Screening of the Folktale Batu Gantung in the Film Scenario Hati yang Membatu

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Abstract. The creation of the Promise and Decision scenario is the design of a television film scenario which takes its starting point from the folklore of the Legend of Batu Gantung. This design is the result of a reinterpretation of the Legend through a vehicle transfer approach (ecranization) using a hermeunetic approach. The results of this ecranization were realized in a television film scenario with the title My Promise and Decision, designed as a television film scenario format, by making changes to aspects of the folklore structure which were designed in the opposite (deconstructive) way in composing the structure. The placement of these opposing structures ultimately has an impact on significant changes in the characterization aspects, dramatic aspects and also the background aspects of the story. In this way, the design of a television film scenario is more than just an adaptation work but is a complete application of the concept of ecranization (transfer of vehicles) from a literary genre to a film scenario for the needs of cinematic (film) creativity.

Keywords: Batu Gantung, Ecranization, Television Film Scenario, my promise and decision.

1 Introduction

The Batu Gantung tourist attraction is one of the captivating destinations in North Sumatra that draws many visitors. Located in the city of Parapat, this site offers not only the beauty of pristine nature but also an impressive backdrop in the form of the Batu Gantung legend. This legend, passed down through generations, possesses its own allure, piquing the curiosity of tourists visiting the Batu Gantung site.

The Batu Gantung legend tells the story of a woman who transforms into a stone hanging over a cliff. The community believes that the hanging stone was once a woman named Seruni. After grappling with a dilemma between keeping a promise to her lover and obeying her parents' wishes, Seruni decides to enter the rock cliff and becomes the hanging stone. Her choice reflects her despair and serves as a protest against her circumstances. In addition to explaining the origin of Batu Gantung, the legend is also believed to be the origin of the name of the city of Parapat. The city's name is thought to stem from the last words spoken by Seruni: "parapat batu, parapat batu" (Putri, 2017: 17). This phrase is believed to be Seruni's command to the rock cliff to crush her body. Thus, the name Parapat is closely linked to the Batu Gantung legend.

As a piece of fiction, folk stories often lack strong rationality because they appeal more to imagination than to logic. Anthi Max (2020: 20) argues in his book "Sawerigading" that folk tales have a prelogical nature, dominated by emotion rather than logic. Consequently, folk stories tend to present illogical narratives but with strong emotional elements. Unfortunately, the imaginative and emotional power of these legends is waning in an era increasingly dominated by technology, where modern children tend to prefer logical and rational content. Therefore, a reinterpretation of the legend is necessary to preserve its essence while making it relatable to contemporary audiences.

Folklor according to Dundes (in Endraswara, 2009: 27) comes from two vocabularies, namely folk and lore. Folk is defined as a group of population, while lore is a product of folk. Thus, folklore is interpreted as a wealth of traditions, customs, culture, lifestyle, and others from a certain group of people. Folklore is often studied and used as a source of art creation.

Reinterpretation is an effort to produce a new text with different meanings and visions. The new meanings and visions are created to ensure that the legend remains relevant in today's context. The outcome of this reinterpretation process is a television film script that features not only a fresh interpretation but also dramatic conflict, dialectical dialogue, and a well-structured and logical dramatic framework. The next step involves bringing several scenes from the television film "Hati yang Membatu" to life on screen to demonstrate the feasibility of the script for filming.

This new interpretation of the Batu Gantung legend in the script focuses on the complex romantic life of the character Seruni. The choice of a major theme centered on romantic relationships is intended to make the Batu Gantung story feel fresher and more aligned with contemporary sensibilities. It is hoped that this reinterpretation of the Batu Gantung legend will resonate particularly with younger audiences, who are the torchbearers of civilization. Moreover, this reinterpretation process is a vital effort in the revitalization and dissemination of North Sumatran folk tales.

The scriptwriting of the television film based on the Batu Gantung legend centers on the fragments of Seruni's love story and the unilateral matchmaking orchestrated by her father. This approach is taken to maintain the rationality of the narrative from beginning to end. The fragment involving Seruni being crushed by the rock and becoming the hanging stone is deliberately omitted from the plot. This exclusion of a crucial scene from the Batu Gantung legend is not intended to strip the story of its essence but to allow the narrative to continue existing in the audience's imagination. Additionally, the intentionally open-ended conclusion can evoke curiosity without disrupting the audience's logic.

2   Literature Review

The theories applied in this creation include:
A.   Reinterpretation (Text Interpretation)
The process of reinterpretation (re-interpretation) of the Batu Gantung legend is grounded in hermeneutic theory. Hermeneutics involves reinterpreting texts to explore the meanings behind them, originally intended for interpretation but evolving into an effort to seek objective truth—truth that is viewed objectively from a theoretical standpoint (Hadi, 2014: 5).

From this explanation, it is clear that hermeneutics is an effort to interpret texts objectively. This means that the text must be cleansed of irrational elements, even though such elements are a key component of any text. Arif (2008: 179) adds that hermeneutics has been established as a

science, method, and technique for rereading texts. The interpretive method offered by hermeneutics aims to render the text pure by freeing it from social and cultural attachments. The goal of this hermeneutic interpretation is to produce new meanings, necessitating a focus and perspective that are different from the original.

B. Ekranisasi

Legends are a form of folklore passed down through generations within a community. Although often believed by local people to be true, legends tend to have weak rationality, causing the stories and characters within them to be viewed as fictional and existing only in the imagination. Nevertheless, legends always convey messages that embody noble values worth passing on to future generations. However, stories with weak rational foundations can be difficult to accept in the modern era, where people tend to favor and trust what is logical. Therefore, new mediums are needed to communicate the underlying noble messages in legends so they can be preserved for today's generation, one of which is through performance. Theater communication offers a more intense and direct relationship and attempts to present different perspectives on the stories while ultimately conveying the same messages found in the legends. Thus, the transition from legend to television film is expected to provide a broader aesthetic experience.

Damono (Damono, 2018: 105) explains that any type of art can be made into a film, such as singing, dancing, painting, drama, and others. Folklore as one of the community's cultural products can also be adapted into films. Damono also explained that the change of one type of art to another has been happening for a long time, even since the time of the ancestors, such as the Mahabharata story from India which was adapted to Indonesia. These adaptations are made with certain changes in order to adjust the conditions of society.

According to Pratista (Pratista, 2017), film is an audio-visual work of art. A film consists of two main elements, namely narrative elements and cinematic elements. The narrative element is the narrative of the film, namely theme, story, plot, characterisation, setting, and so on. Cinematic elements consist of mise-en-scene, cinematography, editing, and sound. These two elements are inseparable and interconnected with each other in a film.

Medium transfer refers to the transformation from one form of art to another. This process includes translation, adaptation, and relocation. A medium serves as a vehicle; therefore, medium transfer is the process of shifting from one type of 'vehicle' to another. As a 'vehicle,' a work of art serves as a tool to convey something from one place to another (Damono, 2018: 9). The theory of medium transfer is used as a foundation for the creative process in the creation of the television film script "Hati yang Membatu."

The design of the script "Hati yang Membatu" represents a medium transfer of the Batu Gantung legend. Medium transfer itself is a term coined by the writer Sapardi Joko Damono as a synonym for 'screening' (ekranisasi). Ekranisasi derives from the French word "écran," meaning 'screen.' Literary critic Pamusuk Erneste (1991: 60) defines ekranisasi as the transfer from literary works (such as novels) to the big screen (film). Pamusuk Eneste in his book entitled Novel and Film (1991) explains that the process of ekranisation consists of three major aspects, namely shrinkage, addition, and varied changes. These three aspects are things that must occur, because the change in art form from legend to film requires differences. These differences are present because the mediums of legend and film are very different; legends are told orally and in writing, films are made and shown on screen. In this context, Sapardi Joko Damono (2005: 109) notes that the process of ekranisasi not only transcends styles and genres in literature but also penetrates the text itself. That is why he refers to this process as 'medium transfer.'

Furthermore, medium transfer is also performed by writers and artists as a reflection of contemporary issues and as an accommodation to cultural phenomena deemed contextual. This reflection involves additions or changes to various narratives and contents of literary works that need to be critiqued and rationalized (Damono, 2005: 106).

The reinterpretation (hermeneutic) of the Batu Gantung legend serves as the initial process of medium transfer in the realization of the television film script "Hati yang Membatu." This reinterpretation will refer to the application of hermeneutic theory. Etymologically, the term hermeneutics comes from the Ancient Greek "ta hermeneutika," the plural form of "to hermeneutikon," which means 'things relating to understanding and interpreting a message' (Arif, 2008: 178). Both terms derive from "Hermes," the Greek god said to be sent by Zeus to deliver messages and news to humans. Ultimately, hermeneutics has been established as a science or method and technique for understanding texts since the 18th century (Arif, 2008: 179).

In its development, texts from a hermeneutic perspective must be treated as 'equal.' Words and sentences in a text must undergo desacralization, freeing them from any 'grand' impressions (even if it is a religious text). This theory will not be entirely referred to as a means of discovering a method but will serve as a 'guide' in finding a new interpretation of the Batu Gantung legend, which will then be transformed into a television film script titled "Hati yang Membatu."

3 Methodology

3.1 Critical Study on the Urgency of Ekranisasi (Screen Adaptation) of the Legend of Batu Gantung

The analysis of the story conducted on the Legend of Batu Gantung yields critiques that become the main material for the television film script "Heart of Stone." The critical conclusions derived from this legend are then expressed by the scriptwriter as a reflection of the urgency to adapt the Legend of Batu Gantung.

3.2 Data Collection for Imaginative Enrichment and Comparative Interpretation

Data collection is carried out through the reinterpretation of the creation sources and supported by various literatures that reinforce the reinterpretation. The data from this interpretation is then compared to create innovative stimuli in crafting the television film script "Heart of Stone" as an ekranisasi of the Legend of Batu Gantung.

3.3 Formulating the Premise (Logline)

The premise is a statement that serves as the main idea in story development. This premise becomes the starting point for formulating the logline, a phrase that encapsulates the essence of the story. As a summary, the logline is a "condensation" of the synopsis. Generally, the logline

must depict the beginning and end of the story arc and provide clarity on the main character's position throughout the narrative.

3.4 Establishing Character Environment and Events

Establishing the character environment involves defining the character's identity based on their background and historical context, which shapes their personality. In this regard, the creator will find ways to present paradoxes that resist the mainstream portrayal of characters in the Legend of Batu Gantung when adapting this story into the television script "Heart of Stone."

3.5 Realizing Character Growth

The stage of character growth marks the beginning of dialogue writing, which is divided into scenes and events. The writing is structured through 'beats' (groups of dialogue lines) created based on the 'spine' or motives of the characters as they navigate conflicts or events. These 'beats' are arranged according to a dramatic structure typical of conventional plays, including problem introduction (exposition), complication of the problem, climax, resolution, and conclusion. This dramatic structure increases tension by reflecting emotional dynamics and character development that must be measured for intensity and impact on the story's progression.

3.6 Creating the Treatment (Framework) for the Script

The treatment for the script refers to the reinterpretation intended to be realized in the film "Heart of Stone." The treatment will be structured into three sequences (acts), encompassing a total of 42 scenes.

4 Result and Discussion

The Batu Gantung folktale tells the story of a woman who transforms into a stone hanging over a cliff. The community believes that this hanging stone was once a woman named Seruni. Faced with the dilemma of keeping a promise to her lover or obeying her parents' wishes, Seruni decides to enter the rock and become the hanging stone. This choice reflects her despair and serves as a protest against her circumstances. The legend is then reinterpreted within the same narrative framework but with more realistic events.

The reinterpretation of the Batu Gantung story into the script titled "Hati yang Membatu" emphasizes Seruni's critique of her parents' materialistic matchmaking and her lover's inability to maintain their love due to feeling inadequate compared to the efforts of Seruni's parents. Seruni's strong opposition and criticism toward both her parents and her lover are prominent in the script of the television film "Hati yang Membatu." As the central character, Seruni plays a significant role in conveying these critiques.

The reinterpretation process of the Batu Gantung legend is grounded in hermeneutic theory. Hermeneutics involves reinterpreting a text to uncover the meanings behind it, evolving from merely understanding the text to seeking objective truth as perceived from a theoretical perspective (Hadi, 2014: 5). This is applied in writing the script for "Hati yang Membatu," where Seruni's dilemma is reinterpreted with sharper, more critical insights. The conflict in the folktale is seen as Seruni's rebellion and despair against the cowardice and mindset of her parents and her lover. For her, life is a struggle that must be faced with courage.

This reinterpretation process continues with ekranisasi, resulting in the creation of the television film script "Hati yang Membatu." Ekranisasi comes from the French word "écran," meaning 'screen.' Literary critic Pamusuk Erneste (1991: 60) defines ekranisasi as the transfer of a literary work (such as a novel) to the screen (film). In this context, Sapardi Joko Damono (2005: 109) suggests that the process of ekranisasi transcends not only styles and genres in literature but also penetrates the text itself, which is why he refers to it as 'medium transfer.'

Moreover, medium transfer is performed by writers and artists as a reflection of contemporary issues and an accommodation of cultural phenomena deemed contextual. This reflection involves adding or changing various narratives and contents of literary works that require critique and rationalization (Damono, 2005: 106). The following outlines the stages involved in the ekranisasi of the Batu Gantung folktale into the television film script "Hati yang Membatu.

4.1 Critical Study on the Urgency of Ekranisasi (Screen Adaptation) of the Legend of Batu Gantung

The analysis of the story "Legend of Batu Gantung" has generated critiques that serve as the primary material for the television film script "Heart of Stone." The critical conclusions derived from this legend are expressed by the scriptwriter as a reflection of the urgency to adapt the "Legend of Batu Gantung."

The reinterpretation of the Batu Gantung folk tale into the script titled "Heart of Stone" highlights the main character Seruni's critique of the arranged marriage imposed by her parents based on material wealth and her lover's inability to sustain their love, feeling inadequate compared to what Seruni's parents strive for their daughter. Seruni's strong opposition and critique toward both her parents and her lover are prominently voiced throughout the script.

Seruni's character takes center stage, delivering many of the critiques within the narrative. This is highly relevant to contemporary issues, making the ekranisasi important for this story. In addition to conveying the essence of the "Legend of Batu Gantung," the adaptation aims to present the story in a way that appeals to younger audiences, who have a keen interest in films. In transforming this story into a script, the writer also aims to make the events more realistic.

4.2 Data Collection for Imaginative Enrichment and Comparative Interpretation

Data collection is conducted through the reinterpretation of the sources of creation, supported by various literatures that reinforce this reinterpretation. The folk tale "Legend of Batu Gantung" holds profound meanings about difficult choices. The support of those around us is essential for mutual understanding, preventing feelings of despair in decision-making. In the folk tale, the stone is understood by the scriptwriter as a representation of the heart—a heart

that has hardened due to facing choices that cannot be made, not only because of the circumstances but also due to the lack of support from those around her in accepting her mindset. This is what causes Seruni's heart to become stone-like.The data from this interpretation is then compared to create innovative stimuli in crafting the television film script "Heart of Stone" as an ekranisasi of the "Legend of Batu Gantung."

4.3 Formulating the Premise (Logline)

The premise is a statement that serves as the main idea in story development. This premise becomes the starting point for formulating the logline, which is a phrase that encapsulates the essence of the story. As a summary, the logline acts as a "condensation" of the synopsis. Generally, the logline should depict the beginning and end of the story arc and clarify the main character's role throughout the narrative.

The premise of this script is that Seruni, a brave girl, holds her own views about determining the course of her life. She is unafraid to make the choices she desires, firmly believing in the importance of courage and struggle in her life, rather than simply seeking practical steps to escape an economically constrained existence.

4.4 Establishing Character Environment and Events

Establishing the character environment involves defining the character's identity based on their background and historical context, which shapes their personality. In this regard, the creator will explore ways to reveal paradoxes that resist the mainstream portrayal of characters in the "Legend of Batu Gantung" when adapting this story into the television script "Heart of Stone."

A. Seruni

In the folk tale "Batu Gantung," the character Seruni is portrayed as a beautiful, kind-hearted girl who always obeys her parents. Additionally, she is a loyal young woman. In the television film script "Heart of Stone," this is interpreted paradoxically. Seruni's departure from her parents and lover is not merely a dilemma between the two but stems from her disappointment with their cowardly mindset and character in understanding the struggles of life.

Seruni is depicted as a beautiful girl with strong principles and bravery. Her harsh critiques in this script establish her as a kind-hearted girl who does not simply follow the mainstream.

B. Ayah

Seruni's father in the "Legend of Batu Gantung" is portrayed as a father who wishes to arrange his daughter's marriage with a financially stable relative. He embodies the desire to provide the best for his daughter and protect her from poverty. In the television film script "Heart of Stone," the father is depicted as a representation of male dominance in a patrilineal culture. He becomes a figure whose commands must be followed without question.

C. Ibu

Seruni's mother in the "Legend of Batu Gantung" is portrayed as a typical mother figure who is gentle, humble, and loving toward her child. In the television film script "Heart of Stone," the mother is depicted as a woman who submits to her husband and always supports him. This

is evident in the dialogues where she continually reinforces her husband's commands regarding Seruni.

D. Bonar
Bonar in the "Legend of Batu Gantung" is depicted as a handsome and chivalrous man who is obedient and respectful to his parents. In the television film script "Heart of Stone," Bonar's demeanor is interpreted more as a manifestation of cowardice, as he willingly steps back from fighting for his love, feeling inadequate or unable to match the status of the man chosen by Seruni's parents.

4.5   Realizing Character Growth

The stage of character growth marks the beginning of dialogue writing, which is divided into scenes and events. The writing is structured through "beats" (groups of dialogue lines) created based on the "spine" or motives of the characters as they navigate conflicts or events. These parts within the beats are arranged according to the dramatic structure typical of conventional plays, which includes problem introduction (exposition), complication of the problem, climax, resolution, and conclusion. This dramatic structure builds tension by reflecting the emotional dynamics and character development that must be measured for their intensity and impact on the story's progression.

The events in the television film script "Heart of Stone" are organized around the character development that continuously escalates, culminating in a dramatic climax at the end of the story. The father and Seruni emerge as the dominant characters in this script. Seruni serves as the key figure, consistently heightening the tension in the narrative through her sharp critiques.

4.6   Creating the Treatment (Framework) for the Script

The treatment for the script refers to the reinterpretation intended to be realized in the film "Heart of Stone." The treatment will be structured into three sequences (acts), summarizing a total of 42 scenes. This treatment will be written and developed into a script to ensure that the story flows cohesively from beginning to end, maintaining clear causality throughout.

Once the treatment is completed, the scriptwriting process will begin, building upon the treatment that has been created. This approach will ensure that the narrative is well-organized and that the character arcs and themes are effectively conveyed.

4.7   Realization of Several Scenes in the Script

Once the television film script "Heart of Stone" is completed, the creator conducts quality and feasibility testing of the script by producing several scenes from the script. Like a full film production, this process begins with casting, rehearsals, and pre-production preparations. The focus of this production process is primarily on the quality of the acting, ensuring that the essence of the story is effectively conveyed.

Fig. 1. Shooting Scene

5   Conclusion

The film script "Heart of Stone" is a reinterpretation of the folk tale "Legend of Batu Gantung," which has been adapted into a television film script. This script follows a storyline that is almost identical to the folk tale, but the events depicted have been made more realistic to resonate with contemporary life. Additionally, the script emphasizes the character Seruni's critique of her parents and her lover regarding their mindset in navigating life. The title "Heart of Stone" symbolizes how Seruni's heart has hardened against her views on a life full of struggles, viewing those who seek instant comfort as cowardly. Each critique expressed by Seruni, the central character, is crafted into poetic dialogues that carry deep meaning.

The reinterpretation process employs hermeneutic theory, which involves reinterpreting to uncover the meanings behind the text, initially aimed at interpretation, and later shifting to an effort to seek objective truth. After this reinterpretation, data is collected for imaginative enrichment and comparative interpretation, followed by the ekranisasi (screen adaptation) to realize the television film script "Heart of Stone." The script has undergone visual testing by bringing several scenes to life.

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