



## INTISARI

Penelitian ini membahas tentang perubahan struktur naratif dari novel *Madangeul Naon Amtak* karya Hwang Sunmi (2000) menjadi film animasi karya Oh Seung-yoon (2011) dengan judul sama. Novel dan film *Madangeul Naon Amtak* mengisahkan kehidupan seekor ayam petelur dan anak bebeknya di alam liar. Tujuan dari penelitian ini adalah untuk mendeskripsikan perubahan struktur cerita yang ada pada novel *Madangeul Naon Amtak* dan struktur cerita yang ada pada film *Madangeul Naon Amtak*. Perubahan struktur tersebut digunakan untuk menunjukkan adanya pengurangan, penambahan dan perubahan variasi yang terjadi pada tokoh, alur dan latar dari novel ke film.

Penelitian ini menggunakan dua pendekatan, yaitu struktural menurut Stanton (1965) dan ekranisasi menurut Eneste (1991). Data yang digunakan dalam penelitian ini adalah kutipan cerita novel dan dialog dalam novel serta dialog dan adegan dalam film *Madangeul Naon Amtak*. Analisis data menggunakan metode deskriptif dengan mendeskripsikan perubahan struktur dan mengelompokkannya sesuai perubahan yang diakibatkan proses ekranisasi berupa pengurangan, penambahan dan perubahan variasi.

Hasil analisis menunjukkan bahwa struktur film *Madangeul Naon Amtak* berbeda dengan novel *Madangeul Naon Amtak*. Perbedaan tersebut disebabkan oleh perubahan pada proses ekranisasi untuk mengurangi, menambah dan mengubah variasi struktur terkait tokoh dan penokohan, alur, dan latar. Pengurangan terlihat pada pengurangan jumlah tokoh, seperti kawan bebek ternak berkurang menjadi empat ekor bebek yang bernama Do, Mi, Sol, dan Do~. Tokoh istri peternak juga dihilangkan. Pengurangan alur, seperti penyusutan tahap pengenalan tokoh Ipsak. Pengurangan latar, seperti ladang, pekarangan, kandang, dan waduk. Penambahan terlihat pada penambahan tokoh, seperti Dalsu, Jjaek, kelelawar, burung hantu, Ppalganmori, dan penghuni rawa. Penambahan alur, seperti penambahan adegan awal perjumpaan Ipsak dengan Dalsu. Tidak ditemukan penambahan latar. Perubahan bervariasi terlihat pada perubahan dalam bentuk tokoh, seperti perubahan penggambaran tokoh dan perubahan nama tokoh. Perubahan variasi alur, seperti perubahan cerita bagaimana Ipsak menemukan telur bebek. Perubahan variasi latar, seperti perubahan latar waduk menjadi rawa.

**Kata kunci:** novel fabel, film, adaptasi, struktural, ekranisasi, *Madangeul Naon Amtak*



## ABSTRACT

This research discusses the narrative structure changes of *Madangeul Naon Amtak* Hwang Sunmi's novel (2000) became an animated film by Oh Seung-yoon (2011) of the same name. The novel and film *Madangeul Naon Amtak* tell the story of a laying hen and ducklings in the wild. This study aims to describe the change in the structure of the story in the novel *Madangeul Naon Amtak* and the structure of the story in the film *Madangeul Naon Amtak*. This structural change is used to show the shrinking, adding, and changing variations that occur in characters, plot, and setting from novel to film.

This study uses two approaches, namely structural according to Stanton (1965) and ecranisation according to Eneste (1991). The data used in this study are excerpts from novel stories and dialogues in novels as well as dialogues and scenes in the film *Madangeul Naon Amtak*. The data analysis uses the descriptive method by describing changes in structure and grouping them according to changes caused by the expansion process in the form of shrinking, adding, and changing variations.

The results of the analysis show that the structure of the film is *Madangeul Naon Amtak* is different from the novel *Madangeul Naon Amtak*. These differences are caused by changes in the ecranisation process to reduce, add, and change variations in structures related to characters and characterizations, plot, and setting. The shrinkage is seen in the reduction in the number of characters, such as the herd of ducks is reduced to four ducks named *Do*, *Mi*, *Sol*, and *Do ~*. Breeders' wives are also removed. The plot reducing, such as the reduction in the introduction of characters Ipssak's. Contraction of settings, such as fields, yards, stables, and reservoirs. Additions are seen in the addition of characters, such as *Dalsu*, *Jjaek*, bats, owls, *Ppalganmori*, and the swamp inhabitants. Additions to the plot, such as the addition of the initial scene of Ipssak's encounter with *Dalsu*. No additional backgrounds were found. Various changes are seen in the changing of the characters, such as changes in the depiction of characters and changes in character names. Changes in plot variations are seen, for instance, in the story of how Ipssak found duck eggs. Changes in background variations are seen, for instance, in the changing of the background from a reservoir into a swamp.

**Keyword:** novel, film, adaptation, structural, ecranisation, *Madangeul Naon Amtak*