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The Struggle Of Meaning In Remediation: Buangtonjam In Illustration And Picture-Story

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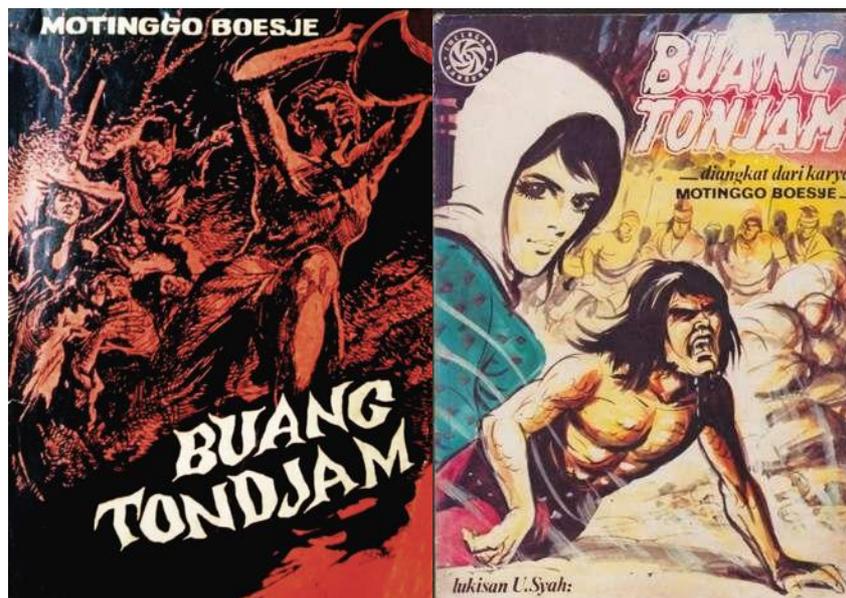
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Abstract

In this survey, examination on the remediation of the written text in the novel *Buang Tondjam* by Motinggo Boesje to the illustrations by Delsy Sjamsumar and the picture-story by U. Syahbudin, reveal the uses of strategies like hypermediacy and immediacy as a struggle to deliver the meaning. It so happens the meaning is constructed by the contemporary discourse on politics and culture in 1963 and 1978 which makes the Buang Tonjam legend of South Lampung as a representation of an identity politics from an ideology which accepts any condition as the consequences of the choice. The meaning is not in the story, which demands the supporters to sacrifice in the struggle; not on what the identity is, but on the struggle itself.

Keywords: Remediation, representation, construction.



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The covers of the novel and the picture-story

Background.

1. The Fate of Meaning in Remediation:

The discourse of remediation is about the hybrid process in the transformation of meaning, between mediums in the contemporary world these days. The phenomena of the medium itself noted that Enthusiasts often assume that digital media must break radically with the aesthetic and cultural traditions of their predecessors.

However, new media and new genres are best understood by examining the ways in which they refashion or 'remediate' older forms. Computer graphics, virtual reality, and the World Wide Web define themselves by borrowing from and remediating television, film, photography and painting, as well as print (Bolter, 2000: 2).

Virtual reality remediates film as well as perspective painting; digital photography remediates the analogue photograph; the World Wide Web refashions almost every previous visual and textual medium. Furthermore, older mediation an remediation newerones. For example television is making such extensive use of computer graphics that TV screens often look like pages of the web" (ibid., 2). There were no word about the fate of meaning so far, while the problems of meaning already as old as—at least—Marshal McLuhan's postulate: the medium is the message, where the content or information, has far less impact then the medium itself (Gordon in McLuhan, 2003: 14-5).

Even this survey is not about the new media and new genre, the remediation from prose to illustrations and picture-story that will be surveyed, regarded by the surveyor that has the same possibilities to reveal the cases in remediation, as the comparison of three unique languages in the print media here: (1) written text in the novel *Buang Tonjamas* a remediation from oral literature; (2) illustrations in the novel *Buang Tonjamas* the remediation from the written text; (3) the picture-story *Buang Tonjamas* the remediation from the written text.

As the surveyor can't hear, met, or find the oral source, the short survey will be a comparison of the written text with the illustrations and the picture-story, not to judge the quality of the results of the remediation, but to find the problems of the remediation itself. The opportunity to work on the artefacts of the media culture in the country, which is always overlooked and in a way underestimated as scientific discourse, not only can achieved a finding with socio-historical context, but also gives some light to understand some parts from the roots of remediation phenomena of today.

2. Media Specifics or Cultural Construct: The Case

There are differences of the results after the remediation process of illustrations and picture-story from the written text, which make this survey can examine if the differences caused by (1) the specifics of the media, which are illustration and picture-story; or (2) by the cultural

factors that construct the different meaning, from the written text or from each of the illustrations and the picture-story.

3. Representation and Remediation: Concepts

The concept of representation explained here as the tools to examine the transformation of meaning from written text to illustration and picture-story; while the concept of remediation needed to read the languages of the media itself.

a. Representation in Culture: Constructions

Representation is the production of meaning through languages (included visual language—sga). In representation, the constructionists approach use signs, organized into languages of different kinds, to communicate meaningfully with others. Languages can use signs to symbolize, stand for or reference objects, people and events in the so-called ‘real’ world. But they can also reference imaginary things and fantasy world or abstract ideas which are not in any obvious sense part of our material world.

There is no simple relationship of reflection, imitation, or one-to-one correspondence between language and the real world. The world is not accurately or otherwise reflected in the mirror of language, in and through various representational systems which, for convenience, were call ‘languages’. Meaning is produced by the practice, the ‘work’, of representation. It is constructed through signifying—i.e. meaning-producing-practices.

How does this take place? In fact, it depends on two different but related systems of representation. First, the concept which are formed in the mind function as a system of mental representation which classifies and organizes the world into meaningful categories. If we have a concept for something, we can say we know its ‘meaning’. But we cannot communicate this meaning without a second system of representation, a language. Language consists of signs organized into various relationships. But signs can only convey meaning if we possess codes which allow us to translate our concepts into language—and vice versa.

These codes are crucial for meaning and representation. They do not exist in nature but are the result of social conventions. They are a crucial part of our culture—our shared ‘maps of meaning’—which we learn and unconsciously internalize as we become members of our culture. This constructionist approach to language thus introduces the symbolic domain of life, where words and things function as signs, into the very heart of social life itself (Hall in Hall, 1997: 28-9).

b. Remediation: Strategy and Artifacts.

Two representational strategies: The first, which is ‘transparent immediacy’, attempts to erase or conceal the process of remediation by making the medium invisible. The second strategy, which is ‘hypermediacy’, calls attention to the process of remediation by acknowledging or highlighting the medium itself (Bolter, op.cit., 68).

The consumption of media artifacts: The two representational strategies of immediacy and hypermediacy can help us understand not only the aesthetics of new media, but also their cultural uses and patterns of consumption. Indeed, we can see that the aesthetic or formal meaning and the patterns of consumption are inseparably linked. The economic aspects of remediation have already been acknowledged and explored by cultural theorists. Each media form has to find its economic place by replacing or supplementing what is already available, and popular acceptance and therefore economic success can only come by

convincing consumers that the new for improveson the experience of older ones. Thus, new media forms circulate based on claims of remediation (ibid., 68-9).

- c. Three Medium: The Research Materials
- a. The novel *Buang Tonjam: The Legend of South Lampung*, written by Motinggo Boesje, published by BP Aryaguna, Djakarta, 1963, 102 pages, size 11,5 x 16,5 cm.
 - b. Illustrations by DelsySjamsumar in the novel, created in 1962, 6 pieces.
 - c. The picture-story “BuangTonjam”, created by U. Syahbudin as an adaptation from the novel by MotinggoBoesye, published by YayasanKarya Bhakti, Bandung, 1978, 91 pages, size 17,5 x 25,5 cm. One from a collection of 4 picture-stories in 201 pages by U. Syah that also titled *BuangTonjam*.

Method:

The steps of the investigation in the survey are (1) to write the story of *BuangTonjam* based on the novel by MotinggoBoesje. As the case is only part about the structure, it doesn't have to be really faithful on the details, as long as still stick to the plot; (2) compare parts that were illustrated by DelsySjamsumar, investigate the process of remediationwith the instrument from the concepts; (3) the same practice applied on the comparison with the picture-story; (4) evaluate the findings of the investigations; (5) conclude a general finding.

Finding

1. The Story of *BuangTonjamin* Twelve Chapters.

The narrator, who will tell this story, introduce his grand mother, where from her age, 154 years old, nearly knew everything in their universe—the region of South Lampung. She experienced the eruption of Mount Krakatau in 1883. While physically still strong, she remembers completely the legendary story of *BuangTonjam*.The narrator, one of her hundreds grandsons and granddaughters, ask her about the story of *BuangTonjam*. She said *BuangTonjam*'s reality is like a fantasy, for instance that his tongue is forked like a snake—and this is not his only wonder. He is very strong, his skin periodically could change also like a snake, and his moustache is like a cat-fish. However, *BuangTonjam* is a human being.

His grandmother claimed she ever saw *BuangTonjam* with his tall and yellow greenish body, his sharp face and stick-in black eye, until one day *BuangTonjam* disappear. It is heard that*BuangTonjam* hide himself in an abandoned ship from the Krakatau eruption. The ship still there in the present time, where everybody is afraid of *BuangTonjam*, even only to retell the legend. So after wandering asking questions, the narrator come back to his grandmother and ask her to tell the *BuangTonjam* story.

Nobody knows about *BuangTonjam*'s origin. The first appearance is in the woods when someone met him cut off firewood. Then there is the exchange of words, and the man on the horse said, “Your face is weird, different from us, who are you?”. *BuangTonjam* answer this, but after they were parted he said to himself, “Why everybody had to ask where I come from? I already here, nobody had to ask why I alive and what I'm going to do in this life.”

After so many strange dream, and the scene that he like to drink from a kendi(= earthenware flask with a neck and spout, usually for drinking water) which made him passionate, Buang met that man again, a chief of his clan, who saw him run as fast as the wind—which is a secret. Buang once again don't want to answer substantial questions about his life like before. But after the rejection, Buang came to the house, with many people at the party, and two daughters of the chief watch him from a corner. Buang regarded as a true man, because of his openness and honesty, even there is a warning about the risk if anybody want to challenge him. Apparently a man named Raja Suji challenge him to fight, and Buang kill him. This became the talk of the village. The talk continues in the food stall. Legawa said to kill Buang they can't directly challenge him. So Legawa come to Buang's house in the woods and ask him if he like to be his friend. Buang can accept this. Before Legawa leave, his blood slightly raised when he saw Buang's forked tongue.

Legawa ask Buang to share him one his supra-natural gifts which is ejected, because in Buang opinion once Legawa have it, beside he is going to want more, it will also be a burden. Then Buang can beat all the Dutch soldier that come to arrest him. This make Buang as a living legend that adored by everyone, included SitiBariah, the wife of Raja ManggarAlam.

A scene to show that Buang is a different human, because the nature made him with different physics, like the changes of his skin periodically, and much more, which made Buang cry in his loneliness. Then come Sugriwa, the whiz from Banten, that befriended Buang, and introduce him more to drinking habit.

Then Buang now had this drinking problem. He needs the drink because he needs the desire that come from the drinking effect. The drink in the kendi is nira(= sap obtained by tapping inflorescences of various palms used to make sugar) water and sugar, which soak a baby deer in it.

After her husband sleep with his horses. SitiBariah dreamed of something manly, that blowing like the wind in the night. Then there is BuangTonjam. They make love, and after Buang gone, Bariah think what would be their descendant like. When Raja ManggarAlam, her husband, came back, he said that Bariah looked happy, but also saw blood all over her body. Whatever, he just wants to be with his horses.

In the woods, Buang ask Sugriwa for drink and pay him with gold. In his drunk he cried for the longing of a mother that he doesn't know—while Bariah also longing for him. The friendship Sugriwa showed to Buang doesn't work, because in his heart he only want Buang shared the secret of his gifts. Sugriwa told Buang that four months from present time, Bariah will have a baby. What happen if Raja Manggar knows, ask Sugriwa; I will face it, said Buang.

When they walk to Kalianda, after two days Sugriwa feel can't have anything from Buang, so like a lightning, he cut Buang's left hand with his machete, and run away. With his heart broken, Buang fixed the left hand with his saliva. In the night he think of himself, that he never know where he come from, where he is now, and where

is he going to go. In the village, people talk about the missing Buang. Then come Sugriwa with the news that he defeated BuangTonjam by giving him the drinks. Sugriwa then also drink until really drunk. In his drunk he begged Buang for forgiveness. After 40 days, like snake, Buang's skin substituted with a new one, that also refresh his soul.

BuangTonjam come to the village with a dog and all eyes on him. He finds Sugriwa dead drunk in Suluhun's stall so he did nothing. He showed his already fixed left hand. After wake up, Sugriwa going to find Buang in the wood and ask again for his kindness to be his teacher. Buang said he will never be cheated with drink again. Back to the village Sugriwa became strange, ask for drink, then after hurt himself in a magical way—cut a banana flower, that bleeds—he informed Raja ManggarAlam about a baby snake in her womb, before gone forever.

In front of Buang's house in the woods, Raja ManggarAlam said he understood about whose baby in Bariah's womb, "But actually she is not my wife." Then he gone away with his horse to where the sun set, which Buang knows as the place for asceticism—that can also mean the place of magical power learning.

Buang said to Legawa that all the people should be happy as they were human being, while Buang himself is not, even he want to. The problem is how will be his child after born 40 days from the present time. He leaves a message that his child should wander when he is mature enough and knew who his father is. Now he will find Raja ManggarAlam who once said that he is a beast. The narrator said anybody can tell their story about the death of BuangTonjam with their own language, "... and I will tell the death of that man with my own style and language."

Exchange of words before the high noon duel of BuangTonjam and Raja ManggarAlam about Buang being a human or not. After all the accusation the duel start and Buang understand that Raja ManggarAlam already knew his power secrets. But he said that his opponent will also die. Illustrated with supra natural act, after fighting all day long, they fall together. But Buang wake up again after Raja ManggarAlam said that Buang can't kill him—but this time, with a different method, like a beast, Buang can do it. The two dies with the same suffer: a very thirsty feel in their throat—but Buang's end come later, because he needs to go to the sea, fall to a coral reef, cracked there after days and years, because the water level never reach him.

It is told that once after a little eruption of the Krakatau, the sea waves splashed his body so much that make alive—but he takes the choice to hide, because after saw how ugly the substituted skin on his face is, he feels embarrassed. People will smell the putrid odor too when that happened near them. No body know if the story of BuangTonjam was true, but anybody hear his name will remember his wonder, someone who doesn't know where he come from, and where is he going to go.

2. From Written Text to Picture: The Illustration.

While the story retold before is much abridged, the excerpts that were pictured here, is a direct quotation from the detail, so that could be examined closely in comparison with the picture.

A Taste of Colonialist Architectural Design?



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It's heard in the crowd that people noisy mumbling there. "His name is BuangTonjam," he said and hold the man's shoulder as a thousand eyes watching that night(p. 22).

The picture represents things that were not mentioned in the written text, like the pillars inside the house that is not really like pillars of houses in the village; then the clothing wore by these characters, only mention the black color of the sash worn across the body. So the illustration not only represent the written text—which say limited visual information on the scene—but also substituted what is lack in the written text, even is enough as an independent literary text. But as the written text and the illustration is unified as a totality in one media, which is the printed book, the lack of each side is an opportunity for the other.

The reader will have the benefits of the visual as the architectural design of the pillars, and the head of a deer, showed the taste of colonialist civilization in a local setting as Lampung, where traditional clothing of men and women—with the hats and necklaces—proudly appear without inferiority. As strong as the impression from the visual, the remediation can be categorized as the hypermediacy one, not to the extreme possibilities, but inside the discourse of realism. That's why the pillars and the deer head on the wall will be important to examine, if the illustration showed the function of realism, or failed to reach it.

The Contradictory Illustration



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The chief's bloodalready boiled, (but he) patiently try to handle himself to be cool.

"It's getting dark, I'm going home Buang," said that chief of the Ruku clan.

"As you please, however, take care."

He slaps the horse stomach with his heel and that horse whinny for a while, then he spurs it (p. 26).

The reader that never really informed about Buang's house will find at least the outside partition, that build from wood, and gives the nuance of the interior, or the environment with the trees, after the written text say is located in or near the woods. The high level of the house also wisely showed, as not mentioned in details by the written text.

The most important is the expression of the chief, that parallel with the horse expression, which made a strong centered focus—but then, this is a contradictory with the written text, that the chief try to be patient and the horse whinny just for a while. In this case, the illustration take attention to itself because practice completely the strategy of hypermediacy.

What is also interesting is the chief hat, that never mentioned anywhere in the novel, so that represent a kind of exoticism—the interesting aspects of something that we don't really knew. The characterization of the chief, is like stealing the attention from the main character Buang, which underlined again the hypermediacy phenomena.

The Believable Signs



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The wind on the river speed up their boat to downstream. A red head river-bird dived into the water then fly to the sky (p. 39).

This picture seems to be faithful to the written text, but the trees are added to create the environment as a river in the woods, even if never mentioned. As this is a consistency that is related to the realism consequences, had the effect on the clothing that is also never mentioned in the written text. The clothing looked believable even if can't corroborated with anything in the written text. So where did the 'reality effect' come from? While there is no exact date of the time-setting, the scenes like the assault to Buang's place by the Dutch soldiers some ways help the similar interpretation, between the reader and the illustrator. This is what happened when meaning comes from the practiced of signifying, and the sign represented already shared in the 'maps of meaning' which unconsciously internalize by the members of the same socio-historical context.

3. How the Illustration Corrected the Written Text.



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BuangTonjam hugged the kendi. Opened the lid. The incredible fragrant odor continuously skinned his feeling. His blood poured inside his body (p. 56).

This picture aimed to show how dependent Buang with the kind of drink that Sugriwa always give him, the one that seem aroused his desires which made him feel like a man, because liked by a woman. The two hands of Buang is the most important details of the picture that represent the idea of a complete dependency as described by the written text. What could be the problem is the fact that the kendi is not a kendi, but an urn. The function is not an equipment for drinking, but only to store the water, which in this case to store the niraand sugar water where Sugriwa put the baby deer inside. So the urn is the right picture, and kendiis just the wrong name—the problem is on the written text, and the picture corrected it, even the name is still kendi. The meaning split here, while the word kendican't convey the function in the written text, the hypermediacy strategy worked on the 'real' meaning that taken over from the written text, but still in the novel. The reader as an active viewer liberated by the picture from the fallacy of the written text.

Referring a Universe



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... every gulp of the nirawater that slurped by Sugriwa from the jar's nozzle, made that whiz's eyes flare up so reddish like the fire in the hearth (p. 69-71).

Being a whiz seems like something really matter in the region that became the setting of the story. That is where Pahoman hill, Ruku woods, Wuni and Wei Rate river, Kalianda hill, Tenggamus and Radjabasa mountain, became part of Ruku universe, a village actually, with Suluhun Stall as the center and source of story development. Each name has their own legend, also Buang himself, that people think come from China—which Buang doesn't really clear.

It is like taken for granted, that there is a non formal code about the importance of who is the champion of all the whizzes in the region. This is also had the meaning that they have to fight each other until proven who is the best. In this story, people even come from Banten, Buton, and Mengkassar.

So, on the scene, as Sugriwa think he already defeated Buang Tonjam after cut the left hand, he celebrates what he thought as a winning party for himself, in the jealous eyes of another whiz—who feel angry that is not him to celebrate it. As the written text doesn't give this detailed information, it proves the substitute function of the medium: the code from the whiz eye transform the universe of the written text in one single picture.

The nira from the jar, the barbequed pig, and all the clothing, should also informed the existence of a non-islamic way of life as the traditional culture setting of the story, that maybe seems controversial for today, but nothing controversial at the creation and

publication of both the novel and illustration in 1962-1963. Whatever the reaction, can't deny the picture that absorbed not only the written text, but also the universe referred by the written text.

4. The Consciousness of Originality



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This one bird dive and dive again! The feel of infuriated in Buang emerge. He opened his mouth. It appeared that Buang's mouth so wide as wide-mouthed clay pot—and, and, in a second, he already swallowed that one crow bird! (p. 95).

This final illustration showed how ugly Buang is, in his appearance as the beast who swallowed a flying bird alive. As the empathy for the characters seems already in Buang side in the pages before this picture-page, the picture can function as and act of balancing out, that will pour more irony to Buang's fate that really want to be a total human being. While the other person in the picture, who appear twice in this illustration series, with the Turkish hat and the kind of face looked like a stereotypical Middle East foreigner, even he is exactly Raja ManggarAlam. As this is regarded as agreeable at the time when it is created, gives the meaning that the idea of pluralism is not foreign at all. It raised not the question, but an indication of a consciousness about originality at the time of the creation in the region, Lampung, the place of migration from everywhere, before the transmigration waves in the era of the New Order. What is foreign is not really foreign when everybody is foreign in the country.

Once again the picture substituted what is not mentioned in the written text, that made an illustration really useful not only just to illustrate, but as a pair with the written text as the strategic narrative of the South Lampung legend in the making.

5. The Hypermediacy Strategy



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When the sub-title mentioned *The Legend of South Lampung*, the novel *BuangTonjamis* clearly about identity politics. As the codes put down in the written text can't described everything, the illustration substituted what is going to be the lack of the written text. In this case, the remediation of the novel by the illustration, is the act of hypermediary strategy, where the medium take attention to the media itself—which is not always the remediation of the written text, but sometime like an independent narrative, still with *BuangTonjamas* the theme.

6. What Happened with Meaning :The Picture-Story

To examine the remediation of the novel to picture-story, as picture-story consist of words and pictures combined, the first step is made a general comparison between the structure of the novel and the picture story. Secondly is the comparison of words use in the picture-story with the written text in the novel; then the third step, the comparison of (a) the sequential pictures with a sentence from the scenes in the novel; (b) the pictures of the picture-story with the illustration from the novel. The three comparisons then will be analyzed as a whole before reach the findings.

7. Multiplied or Limited: The Structure

Actually the novel is a frame story, where there is a story—or many stories—within a story, and the frame could be multiplied to many frames. It is a story of the narrator listening to the grandmother, then the narrator writes the story, as mentioned in the end of the novel, where he writes his own version beside the others. In the picture-story, there is no frame for the BuangTonjam story, so that the reader would not find the chapter and scenes where the narrator investigates the story BuangTonjam.

In the picture-story, in comparison with structure of the novel, the beginning started not with Chapter 1, but Chapter 2 without the scene that Buang introduced to the drink that made him fond of it. The picture-story then take the plot only if related to the conflicts, not the thought in the mind, even if actually picture-story had the thought-balloon as a tools from the visual language. So after the party scene without the introduction of Buang by the chief to the guests, which made Raja Suji challenged Buang and killed, just directly continued by the scene TukilJati go for revenge and killed too.

When Legawa come to Buang's house, friendly asking not to kill more, the readers will not know what's in the mind of Legawa, and also doesn't mentioned asking his help to face the Dutch troops if they come. This troops suddenly arrive at Buang's house without any reason which quite understood by the novel readers, because an introduction by Legawa, but not the picture-story readers. This kind of cases were often happened, but media differences can not be the reason, because in remediation what is lost in many ways could be substituted, even there never be a guaranteed exact transformation of meaning. Of course the media differences is still a factor, as the sequential pictures will take pages of the print media much more than the written sentences. After Legawa, then come Sugriwa, the whiz from Banten, which pretend to be friendly. There is the conversation about Raja Manggar Alam and his wife SitiBariah, continued with the secret relationship of Buang and Bariah without the sexual aspect that is explored in the novel as a semi-mystical relationship. The mystical meeting of Buang and an old man, and the conversation of his destiny with the snake-like body also can't find by the picture-story readers.

One day Sugriwa said things getting dangerous, because in 40 days SitiBariah will give birth to a child, and Buang said he is ready for the consequences. As Sugriwa is the one who supported the relationship of Buang and Bariah, it is proved that he wants something from Buang, which Buang can't give him—then Sugriwa cut Buang's left hand. But as Sugriwa suddenly run, Buang easily licked where he is hurt, and put his left hand back.

Until this stage, the picture-story stick with the plot, but can't accommodate the textual illustration that aesthetically or symbolically underlined the purpose of a scene. In Suluhun stall, Sugriwa share the story about who is BuangTonjam, with the guilty feeling because of the cowardly manner, which made him drunk. So guilty his feeling is, so that he could cut a banana flower that made the banana bleed—this is one of the mystical scene in the narrative of BuangTonjam.

The picture-story showed this drunk scene, but to many drunk scenes is not in the picture-story, while actually is an important part which can not be left out in the context of local color. The same thing happened with other important nuances as the environment, the name of trees, animals, plants, and so many others that came from the need of an identity, as the story

represented the legend from a region, realistically and symbolically. The drink, that has a role as the story-enabler, actually is too important to be left out.

So, in his drunk manner, Sugriwa told Raja ManggarAlam that come later, about Bariah that will give birth to a snake. After hear this, Raja ManggarAlam go to Buang's place to talk about his wife will give birth 40 days from the present time. After this Raja ManggarAlam leave a message before going away, that "Actually she is not my wife." Legawa came some day later with the news that Raja ManggarAlam was gone, and people talking about the strange thing that this is happened when his wife is going to give birth. Buang then embrace Legawa and cried. He said that if he is a true human, he will be Legawa's brother, but he is not. Before he gone to find RadjaManggar because once he said that Buang is a beast, he leaves a message to his future child, that as he is the son of BuangTonjam, all of his descendants will living a hard life task. Then, with his snake-tongue in and out his mouth every second, Buang find Raja Manggar already wait for him with a cane stick, the usual weapon to beat snakes. The duel happened after exchange of words about who each of them really were: Raja ManggarAlam is a man, and a king too; and Buang's tongue is split—Buang said that the king is going to die.

That is what happened after the duel. Only if usually he wrapped the opponent, this time he bites Raja ManggarAlam's neck—so that being like a snake, he feels accursed. At the end, can't go anywhere because of the broken bones by the cane, from day to day the sun processed him to being part of the corral reef.

So, compare to the written text in the novel, this structure as a shortened plot, reduced sentences out of the skeleton of the structure, that in a way worked for the efficiency—as the convention of remediation need the written text to shortened—but had the possibility to lower the degree of the quality as a work of literature; or with the same degree would change the meaning.

8. Ideological Differences: The Words, The Sentences

What is going to be the picture-story's words is just the same words with the same structure on sentences, but because (1) the medium of picture-story that will need longer pages for the same sentence in the print media like book; (2) the different audience of what usually be the different target of novel as the work of literature for mature readers, compare to picture-story that better known as comic-books for adolescent readers, the words in the picture-story were much more limited.

So there is just an adjustment of sentences like when a sentence is cut then connect the sentences from each of the rest; and there are also slight changes if one or two words seems like not going to satisfy the message. What really matter is the question of ideological differences that could be happened because of the different audience: should the meaning of the story also going to be different? The sexual intercourse for instance, in the novel the relationship of BuangTonjam and SitiBariah explored erotically as mystical-symbolical relationship with the language of a literature work.



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So, in this upper-panel the reader could find the same sentence in the novel, with only some few adjustments, because it is shortened exactly in the process like this:

Buang fall silent. He remembers the last invitation which he eatsas gluttonously as possible. And he, for the first time (feel) how being someone (with the) eyes (that) force his blood keep spraying out. And he remembers how he can enjoy with that eyes the body without any single thread under the amount of liquid water from the waterspout one morning—incidentally (in the novel, p. 56).

BuangTonjam fall silent. He remembers the last invitation which he eatsas gluttonously as possible. And he, for the first time saw, this is how being someone whose eyes forced his blood keep spraying out. Because saw SitiBariah's body without any single thread under the amount of liquid water from the waterspout one morning—incidentally (in the picture-story, p. 34)

While in the under-panel, this sentences: What Sugriwa said is true, BuangTonjam often arrange a secret relation with SitiBariah without the knowledge of her husband Raja Manggar, just not enough to substitute some scenes, which the excerpt below was only one from many that left out in the picture-story.

At last she hears a cough from someone she knew. The wind revolves fast, struggling to the left and to the right, slither, fevering, toss up whatever could be tossed and crash into whatever could be crashed. Wood trees fall down poured by the water from the sky.

Just for a while the wind stopped, trembling the devil's groans which dominate their prey before the sunrise come.

And then the rain come down again, and so the leaves falling from the trees. The freshness of the plants struck down by rain feel like to bear flowers.

The wind whirl around with the devils. Drip by drip the dew go down to the fertile soil at last. The wind roars and the night getting more heaped up by the sound of breath which scattered all over the area. And there far away, the sea surged up and down and tossed to the bay beach. The wave moan twisted by the big wave and the foam being white combed on the top.

The night goes on slowly.

The reddish sunrise bleeds in the plain sky like the surface of a pond. While closing her eyes SitiBariah said with a soft breeze voice:

“Before you die, go home right now, Buang!”

Buang still standing startled. He gazed on the eyes of SitiBariah for a long time and he feels this world suddenly alive (p.59).

What could be learned from this cases are, even a written message could reach the addressed readers with the same efficiency as the transformation of sentences like in the upper-panel, the meaning is not transferred completely, or transferred differently, because there is also the picture as part of the panel that come with it—this picture had the potential whether to multiply or to limit the interpretation of reading the whole upper-panel. Let alone the whole panels in the book combined.

While with the under-panel it is more clearly showed that a summary of the whole adultery relationships doesn't worked to transfer the total meaning, not because of the remediation, but because in the addressed medium—that is the picture-story—the picture doesn't substitute what is left from the written text; or could also said substitute it differently, with the possibility of multiplied or limited the meaning.

9. What is Left or Change: The Picture

For the sake of comparison, the examination will take the part which depict the same scene that also depicted by the illustration; but as not every scene in the novel depicted altogether by the illustration and the picture-story, the sequential picture that depict a scene in the novel will be compared also to the sentence. So it will display first the materials from the sample of the case: (1) the illustration with the written text as the source that match; (2) the written text as the source of the scene in the picture-story; (3) the narration and dialogues from the picture story to compared with the written text as the source; (4) the picture in the picture-story to be compared with the illustration from the same source.

The Reception for BuangTonjam in Four Materials:
Illustration with the written text as the source that match.



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This illustration condensed three scenes which equal to eight panels from the picture-story (see part 8.3.2).

It's heard in the crowd that people noisy mumbling there. "His name is BuangTonjam," he said and hold the man's shoulder as a thousand eyes watching that nite (p. 22).

The written text as the source of the scene in picture-story.

"What happened Chief?" Ask someone.

"Just wait," he proudly answered.

His two daughters every time unveil the curtain of their doors in the house. They want to see the coming person too.

Suddenly the old clan-chief eyes glares, when he saw a sturdy tall man walks out through to their direction, well lighted by torch which the shining make waves of radiance.

The man then fixed on his stand.

"All the people of the country! I will introduce to all of you the guest that I invite tonight. I will introduce to all of you his name."

It's heard in the crowd that people noisy mumbling there.

"His name is BuangTonjam," he said and hold the man's shoulder as a thousand eyes watching that night.

Tens of eyes directed to him! A tall strong man with a black sash which coil around his chest, standing bashfully.

Every mouth whispers, whispers among their own mouth and ears with admiring words and strange questions.

“Now as the one who invites, I ask you come into my house. And let’s eat together, eat as satisfied as possible.”

Every whispers. And now their whispers shift, relating the names of SitiMilai and SitiMatahari, the chief’s daughters. Only one man with a glum a face, a man which every time takes hold of the hilt of his kris. When people eat up the meals, every eyes directed to BuangTonjam which gluttonously finish of a large jar of goat-curry, and the chief clan seems happy.

He doesn’t glance to left and right when he eat. He eats ravenously. He continued to eat. And a man which infuriated with the way that new comer eats, suddenly stand up and go out from the reception (from the novel, p. 22-4).

The narration and dialogues from the picture story to compared with the written text as the source.

“What happened Chief?”

“Just wait.”

His two daughters every time unveil the curtain of their doors in the house. They want to see the coming person too.

Suddenly the old chief of the clan eyes glares, when he saw a sturdy tall man walks cut through to their direction.

“BuangTonjam!”

Tens of eyes directed to him! A tall strong man with a black sash which coil around his chest, standing bashfully.

“Now as the one who invites, I ask you come into my house. And let’s eat together, eat as satisfied as possible.”

Only one man with a glum a face, a man which every time takes hold of the hilt of his kris.

The eyes of this young fiercely wait the reception to end. Suddenly see people coming out from the house. Now he sees the man he hates is smiling beside the clan’s chief (from the picture-story, p. 9-10).

The picture in the picture-story to be compared with the illustration from the same source.



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10. The Comparisons

In the square sidecomparison, the written text—the illustration—the narration and dialogues in the picture story—the picturein the picture-story, will be examined with the aims to detect if the remediation transforms the meaning of the narrative as intended like in the original sources, or the meaning changed because of many factors along the way of the hybrid process.

As already display with the materials above, the comparison of the written text as the source with the narration and dialogues in the picture-story showed the interest more of efficiency rather than interpretation to modify it to another meaning. It showed on the comparison that the difference only happened because of the need to make it shorter, as the consequences of the taken medium being the addressee, while the picture doesn't substitute what is left in this process.

The effect could create the impression that nothing left at all, but the analysis of the picture-story structure and the comparison of the written text with narration and dialogues in the picture-story above, only showed that the technical editing just to make it shorter as well. This is also happened with the picture in the picture-story, but could better traced when it compared to the illustration from the same scene, that will also prove that the problem with the possibilities of degradation of quality is not because of the medium factor on the remediation, but on how the remediation employed.



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“The Guest and the Host”

Part 1 of the illustration in the novel (p.22)
 and the same scene in the picture-story (p.10)

In the comparison from the same scene here, the single panel can be deconstructed into three parts, according to the need for comparison:

Part 1 is BuangTonjam with the chief, which introduced him to the crowd. It is seem like an equivalent comparison—but this Part 1 is only the third part of the single panel. There is more information compare to the two panels from the picture-story.

Out side this Part 1, there are the colonial design of the pillars, the deer head, two women who observed, and one man who is infuriated with the reception given to Buang. The picture-story need eight panels to cover the same characters, but without the interior design, which even not written in the source text is valid enough to be added for the total interpretation of that same scene.



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“The Two Daughters”

Part 2 of the illustration in the novel (p.22) and one of eight picture-story panels from the same scenes (p.9)

From Part 2, the comparison clearly displays the role of imagination and interpretation, as all which can be seen here is not written in the text, except what is mentioned like in the narration. The style of clothing, necklaces, the wood partition, hair style, flower accessories, and wall decoration in the illustration; compare to the veil, curtain, and the back of someone in the panel of the picture-story, appear as the phenomena of the remediation strategy.

The tendency for hypermediacy on the illustration, as the drawing seems try to attract the readers more; and the tendency for immediacy on the picture-story, as the drawing seems like not to attract anything to the medium itself while the readers continue following the story. It doesn't mean the strategy of immediacy gives a neutral site without connotation, on the contrary the no-gaze faces and the veils of the two women which the eyes directed downward is like an irony of pretenders if connected to the narration, that they really want to see Buang. In this scene showed as the act of what should be looked. The immediacy strategy is a strategy of disguise.



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“The Glum Face”

Part 3 of the illustration in the novel (p. 22) and two of the eight panels from the picture-story (p. 10).

The Glum Face as Part 3 of the illustration in the novel, compare to the same glum face in the picture-story, seems like the later give more than an equivalence, because deliver not just a face but a scene. But what is going to be the case in this part of examination, is the fact that the glum face from the illustration is only a small part of the whole in one panel like the comparison below.



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“Whose Face is On the Corner?”

The illustration of *The Glum Face* in enlargement (from p. 22) This comparison not only showed where the glum face come from, but also how in a single panel there were nearly all the part from the eight panels of a scene in the picture-story: the arrival of Buang, the introduction by the clan’s chief, the gaze of the two women, and then the glum face—while the single panel also have the meaning that this scene happened at the same instant second.

Compare the illustration and the picture-story as the two mediums which targeted by the remediation on the written text, the same work of shortening end in a different result, that the single panel without words give more than the eight panels from the picture-story.

The only second duration from the single panel, give the readers an equivalence with the sequential eight panels of the whole scene, that from the waiting for Buang until the end of the reception cover approximately two or three hours of time. If the signifying codes examined as well, the pillars, the deer head, and all of the accessories inside the panel give more possibilities to the multiplying of meaning than to limit.

The comparisons find the function of efficiency which possible to multiply or limit the meaning. The changing factors of the meaning doesn’t come from the changing of mediums, but how the specification of the mediums employed in the remediation—and it happened that the immediacy strategy is a strategy of disguise.

8. The Politics of Remediation: Evaluation.

The novel *Buang Tonja* published in the year of 1963, and according to the date signed on the illustrations, it’s on the making from the year 1962, the critical years in Indonesian politics toward 1965, where the bloodshed until 1966 leaves a political and cultural trauma that is not healed yet in the contemporary social life today.

In 1962, the status under War Emergency Regulations (S.O.B = *Staal van Oorlog en van Beleg*) is still on from 1957, the former Prime Minister SutanSjahrir under arrest, Kartosuwiryo the leader of the Islamic State (DI) /Islamic Army of Indonesia (TII) resurgence captured, while the other resurgence like Republic of Indonesia Revolutionary Government (PRRI) /Universal Peoples Struggle (Permesta), even officially finished and given amnesty still make news as the followers often surrender later. As Sukarno become the head of The Highest Official of War (Peperti) from 1960, a kind of dictatorship practiced in the wake of contestation between Communist Party of Indonesia (PKI) and the Army. The situation generated the signing of Cultural Manifesto by Indonesian artists and critics in 1963, before banned by Sukarno in 1964.

The year of 1961-1965, referred to the book title by Rosihan Anwar were the years of “Before the Hurricane”, where MotinggoBoesje (1937-1999) and DelsySjamsumar (1935-2001), both on their middle twenties, work on *BuangTonjamin* 1962-1963. This is also means the book created under a conflictual discourse of politics and culture, that in a way situated cultural-worker like writers and painters to choose side, as there also the group of People’s Cultural Institution (Lekra) which affiliated to PKI.

Claimed as the legend from South Lampung, it’s just possible to read *BuangTonjamas* an ideological standing, in a political climate that is potential to make people confused, and in need of a powerful referent to be inspired and believable as an ethical discourse. So there is *BuangTonjam*, caught in the dilemma of being a man in snake-like body, and there was no other choice then accept of what he is. But even himself can’t answer or can’t find a way to get an answer of his origin, while people around him, like him or not, can’t avoid the view to see *Buang* as a different creature.

The moral of the story is the spirit of *Buang* to be as good as possible, whether he is human or half-human, but the human world give him no choice then to keep him wild for his life. In the political context, *Buang* and his world represent an ideology, that in the name of identity politics, accepts any condition as the consequences of the choice. This idea represented aesthetically, with narratives that succeed to deliver *Buang* as the tragic-heroic empathetic character, as the legend of South Lampung. Then, the illustration made it better as the pair for an alternate narrative.

So, what happened when in 1978, with the remediation process then there is the picture-story of *BuangTonjam*? The political discourse of 1978, as the New Order regime going to the height of their power in the eighties, is quiet depressing, as the year of the last student rally, before start again after twenty years in 1998 until the regime fall down. Still in 1978, at least six news paper were banned, that made any expression better restraint, like applying a self-censorship—while actually there is censorship for “comic books” in the post-1965. It is under that situation *BuangTonjam* the novel remediated as a picture-story by U. Syah, who is well known as the creator of *The Yellow Bamboo Warrior* series.

Like the examination on the comparisons, while (1) the illustration had the function of a substitution to what is the lack of the novel, or multiply the meaning besides the written text of the novel, as could be happened with the hypermediacy strategy; (2) the narration and dialogues in the picture-story keep faithful to the words from the written text of the novel with only slight changes—as the effect of a technical shortening—, as the picture’s interpretation of the scenes

never over step from the visual probabilities, which could be categorized as the immediacy strategy.

It is important to notes that if the hypermediacy method seems more obvious on the role to ad or even change the meaning, the method of immediacy could also do the same results for the entire work of the remediation, as the later is actually became the disguised strategy.



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Being himself, BuangTonjam fused with the corral.

Both of the BuangTonjam story at the end had the same meaning: how an ideology demands the supporters to sacrifice in the struggle of identity politics. The relation with the dominant political discourse at the time of the creation of all the materials in this survey, showed an indirect socio-historical context as the determinant factors in the remediation.

Conclusion.

The Struggle of Meaning

Remediation is an act of representation. In the concept of representation, meaning is produced by the practice of construction through signifying by two related systems; first, the concept of the meaning as a mental representation; second, the communication of this meaning with a language consists of signs.

In the deconstruction of remediation in *BuangTonjam* from the novel to picture-story, after a practice of comparisons, could be found that the meaning which struggled to be delivered by the two strategies, is the ideology to have a confident identity whatever it takes to reach it. The meaning is not on what the identity is, but on the struggle itself. Being human is to live in a struggling life.

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