

CONSUMING INDONESIAN FTV AS MODERN FOLK TALE

Dwi Ario Fajar
Universitas Pekalongan
Indonesia
dwiariof@gmail.com

Abstract

FTV (an acronym for Film Television) is part of Indonesian television pop culture. Most Indonesian consumes FTV as daily entertainment. As the pop culture, it has various discourses which is interesting to be discussed. FTV can placed alternatively as modern folktale. It has similiarity from their structure. This article studies the urban culture and superstition which are reflected on FTV. This study uses the approach of naratologi structure by A.J.Greimas to analyze the structure of the story. Descriptive qualitative becomes the method of this study. It reveals that FTV has similiarity to folk tale. It has the similiar values inside the story.

Keywords: *Indonesian FTV, Folk tale, Structure*

Introduction

Indonesia has a very large television audience in Asia. Television culture has become a part of Indonesian society. Various television programs are unavoidable daily consumption. Starting from news programs to infotainment programs.

Demand for the Indonesian people to television is still quite high. According to study data conducted by Nielsen [1], Indonesians spend 5 hours every day consuming media content, both television and internet content. Television consumption in 2018 was still the highest among other media. They spent an average of 4 hours 53 minutes each day.

Although television is still the highest in the public consumption rating for media, there are changes in television consumption patterns that have changed. Consumption of programs on television can not only be enjoyed through conventional television screens, the internet is an alternative for enjoying shows and programs on television.

This is because there is a change in the distribution of the program [2]. Television companies, both national and private, even local, have created a YouTube channel account. This is intended so that the distribution of television

programs is not only enjoyed on television screens that have certain broadcast hours. Consumers of these events can enjoy television programs at any time. This change in distribution is a way for the audience of the event not to leave and move to another program.

Sinetron is one of the programs most enjoyed by Indonesians as entertainment on television screens. *Sinetron* is a genre of series on Indonesian television. In the late 1990s, a new format of soap operas has been introduced. This new format of sinetron is produced for one-time only telecasting and is known as drama freelance (single drama). The formats are named FTV (an acronym for Film Television), LMS (an acronym for Mini Series Screens or Screens Miniseries), SMS (an acronym for Sinema Mini Seri or Cinema Miniseries), and Telesinema (Television Cinema) [3].

FTV is in great demand. However, many have also said that the stories on FTV have drawn controversy. FTV under the guise of religion often gets negative comments. The story is about karma. Controversial titles are the main attraction for FTV fans. FTV circulating in Indonesia in various genres. Such as, romance, mystery, religion, drama and many more.

However, the stories shown on FTV are often familiar in terms of storylines.

Classical folklore stories are still a powerful formula that is often used by FTV stories. stories like Bawang Putih and Bawang Merah and Cinderella are very influential in FTV stories. The plot has been known to all Indonesian people.

This article has the following problems. Does the FTV story have similar structural patterns to the classical folk tales. Second, can FTV be said to be modern folktale?

Methodology

To answer the problems in the introduction, it is necessary to have appropriate theories and methods. The theory used in this study is the narratological theory of structure by A.J. Greimas. This theory discusses how the structural patterns are contained in a story line. Actants in Greimas Theory have six functions, namely subject, object, sender, receiver, helper, and opponent or opposant [4]. A comparative literature theory is also required for this article. According to Wellek and Warren [5], there are three definitions of comparative literature: first, research on oral literature, especially the theme of folklore and its dissemination, and how and when folk tales enter into more artistic literary writing. From this theory it can be found whether there are differences or similarities in the analysis between FTV stories and classical folktales in terms of structure. The method uses a qualitative descriptive method. This method analyzes descriptively so that it is very clear to understand.

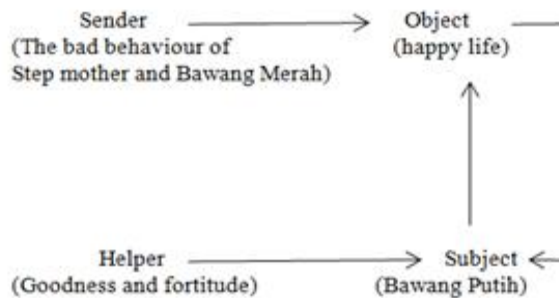
Findings and Discussion

For the first time to prove that there are similarities between folklore and FTV patterns was to analyze the structure of each whole story. A model which is used for folk tale is the story of Bawang Putih and Bawang Merah.

This story tells the story of a girl named Bawang Putih who lived with her father. His mother was dead. Because of loneliness and wanting a mother figure, his father remarried a widow who had a daughter, Bawang Merah. After they lived together, the true nature of the stepmother and Bawang Merah appeared. They were very cruel to Bawang Putih. This was not known by Bawang Putih's father because he went out of town to work. One time Bawang Putih was told by her mother to wash her clothes in the river, but it was washed away. Her mother was very angry, drove out and told Bawang Putih to find the cloth that was washed away. Finally, Bawang Putih met a grandmother who claimed to have found the cloth. Grandma told Bawang Putih to help with her work. After helping the grandmother with sincerity, the grandmother presented Garlic with a pumpkin. Then it was brought home and after opening it filled with jewelery and gold. Her stepmother and Bawang Merah were jealous. Then told the Bawang Merah to do the same thing as Bawang Putih did. Bawang Merah met the grandmother and did the exact same thing as Bawang Putih did. However, Bawang Merah did not do the job sincerely but carelessly. Bawang Merah escaped from her responsibilities of helping the grandmother. She saw a big pumpkin then brought it home. The pumpkin is opened with the mother, but the contents are venomous animals that quickly bite the stepmother and Bawang Merah. This incident made them both realize their mistakes they had made toward Bawang Putih.

To shorten the actantial model, The main actantial model will be presented in this article.

Picture 1



From the actantial model above we know that the Subject will not get the Object for free. The Subject gets obstacles in getting the Object. When the process of obtaining an Object, the subject is delivered by the Sender. So that the movers of the subject, in this case Bawang Merah, will not meet a happy life without a Sender. Sender which is manifested through the behavior of the Stepmother and Bawang Merah that is cruel to her is the way the story moves to the Object (happy life).

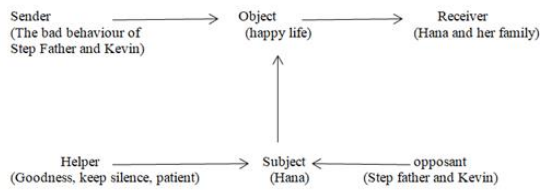
We will analyze the FTV *Ratapan Buah Hati*, entitled “*Demi Kebahagiaan Ibuku, Aku Rela Dizalimi Ayah Tiriku*”. *Ratapan Buah Hati* is an FTV series where each episode has a different story and title to the next episode. This FTV is indeed packaged for a single drama. FTV is currently airing on Indosiar from 7:30 am to 9:00 am. Viewers who missed the Indosiar TV channel can watch it again on Vidio.com.

The story of *Ratapan Buah Hati* FTV entitled “*Demi Kebahagiaan Ibuku, Aku Rela Dizalimi Ayah Tiriku*” starts from the story of a successful career widow named Ranti who owns a company. He lives with his daughter, named Hana. One day Ranti's cancer recurred. Fortunately there was an employee named Yudi helping him to get medicine. From the meeting, Yudi, who is also a widower and had one son, named

Kevin, fell in love with Ranti, whose boss is in the company. Yudi proposed to Ranti on the grounds that she did not have the heart to see Ranti alone without a husband. Finally they got married and lived together. Because Ranti was suffering from cancer, Ranti's company was temporarily held by Yudi. However, Yudi's true nature and attitude appeared. He only wanted Ranti's wealth. After getting married, Yudi treated Hana like a housemaid. Hana is treated unfairly like Kevin. Kevin always bought anything he asked for. Meanwhile, Hana was only given Kevin's former facilities. This unfair act was committed by Yudi without the knowledge of his wife, Ranti. Hana was silent despite experiencing the injustice of her stepfather's treatment. Hana didn't want her stepfather's treatment to be known by her mother. Hana thought that it would worsen the condition of her mother if her stepfather's treatment was revealed. So that Hana remained steadfast and patient in facing her stepfather's treatment. One day, Ranti's health condition improved. He wanted to surprise Yudi by coming to his office to invite him to lunch. After arriving in her company, Ranti found financial losses in her company. He also caught Yudi having an affair with one of his employees. Ranti immediately sued for divorce and kicked Yudi out of her life. Ranti finally discovered that Hana had been treated unfairly all this time. Hana finally revealed everything that had been hidden from her mother all this time. After that came the news that Yudi and Kevin had an accident in one car. Ranti immediately caught up with them at the hospital. Yudi, in a dying state, apologized to Ranti and Hana. Yudi died. Kevin also apologized to both of them. At the end of the story, they are Ranti, Hana and Kevin living happily together.

From this story, the main actantial model can be analyzed as follows.

Picture 2



From the actantial model for *Ratapan Buah Hati* FTV, it can be found that there are many similarities to the actantial pattern of the folklore of *Bawang Putih and Bawang Merah*. Hana as the main character / subject has a desire for a happy life here as an object. Opposants that always hinder Hana's wishes are represented by her stepfather and Kevin. In reaching the object, the subject does not have its own role in reaching the object. The subject is formed by many aspects, including Sender. Sender is in bad shape from his Stepfather and Kevin. Sender opens up opportunities for the subject to reach for objects. The opportunity is in the form of arbitrary actions by the stepfather and Kevin. Without the sender, the subject cannot reach the object. Sender drives the story. So a helper is needed to help the subject. The helper is in the form of Hana obedient attitude to her stepfather. This attitude according to none other than lead him to the object. Persistence actually helps Hana to achieve happiness.

The Similarity between *Bawang Putih dan Bawang Merah* Story and *Ratapan Buah Hati* “*Demi Kebahagiaan Ibuku, Aku Rela Dizalimi Ayah Tiriku*” FTV

After analyzing the two stories of *Bawang Putih and Bawang Merah* and *Ratapan Buah Hati* led “*Demi Kebahagiaan Ibuku, Aku Rela Dizalimi Ayah Tiriku*” on FTV, it can be seen the structure pattern of each story. It can be seen that the two stories have the same actantial model pattern.

Although the two stories have some differences.

1. The Senders of two stories have something in common. The mistreatment and injustice toward the Subject. Unfair treatment of step parents and step siblings towards the subject.
2. The subject and the receiver share the typical and stereotypical similarities of a good girl. Subject and receiver are sincere, kind and obedient girls. It only has different names, *Bawang Putih* and Hana.
3. Opposant has a role to oppose the Subject's desire to get the Object. These two stories have in common is that of a stepparent and a stepbrother. The figures of stepparents and step siblings still seem to be a trend and stereotype for antagonistic positions in folktale and FTV. It's just that there are changes and modifications, namely in terms of gender. If the story of *Bawang Putih dan Bawang Merah* is a stepmother and a step sister. The story of FTV *Ratapan Buah Hati* of a are stepfather and a stepbrother.
4. The object obtained from these two stories is happiness in the family. Both of them are equally happy. The ending of those stories are happy ending. They forgave each other. However, there is a slight difference, namely, Hana's stepfather died in an accident.

Both stories have the same structure and pattern. It's just that the media used is different. Strong oral traditions in Indonesian society such as *Bawang Putih dan Bawang Merah* story. Meanwhile, FTV with television media is also closely related to the consumption of the Indonesian people.

FTV as Modern Folk tale

It would sound strange if the FTV discourse became modern folklore. However, the development and changing times cannot be denied. FTV is indeed one of today's popular cultures. FTV is one of the consumption of television viewers today. The dominance of FTV should be taken advantage in good thing.

If we look at the characteristics and functions of folklore. Then FTV can also be used as a modern folktale. Here are the reasons why FTV can be made modern folktale.

1. Binary opposition. In folk tales, the binary opposition is very clear. For example in the story of *Bawang Putih dan Bawang Merah*, the binary opposition are between black and white, right and wrong is very clear. This binary opposition makes the story easy to understand. When we watch FTV the same thing is found, namely the binary opposition. FTV duration is short, about 1 hour, binary opposition is very important from the beginning of the story to the end of the story.
2. Educating. Educating is one of the ways ancestors tell stories that have educational contents. This educational value is very important in a story. Because basically humans will teach things that are educational. FTV, which is currently one of the consumers' consumption of Indonesians, has a positive value if it has educational content. Of course, apart from entertaining, the educational value of human values must be present on FTV according to the audience level. For FTV *Ratapan Buah Hati* can be watched by all ages.
3. Social Control. The FTV like *Ratapan Buah Hati* has social control which is beneficial for the audience. So that noble norms are maintained even with modern media.

The same characteristics and functions of folktale and FTV can be learned by everyone. Values and norms that apply in society are maintained.

Conclusion

Mindset change needs to be done by educators and parents. FTV, which is currently underestimated by most people, should be used as learning for the community. It is no longer possible for a new folklore to emerge. Folklore is a legacy from ancestors. What is happening now should be made of good educational value. In this sense, FTV can play a role in modern folklore. It is undeniable that FTV is a product of popular culture which is temporary in nature. This is the folk tale that exists today.

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