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Reconfiguring Poetic Meaning into Cinema: An Intersemiotic and Art Based Approach to Poetry to Film Adaptation

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ABSTRACT : This study examines how lyric poetry can be adapted into cinematic form without being subordinated to narrative-driven conventions. Focusing on the adaptation of Jante Arkidam, the research employs an art-based approach that integrates semiotic–hermeneutic analysis, intersemiotic theory, and creative practice. Rather than treating poetry as a latent narrative to be expanded into plot, the study approaches lyric poetry as a dense semiotic system whose meaning is symbolic, affective, and relational. The findings formulate a three-stage model of poetry-to-film adaptation consisting of poetic interpretation, intersemiotic reconfiguration, and narrative containment. Poetic interpretation identifies the symbolic and affective core of the source text; intersemiotic reconfiguration redistributes poetic meaning across cinematic modalities such as image, sound, rhythm, and spatial composition; and narrative containment provides minimal coherence without imposing causal closure. Together, these stages demonstrate that poetic meaning can be sustained cinematically when it is treated as semiotically transferable rather than narratively fixed. The study further shows that the commonly perceived incompatibility between poetry and cinema does not originate from poetry itself, but from cinema's conventional reliance on narrative clarity and linear causality. When cinematic form recalibrates these expectations, ambiguity, non-linearity, and affective intensity emerge as productive meaning-making strategies. Although grounded in a Sundanese cultural context, the research proposes a transferable methodological framework applicable to lyric poetry across cultures. By integrating intersemiotics and art-based research, the study contributes to broader debates on non-prose adaptation and creative media epistemology, positioning poetic logic as a viable foundation for cinematic form.

KEYWORDS - *poetry to film adaptation; intersemiotics; art-based research; practice as research; cinematic poetics*

I.   INTRODUCTION

Film adaptation studies have long privileged prose fiction, particularly novels, because of their narrative linearity and structural compatibility with cinematic storytelling. In contrast, poetry has often been considered resistant to adaptation because of its compressed language, symbolic abstraction, and absence of extended plot structures. However, this marginalization is not inherent to poetry but reflects the dominance of adaptation frameworks that equate adaptability with narrative fidelity and plot continuity.

This article argues that lyric poetry constitutes an autonomous semiotic system whose cinematic potential lies not in narrative transfer but in symbolic, affective, and sensory reconfiguration of the narrative. Rather than asking how poetry can be converted into a story, this research investigates how poetic meaning can be re-articulated across media through intersemiotic processes.

Using the adaptation of Jante Arkidam as a case study, this article addresses the following three research questions:

(1) How can lyric poetry be adapted into film through intersemiotic reconfiguration
(2) How can art-based research position filmmaking as a form of academic inquiry?
(3) How does poetry-based adaptation extend the contemporary theories of adaptation?

By repositioning poetry as a viable cinematic source, this study intervenes in adaptation studies and contributes a methodological model relevant to creative media research that extends beyond literary and cultural boundaries.

II. THEORITICAL CONTEXT

2.1 Adaptation Beyond Fidelity

Following Hutcheon, adaptation is understood as "repetition without replication," a process that foregrounds reinterpretation rather than equivalence. However, this study extends Hutcheon's model by arguing that poetry adaptation requires a shift from narrative to semiotic epistemology. In poetry-to-film adaptation, meaning is not transmitted through plot continuity but through the reconfiguration of signs, affect, and sensory modalities. Contemporary adaptation theory increasingly rejects fidelity as its primary evaluative criterion. Hutcheon conceptualizes adaptation as "repetition without replication," emphasizing reinterpretation over equivalence. Similarly, Leitch critiques fidelity discourse for constraining adaptation within the hierarchical judgments of textual loyalty. While these perspectives have broadened adaptation studies, they remain implicitly grounded in narrative epistemology. This article extends adaptation theory by arguing that poetry-based adaptation requires a shift toward semiotic epistemology, where meaning is understood as relational, multimodal, and affective, rather than plot-driven.

2.2 Intersemiotic and Media Reconfiguration

Jakobson's notion of intersemiotic translation is often interpreted as a one-way transfer from verbal to non-verbal signs. This study reconceptualizes intersemiotics as a process of semiotic reconfiguration, in which poetic signs are neither replaced nor illustrated but transformed into cinematic sign constellations. Thus, meaning emerges relationally through the interaction of image, sound, rhythm, and spatial composition.

Roman Jakobson defines intersemiotic translation as the interpretation of verbal signs through non-verbal sign systems. In adaptation studies, this concept provides a critical bridge between literary analysis and the cinematic language. However, intersemiotics is frequently treated as a one-directional transfer between different media.

This study reconceptualizes intersemiotics as semiotic reconfiguration by drawing on Ellström's theory of media modalities. Poetic meaning is not illustrated or replaced but reconstituted through cinematic constellations of image, sound, rhythm, and spatial composition. Thus, meaning emerges through sensory interaction rather than narrative substitution.

2.3 Art-Based Research and Practice as-Research

Art-based research positions creative practices as legitimate modes of knowledge production. Borgdorff and Nelson argue that practice does not merely apply theory but generates epistemic insight through creation. Within this paradigm, creative works function as epistemic artifacts sites where knowledge is embodied, tested and reflected upon. For poetry-to-film adaptation, art-based research enables iterative movement between interpretation, creation, and theoretical reflection, allowing cinematic practice to operate as a research methodology rather than an illustrative output.

III. METHODOLOGY

This study adopted a qualitative, art-based research design structured into three interconnected phases.Within practice-as-research paradigms, creative production is not supplementary to theory, but constitutive of it. The film adaptation of Jante Arkidam operates as an epistemic artifact through which knowledge about poetic adaptation is generated, tested, and embodied. Therefore, this research positions filmmaking not as an object of analysis but as a mode of inquiry.

3.1 Poetic Interpretation

A semiotic–hermeneutic reading of Jante Arkidam was conducted to uncover the layered meanings embedded within the poem, treating the text not as a proto-narrative but as a complex system of signs situated within specific cultural and historical contexts. This approach integrates semiotic analysis concerned with how meaning is generated through relations among signs with hermeneutic interpretation, which emphasizes contextual understanding and historically situated meaning. From a semiotic perspective, the analysis draws on Roman Jakobson's concept of the poetic function of language, in which the message is oriented toward itself through metaphor, parallelism, and rhythmic patterning rather than referential transparency (Jakobson, 1959, pp. 356–358). Accordingly, the reading focused on identifying symbolic motifs, metaphorical clusters, and imagistic repetitions that operate as dominant signifiers within the poem. These elements were examined at both denotative and connotative levels to distinguish literal description from symbolic implication, recognizing metaphor not as ornamentation but as a primary mechanism of meaning-making in lyric poetry. Hermeneutically, the interpretation was informed by Paul Ricoeur's theory of metaphor as semantic innovation, which argues that poetic language creates new meaning by redescribing reality rather than reflecting it (Ricoeur, 1977, pp. 45–47). Metaphors in Jante Arkidam were therefore treated as generative structures that open a surplus of meaning and articulate existential as well as cultural tensions—particularly those relating to power, resistance, and subjectivity—rather than as narrative cues to be translated into plot.

Furthermore, the reading was situated within a historical–cultural horizon following Hans-Georg Gadamer's concept of wirkungsgeschichtliches Bewusstsein (historically effected consciousness), which posits that understanding emerges through a dialogical process between the text and the interpreter's historically conditioned perspective (Gadamer, 1975, pp. 300–307). This framework enabled cultural signifiers within the poem—such as figures of authority, embodied gestures, and communal spaces—to be interpreted as expressions of collective memory within Sundanese socio-cultural experience, rather than as isolated textual images.

Crucially, the analysis deliberately avoided extracting plot elements or reconstructing a linear storyline. Instead, emphasis was placed on affective tone, symbolic tension, and imagistic density, acknowledging that lyric poetry communicates meaning through condensation, resonance, and emotional charge rather than causal progression. These poetic qualities were mapped as constellations of meaning that could later be reconfigured cinematically through intersemiotic processes, in line with Jakobson's notion of intersemiotic translation (Jakobson, 1959, p. 358).

The outcome of this semiotic–hermeneutic reading was not a narrative synopsis but an interpretative framework comprising key symbolic constellations, thematic oppositions, and affective registers. This framework functioned as the epistemic foundation for subsequent stages of the research, guiding the intersemiotic reconfiguration of poetic meaning into cinematic form while preserving the aesthetic ambiguity and cultural depth of the source poem.

A semiotic–hermeneutic reading of Jante Arkidam was conducted to identify symbolic motifs, thematic tensions, and cultural signifiers. Rather than extracting plot elements, the analysis focused on the metaphor, imagery, affective tone, and cultural resonance embedded within the poem.

3.2 Intersemiotic Reconfiguration

Poetic symbols were mapped onto cinematic sign systems through conceptual visualization. Verbal imagery was translated into visual motifs, poetic rhythms into editing tempos, and emotional intensities into lighting and sound designs. This phase emphasizes symbolic equivalence rather than representational accuracy.

In this phase, poetic symbols identified through semiotic–hermeneutic analysis were systematically mapped onto cinematic sign systems through a process of conceptual visualization. Rather than treating the poem as a blueprint for visual illustration, cinematic form was approached as an autonomous semiotic domain capable of rearticulating poetic meaning through its own modalities. The objective was not representational accuracy, but the achievement of symbolic equivalence across media.

This process draws conceptually on Roman Jakobson's notion of intersemiotic translation, defined as the interpretation of verbal signs by means of non-verbal sign systems (Jakobson, 1959, p. 358). Poetic language was therefore not transferred image-by-image into filmic representation, but reconfigured into cinematic sign relations that preserve semantic and affective resonance. Verbal imagery within the poem was translated into recurring visual motifs—such as framing, spatial contrast, and chromatic emphasis—that function as cinematic analogues of poetic metaphor rather than literal illustrations.

The reconfiguration of poetic meaning was further informed by Lars Elleström's theory of media modalities, which distinguishes material, sensorial, spatiotemporal, and semiotic dimensions of media (Elleström, 2014, pp. 16–24). Applying this framework, poetic symbols were treated as transferable precisely because they are not bound to a single modality. Accordingly, poetic rhythm and repetition were translated into temporal structuring and editing tempo, where variations in shot duration, sequencing, and pauses operate as cinematic equivalents of poetic cadence and enjambment (Elleström, 2014, pp. 73–76).

Visual meaning-making was also guided by the grammar of visual design proposed by Gunther Kress and Theo van Leeuwen, particularly their analyses of composition, salience, and framing as discursive resources (Kress and van Leeuwen, 2006, pp. 177–214). Cinematic framing and spatial organization were thus mobilized to structure symbolic relations within the image rather than to decorate narrative content.

To address the affective and auditory dimensions of poetic meaning, this phase incorporated insights from Laura U. Marks and Michel Chion. Following Marks's concept of haptic visuality, affective meaning was conceived as emerging through sensory proximity and embodied perception rather than distant optical mastery (Marks, 2000, pp. 162–166). Visual textures, grain, and movement were therefore treated as tactile cues that invite somatic engagement, functioning as cinematic correlates of the poem's affective density.

Sound design and silence were theorized through Chion's framework of audio-vision, which emphasizes the relational production of meaning between sound and image (Chion, 1994, pp. 5–9). Techniques such as acousmatic sound, ambient noise, and strategic silence were employed as auditory metaphors that extend poetic affect beyond the visual register. Chion's notion of added value—the expressive surplus that sound confers upon images—guided the use of sound to intensify emotional resonance without explanatory dialogue (Chion, 1994, pp. 20–24).

Crucially, this phase rejected representational fidelity as an evaluative criterion. Literal visualization of poetic images was deliberately avoided in favor of semiotic resonance, whereby meaning emerges from the relational interaction of cinematic elements across modalities. Intersemiotic reconfiguration thus operates as a process of abstraction and rearticulation, preserving the poem's symbolic logic while allowing it to manifest through the specific affordances of cinematic language.

The outcome of this phase was a constellation of cinematic sign strategies—visual motifs, temporal rhythms, and affective soundscapes—that together form the film's poetic grammar. This grammar provided the semiotic foundation for subsequent narrative containment, ensuring that cinematic structure remained subordinate to poetic meaning rather than its replacement.

3.3 Narrative Containment

A minimal narrative structure was developed to provide cinematic coherence, without subordinating poetic logic. Narrative continuity functions as a container for symbolic meaning, allowing ambiguity and non-linearity to remain central to the cinematic form.

A minimal narrative structure was developed to provide cinematic coherence without subordinating poetic logic to conventional storytelling norms. Rather than organizing the film around linear causality, character arcs, or plot-driven progression, narrative continuity was deliberately conceived as a structural container—a flexible framework that holds symbolic meaning while allowing poetic ambiguity and non-linearity to remain central to the cinematic form.

Within adaptation theory, this strategy aligns with Linda Hutcheon's assertion that adaptation is not a matter of narrative fidelity but of reinterpretation across media and contexts. Hutcheon emphasizes that adaptation operates through transformation rather than replication, privileging thematic and affective resonance over formal equivalence (Hutcheon, 2006, pp. 7–9). In this sense, narrative containment functions as an adaptive strategy that enables poetry to be reconfigured cinematically without being normalized into novelistic or classical film narrative structures.

This approach also responds directly to Thomas Leitch's critique of fidelity discourse, which he identifies as a limiting framework that constrains adaptation within hierarchies of textual loyalty (Leitch, 2007, pp. 15–17). By minimizing narrative dominance, the adaptation of Jante Arkidam avoids evaluating success in terms of plot correspondence and instead foregrounds the semiotic and affective dimensions through which poetic meaning is sustained.

Practically, narrative containment was realized through a loose sequence of situations rather than a tightly plotted storyline. Events are connected through thematic recurrence, symbolic resonance, and affective continuity rather than through cause–effect logic. This structure mirrors lyric poetry's organizational principles—juxtaposition, repetition, and tonal variation—thereby extending Hutcheon's concept of adaptation as creative reinterpretation into the realm of poetic cinema.

Ambiguity and non-linearity were preserved as deliberate adaptive strategies rather than narrative deficiencies. Temporal gaps, unresolved transitions, and elliptical progression invite the viewer into an interpretive role analogous to that of a poetry reader. As Leitch suggests, adaptation gains critical value precisely when it resists transparent narration and instead exposes the interpretive labor required to generate meaning (Leitch, 2007, pp. 31–33).

Conceptually, this narrative strategy converges with what Pier Paolo Pasolini describes as a cinema of poetry, where cinematic form privileges subjective vision and symbolic density over narrative causality (Pasolini, 1988, pp. 167–170). Narrative containment thus recalibrates the function of story from meaning-production to meaning-enablement, allowing cinematic language—image, sound, rhythm, and silence—to operate poetically.

The outcome of this phase is a narrative framework that ensures coherence without closure. Narrative continuity operates as a semiotic vessel rather than a representational engine, confirming that, within poetry-based adaptation, narrative is most effective when it supports symbolic and affective processes rather than replacing them.

IV.   FINDINGS

The study generates two interrelated outcomes that collectively advance both the methodology and theoretical understanding of poetry-to-film adaptation. These outcomes do not merely describe the adaptive process undertaken in a single case, but articulate a broader conceptual reorientation of how poetic texts can be engaged within cinematic practice.

First, the study formulates a three-stage adaptation model consisting of poetic interpretation, intersemiotic reconfiguration, and narrative containment. Crucially, these stages are not conceived as linear production phases, but as interdependent and recursive operations through which poetic meaning is progressively negotiated across media. This distinction is significant, as it departs from adaptation models that implicitly assume a one-directional movement from source text to finished film. Instead, the proposed model foregrounds adaptation as an iterative semiotic process, where interpretation, transformation, and structuring continuously inform one another.

At the level of poetic interpretation, the findings demonstrate that adaptation must begin with an engagement that treats poetry as a dense symbolic system rather than as a latent narrative. Meaning is approached as condensed, relational, and affectively charged, emerging through metaphor, imagery, rhythm, and cultural resonance. This stage establishes what may be described as the semantic–affective core of the source text, which becomes the primary referent for subsequent cinematic decisions. By foregrounding this core, the study resists the common adaptive impulse to extract plot elements prematurely, thereby preserving the poem's intrinsic logic.

The second stage, intersemiotic reconfiguration, reveals how this poetic core can be redistributed across cinematic modalities without being reduced to illustration. Rather than translating verbal images into representational visuals, meaning is rearticulated through relations among image, sound, rhythm, and spatial composition. The findings show that poetic meaning survives adaptation not through fidelity to imagery or narrative sequence, but through symbolic equivalence and affective continuity. This confirms that meaning is not bound to a single sign system, but can migrate across media when treated as semiotically transferable.

Narrative containment, the third stage, provides a minimal yet crucial structural function. The findings demonstrate that narrative coherence remains necessary for cinematic legibility, but only when its role is recalibrated. Narrative continuity functions not as a meaning-producing engine, but as a semiotic vessel that holds symbolic and affective processes in suspension. By minimizing causal closure and linear progression, narrative containment allows ambiguity, temporal disjunction, and non-linearity to remain central to the cinematic form, mirroring the organizational principles of lyric poetry.

The second major outcome of the study directly addresses a long-standing assumption within adaptation discourse: that lyric poetry is inherently resistant to cinematic adaptation. The findings decisively challenge this assumption by demonstrating that such resistance does not originate in poetry's formal properties, but in cinema's conventional reliance on narrative clarity, causal logic, and representational transparency. When cinematic form recalibrates these expectations, poetic logic does not obstruct adaptation; rather, it reconfigures the conditions under which cinematic meaning is produced.

In this recalibrated framework, ambiguity and non-linearity are no longer perceived as deficiencies but as productive strategies that activate viewer interpretation. Affective intensity—often marginalized in narrative-centered cinema—emerges as a primary site of meaning-making. The findings thus suggest that cinematic coherence can be achieved through affective and symbolic continuity, rather than through plot-driven resolution.

Taken together, these findings confirm that poetry does not resist cinema. Instead, cinema must adjust its narrative assumptions to engage poetry on its own semiotic terms. By doing so, adaptation moves beyond prose-centered paradigms and opens space for alternative cinematic epistemologies grounded in poetic logic. This repositioning not only expands the scope of adaptation studies, but also affirms lyric poetry as a viable, generative, and theoretically productive foundation for cinematic form.

V. DISCUSSION

Arkidam's adaptation aligns with Pasolini's concept of a "cinema of poetry," where subjective vision, symbolic density, and non-linear temporality replace narrative causality. Rather than translating poetry into a story, the adaptation preserves poetic logic at the level of cinematic form. Although grounded in the Sundanese cultural context, this research does not position Jante Arkidam as a locally bounded case. Instead, it offers a transferable methodological framework for adapting lyric poetry to different cultural contexts. By integrating intersemiotics and art-based research, this study contributes to global debates on non-prose adaptation and creative media epistemology.

The adaptation of Jante Arkidam aligns closely with what Pier Paolo Pasolini conceptualizes as a cinema of poetry, a mode of cinematic expression in which subjective vision, symbolic density, and non-linear temporality displace narrative causality as the primary organizing principle. In this paradigm, cinema does not function as a transparent vehicle for storytelling but as a poetic language in its own right, capable of articulating interiority, affect, and symbolic relations through formal experimentation. The adaptation of Jante Arkidam demonstrates that poetic cinema is not merely an aesthetic choice but a methodological necessity when engaging with lyric source texts whose logic resists linear narration.

Rather than translating poetry into story or expanding it into a plot-driven structure, the adaptation preserves poetic logic at the level of cinematic form. Meaning is generated through rhythmic montage, symbolic visual motifs, sonic textures, and temporal disjunctions that echo the condensational and associative qualities of lyric poetry. In this sense, the film does not seek to "explain" the poem but to recreate its mode of meaning-making within the audiovisual medium. This confirms Pasolini's assertion that poetic cinema operates through a reorganization of cinematic grammar, where form itself becomes the primary site of signification.

Although deeply grounded in a Sundanese cultural context, this research deliberately avoids positioning Jante Arkidam as a locally bounded or culturally exceptional case. Instead, the study demonstrates how culturally specific poetic material can generate methodologically transferable insights. The three-stage model—poetic interpretation, intersemiotic reconfiguration, and narrative containment—does not depend on the cultural content of the poem but on its semiotic structure as lyric expression. As such, the framework can be applied to lyric poetry from diverse cultural traditions, provided that adaptation is approached as a semiotic and affective process rather than a narrative one.

By integrating intersemiotic theory with art-based research, this study contributes to global debates on non-prose adaptation and creative media epistemology. It advances the argument that creative practice—when grounded in systematic interpretation and theoretical reflection—functions as a legitimate mode of knowledge production. The adaptation of Jante Arkidam thus operates not only as a cultural artifact but as an epistemic intervention, demonstrating how poetic logic can reconfigure cinematic form and expand the conceptual boundaries of adaptation studies beyond prose-centered and narrative-dominant paradigms.

VI.   CONCLUSION

This study set out to examine how lyric poetry can be adapted into cinematic form without being subordinated to narrative-driven conventions. Through an art-based research approach integrating semiotic–hermeneutic analysis, intersemiotic theory, and creative practice, the adaptation of Jante Arkidam demonstrates that poetic meaning can be sustained in cinema when it is treated as semiotically transferable rather than narratively fixed.

The findings confirm that the adaptation aligns with what Pier Paolo Pasolini conceptualizes as a cinema of poetry, in which subjective vision, symbolic density, and non-linear temporality replace narrative causality as the primary organizing principles. Rather than translating poetry into story, the cinematic work preserves poetic logic at the level of form—through rhythm, imagery, sound, and temporal discontinuity—allowing ambiguity and affective intensity to function as central meaning-making strategies.

The study further demonstrates that the commonly assumed incompatibility between poetry and cinema does not stem from poetry's formal characteristics, but from cinema's conventional reliance on narrative clarity and linear progression. When these narrative expectations are recalibrated, lyric poetry emerges not as a resistant source but as a generative foundation for cinematic expression. Narrative continuity, in this context, operates as a minimal structural container that supports poetic logic without imposing causal closure.

Although grounded in a specific Sundanese cultural context, this research does not position Jante Arkidam as a locally bounded case. Instead, it proposes a transferable methodological framework for poetry-to-film adaptation, articulated through three interrelated operations: poetic interpretation, intersemiotic reconfiguration, and narrative containment. This framework is applicable across cultural contexts insofar as it is grounded in the semiotic structure of lyric poetry rather than in culturally specific narrative forms.

By integrating intersemiotics with art-based research, this study contributes to broader discussions in adaptation studies and creative media epistemology. It affirms creative practice as a legitimate mode of knowledge production and positions poetic logic as a viable and theoretically productive foundation for cinematic form. In doing so, the research extends adaptation studies beyond prose-centered paradigms and opens new possibilities for cross-media translation grounded in symbolic, affective, and sensory experience.

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