never complete, always in process, and always based on within, not outside, and is a representation.

Cultural identity, in this second definition, is a matter of 'being' and 'becoming'. It deals with the future and the past. Nor is it something that already exists, but rather it transcends place, time, history, and culture. Cultural identity comes from a place and has a history. However, like everything historical, identity also undergoes constant transformation. Far from being eternal in the essential past, identity is always subject to the ongoing 'game' of history, culture, and power. Not only is it based on the 'recovery' of the past, which is waiting to be discovered, and when found, will secure our sense of self into eternity, identity is the name we give to the different ways we position ourselves by and place ourselves 'within', as part of a narrative from the past. Cultural identity is an unstable point of identification, identification, or sewing point, which is created, in historical and cultural discourse. Not the essence but the position. Hence, there is always identity politics, position politics, which has no guarantee in the unproblematic transcendental 'law of origin'.

II. METHODS

Robert Stam (2004) argues that "film adaptation can be seen as a kind of multileveled intertext negotiation". In addition, Robert Stam and many other critics argue that the expanded availability of film adaptations should be regarded not as an independent structure, but as a transformation of other textual structures.

Therefore, a qualitative method will be used in this study. Qualitative methods are used to obtain in-depth data, data that contains meaning (Sugiyono, 2014). Data in qualitative methods are described using words instead of numbers. This study examines, describes, and finds forms of intertextual relationships between the novel and the adaptation process of the Hujan Bulan Juni. The data sources for this research are the Hujan Bulan Juni novel by Sapardi Djoko Damono published by PT Gramedia Pustaka Utama, in 2015 and the film Hujan Bulan Juni directed by Heni Nurcahyo Hestu Saputra produced by PT StarVision Plus, in 2017. Data collection in this study was done by reading novels, then watching movies. The classified data was then analyzed using intertextual theory and movie adaptation theory.

The data is obtained by the following steps. First, identify the data obtained in the form of quotes (words, phrases, clauses, or sentences) and expressions that reflect the intrinsic elements in novels and films. Second, classify data based on the type of problem to make it easier to analyze. Quotations (words, phrases, clauses, or sentences) and expressions that reflect the intertextual relationship between the novel and film Hujan Bulan Juni. Finally, parsing the process of adapting the novel into a film to be described and studied then found a form of identity theme shift that occurred in the film text to serve as findings and conclusions in this study.

III. RESULT AND DISCUSSION

The main purpose of this chapter is to explore comparatively the narratives in the film and novel *Hujan Bulan Juni*. The problem of similarities and differences in narrative structure is unavoidably one of the main questions when analyzing the two media. After researching the film adaptation of the *Hujan Bulan Juni* with the novel in the same title by Sapardi Djoko Damono which uses a combination of narratology in the film adaptation and the concept of cultural identity, this research finds several forms of shift, first related to narrative essential elements of the two texts and second, related to the theme associated with cultural identity.

Shifting Themes of Cultural Identity in Novels and Films

Before discussing the results, we must remember the statement of Linda Costanzo (2006) that all filmmakers make omissions from the source text and adjust the features in the film. This also applies to the film adaptation of *June's Rain* which also lacks fidelity in the source text. The first and most significant difference between the novel and the film is the shift in the theme of multiculturalism.

Multiculturalism is a concept that became known in Indonesia in the late 1990s regarding diversity (*Bhinneka Tunggal Ika*, pluralism) that respects diversity. Diversity is a reality and a necessity in Indonesian society and state, an asset for survival. The discourse of multiculturalism as a means to build tolerance for cultural diversity. understanding of multiculturalism is very dependent on the perspective of cultural identity. In the film adaptation of *Hujan Bulan Juni*, there is a shift in the theme of cultural identity related to the multicultural discourse which is omitted from the source of the novel.

In the novel, Multicultural Issues in the novel are voiced by the character Toar who is Pingkan's brother, "We are not Javanese, not Manado anymore," said Toar one day to Sarwono. "You're Javanese, don't know where you come from, Mr. Tonsea. I was born in Makassar, Pingkan is here. Confused. Clear?!. Questioning essentialist identity. At least, Solo people think that the way they talk and act doesn't feel like Solo, even though what is called Solo can never be explained. However, in the film, this discourse shifts. the issue of identity is presented more dramatically. The issue of identity was raised when there was a scene where the Pingkan family in Manado disagreed with Pingkan and Sarwono's relationship because Sarwono is a Solo person and Pingkan should have married a fellow ethnic group.

Another aspect that must be considered in terms of adaptation is the transfer of symbols in films, which Andrew Dudley (2001) suggests as a valid criterion for evaluating film adaptations. Dudley argues that although literary works and films have completely different sets of signs from different systems, they still use similar symbolic codes. His statement allows a comparison of the symbols in the novel and the film. In the novel, everything related to stereotypes and symbols as markers of an essentialist cultural point of view is not discussed. however, in the film, this is depicted in every scene. for example, in the depiction of Manado which is represented through Christian symbolism (crosses, non-halal food, etc.). The Manado culture that is presented is identical to parties, dancing (*apitoria*), dancing, singing, and eating illegally, making Sarwono's character feel uncomfortable and isolated in the Pingkan family. As a Solo person, he was ignored and welcomed by his aunt's family (cultural shock).

In the novel, identity differences are celebrated and considered as positive values as part of the diversity of the multi-ethnic Indonesian society. Meanwhile, in the film, this difference is being questioned. The celebration of diversity in the novel is seen through the representation of the identity positioning of the characters involved in the novel. Positioning Identity is also referred to as how to position identity depending on needs, as in the following quote; "In Solo he became Manado; in Manado, he is called Javanese. Where is Indonesia Raya like Sarwono said? The label is name or blood? (p. 23).

In addition, the novel also shows how the characters reject the essentialist perspective of identity. Reject the essentialist identity with its various stereotypes. I'm confused Mbok, where is my house? It seems Hartini still feels that Solo is not her home, Java can no longer own it completely. I'm Toar and Pingkan's mother, that's how she always answers when asked about her origins (p. 101).

On the other hand, in the film, the essentialist perspective of identity is sharpened in every scene. For example, the issue of Love is opposed because of ethnic differences. Benny and the Manado family tried to separate Sarwono and Pingkan because they were not of the same ethnicity or religion. Sarwono: "We will marry Ben, no matter how much people separate us, we will get married. Pingkan's family also opposes his relationship with Sarwono because of Sarwono's identity who is Javanese and Solo. Kinship relations between fellow Manadonese must be maintained, if something happens to a woman, for example, a divorce, someone will buy it, namely her family. Benny: "Pingkan is not Javanese, he is Manado".

This film also omitted most of the internal narrative parts of the first person, namely the character Sarwono from the source text. Therefore, the readers of this novel benefit more because they better understand the philosophical nature of this story compared to the audience of the film, who cannot understand the reasons for the discourse of identity presented in the film medium.

Although intertextuality is not a term that is easily defined, it is unavoidable in every case of adaptation from novels to films. Intertextuality, designed by Julia Kristeva (1980), basically refers to the definition that "all texts are made of other texts, and they are related to other texts". This also applies in the process of adapting the novel to the film *Rain in June*. There are several intertexts embedded in the film. Intertext which can be found in the film, among others; several poems by Sapardi Djoko Damono, a typical Manadonese fairy tale, and a Japanese legend about Ronin. Poems are used as an expression of Sarwono's love for Pingkan. While fairy tales and legends are used to describe the setting where the main character is located.

IV. SUGGESTION AND CONCLUSION

The differences between the two media, namely the novel *Hujan Bulan Juni* by Sapardi Djoko Damono and the film *Hujan Bulan Juni* by Heni Nurcahyo and Hestu Saputra have resulted in differences in the dialogue between characters. Filmmakers have omitted the most important line of dialogue in the film, where characters are asked to explore their own lives. The adapted film loses the philosophical nature of the source text. As a result, this film only touches on the issue of romance but eliminates the importance of the multicultural theme given in the novel. In the novel, the issue of identity filled with diversity is emphasized, while in the novel, the issue of diversity is a problem in the romance of the main character.

The narrative in the novel also explains identity more flexibly and fluidly, such as how the positioning of identity and the articulation of identity is like for each character. The theme of the novel is diversity by re-articulating what is a flexible identity through characters and events. The comedy element in the novel is also more highlighted than the romance between Pingkan and Sarwono. Meanwhile, the film focuses on highlighting the romantic side of the relationship between Sarwono and Pingkan of different ethnicities. The theme of identity in the film is more about something inherent and always related to the stereotypes attached to certain identities and how cultural shock is experienced by the characters. Therefore, these films and novels share a significant deviation from the source text with a completely different narrative structure, role, and perspective of the narrator and philosophical understanding of the message conveyed. The presence of differences in the adapted work could be a subject for further research which will advance the different readings of the novel and film *Hujan Bulan Juni*.

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