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## READ THE AUDIENCE'S RECEPTION OF NURBAYA'S MUSICAL FILM INDONESIA KARYA PRODUCTION

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### ABSTRACT

This paper aims to analyze the audience's acceptance of the film Nurbaya which once appeared as a novel about a century ago. It is interesting to analyze whether the existence of Nurbaya's theme is related to her ability to read changes? So, it is also necessary to see how the metadata of the Nurbaya film. Does Nurbaya movie metadata have anything in common with Siti Nurbaya's novel? By looking at the metadata, it will be able to answer questions related to the enthusiasm of the Nurbaya audience. The enthusiasm of the audience can be seen through the audience's acceptance and response in the YouTube comment section of Nurbaya's film. This paper uses a literary reception approach that is used to answer film metadata and audience responses. This paper has 2 (two) findings, first: the outline of the story in this film is almost the same as the story in the novel Siti Nurbaya by Marah Rusli (1922). The difference is that the film is shown more modernly. Second, the enthusiasm of the audience occurs because this film is in accordance with everyday reality, contemporary perspectives, and full of meaning.

**KEYWORDS:** Audience, Literary Reception, Movies, Nurbaya

### INTRODUCTION

Around the 1950s, the current of modernity entered the territory of Indonesia in the form of popular culture. Culture and art are important in human life and history (Swari et al., 2020). Film has become one of the popular cultures that is always awaited by its presence. Film is the kind of art that dominates the world today. Film is a mirror of society, revolution, cultural tensions, and new trends of society (Arshita Singh, 2021). The dense activity of the people at that time made movies an entertainment medium on weekends (Hendra Afiyanto, 2020). Why are movies a means of public entertainment? Meanwhile, people can travel as an alternative to entertainment? According to Eneste, film is interpreted as a series of moving images that have narrative and cinematic elements (Eneste, 1989). The existence of narrative and cinematic elements makes the audience's subconscious interact with the

plot of the film. As a result, the audience finds this interesting, not boring, and makes it an affordable means of entertainment.

In the storyline of the film cannot be separated from literary elements. Related to how the use of majas, diction, expression, language style are some of the literary elements found in film dialogues. So, talking about movies also means discussing the literary elements that are in it. Furthermore, literature and film became two familiar things in human life (Wahyudi, 2017). History records that in the last decade of the 20th century there was a major transformation in literary dissemination. Literature is no longer only expressed through text, but can also be expressed through film, television, radio, etc (Pope, 2014). The connection between literature and film is able to fill the empty space of the human inner element, because there is a meaning of literature and film.

The meaning of literature and film can be values that are impregnated and actualized by the audience. The success of the audience in absorbing these values can be seen through his acceptance of literature in films or also called literary receptions. Literary reception is a school that examines literary texts using the reader's perspective (Abdullah, 1991). Readers are asked to give reactions and responses to their readings, ranging from novels, movies, poems, short stories, to verses. This is done because according to Teew the purpose of making a literary work is for the reader or audience as an individual or group of literary connoisseurs (Pradopo, 2021). So, with the literary reception, literary works will be more meaningful because there is an assessment from readers.

Literary receptions are generally used by readers to respond to novels, poems, short stories, or verses. In this study, another object that was considered interesting to be receptive, namely: the film. The entire film genre can essentially be done literary reception, but the author offers Nurbaya's film to be receptive with the consideration of having strong cultural value and adapted from Indonesian novels. Interestingly, Siti Nurbaya's novel is a literary work published by Balai Pustaka in 1922 (colonial period of the Dutch East Indies). Meanwhile, Nurbaya is a production of Indonesia Karya which was released in 2021. Until now, the audience of Nurbaya's musical films has numbered around 3.3 million people.

There are 2 (two) interpretations related to the large number of Nurbaya audiences, first the audience is interested in the meaning conveyed by the film (Nur, 2013). Second, the audience feels the message conveyed in the film in accordance with the reality of the current social conditions of society. Presumably, the large number of Nurbaya viewers is indeed caused by many factors, such as: because of its value, the similarity of social conditions, to entertaining the public. As a result, it can be said that Nurbaya as a musical film has succeeded in having a good literary structure and full of values. The structure consists of 2 (two) kinds of values, namely: intrinsic as a story builder from within (plotting, dialogue, theme, character, play) and extrinsic as a story builder from the outside (value, meaning, conformity with the conditions of society, entertaining) (Sumarsono, 1996).

This point is certainly interesting because the story of Siti Nurbaya is actually still in demand by people from several periods of time. Society as a subjective reality. The individual as a subjective reality and is part of an inseparable society (Mixdam et al., 2020). To see why people are still enthusiastic about the storyline, it can be analyzed through themes, plots, characterizations, settings, points of view, diction, to the message in the film. This analysis aims to see how much public acceptance of Nurbaya's film is. Furthermore, does Nurbaya's film provide values that are impregnated and actualized by society in their daily lives.

Siti Nurbaya's literature is still in demand by the public until now, making a sense of interest in researching and writing it through literary receptions. By using the literary reception in Nurbaya's film, then, it can be used to answer the formulation of the first problem related to how is the metadata of Nurbaya's film? Does nurbaya movie metadata have anything in common with Siti Nurbaya's novel? Or is it actually not the same, but it is identic because it adapts to the times? By looking at the metadata, it will be able to answer the formulation of the second problem, related to the enthusiasm of the Nurbaya audience. The enthusiasm of the audience can be seen through the audience's acceptance and response in the You Tube comment section of Nurbaya's film. Does the majority of the audience accept the film and feel Nurbaya as a film that adds value or not?

Seeing the amount of enthusiasm of Nurbaya's audience through the Youtube platform, it would be very interesting to analyze the formulation of the third problem related to what meaning is in Nurbaya's film. Of course, film is not only a medium of entertainment, but also a medium for spreading ideology, values, norms, and lifestyles. Does the film fit the reality in society? Is the film closely related to the values that exist in society? For example, religious, social, tradition values, and how does it affect society? The strong relationship between the literature in Nurbaya's musical films and the social community makes a sense of interest in researching it through literary receptions.

## **RESULT AND DISCUSSION**

### **Nurbaya Musical Film Metadata**

Metadata is generally interpreted as a data structure in a data that contains information from the data that is being used (Pendit, 2007). If implemented in Nurbaya's film, then the metadata includes: theme, character or characterization, plot, setting, language style, and mandate (Nurgiyantoro, 2015). Nurbaya's musical film was inspired by the legendary 1922 novel by Marah Rusli entitled "Siti Nurbaya: Kasih Tak Sampai". The film was produced by Indonesia Karya with film director Naya Anindita. In addition to the film director, it is also assisted by theater director Venytha Yoshianthini because in fact this film is a musical drama with the actors and actresses are theater performers. For the main character, Nurbaya is played by Arwinda, Samsul Bahri is played by Buke B. Mansyur, and the phenomenal character Maringgih is played by Bima Zeno Pooroe. Broadly speaking, this film is a fictional genre by elevating cultural locality. Of course, Nurbaya's film does not fully adapt Siti

Nurbaya's novel because it can be seen from the temporal of the film which is made more contemporary. Here is the metadata analysis of Nurbaya's film:

First, according to The Liang Gie, themes are the main idea in question (Gie, 1976). Nurgiyantoro gives a more complete narrative, that themes are the meaning contained in literary works and become the main idea of the entire literary work (Nurgiyantoro, 2015). In Nurbaya's film, it can be seen that there are several themes that build the foundation of the film. The theme of local culture can be seen from how minangkabau customs and traditions always adorn every scene of the film. Women's ideals and gender equality became the next themes that built Nurbaya's film. This theme can be found in several dialogues of Nurbaya who always repeats her desires in achieving her goals.

Second, the next metadata after the theme is characterization and characterization. Character refers to the person who played a role in Nurbaya's film, while characterization refers to the character and traits of the character (Suryanto, 2016). Furthermore, characterization refers to the representation and embodiment of the character with the aim that the reader understands it. The following are the characters and characterizations in the film Nurbaya. Of course, the main character is Siti Nurbaya who is around 23 years old and unmarried. The character of Siti Nurbaya is portrayed with a harsh embodiment of her stance to show that a woman's nature is not as low as it has been viewed so far.

The next character is Samsul Bahri who is described as the same age as Siti Nurbaya and is the lover of the main character. Samsul Bahri has a persistent disposition, does not give up easily, and is always passionate. The character of Samsul Bahri can be seen in the scene of his struggle to fight Maringgih. Mr. Maringgih in the film Nurbaya is placed on the side of the antagonist. His character is described as an old orang who is wealthy and able to use various ways to achieve his wishes. Last but not least is the character Siti Alimah, Siti Nurbaya's cousin. Siti Alimah is described as a young woman in her 20's age and about to get married. Her mindset is very narrow and believes that women do not need to have high ideals. It is useless to have high ideals, go to school, etc. if you eventually get married and have to obey your husband. Her character is also seen inviting Siti Nurbaya to follow her mindset. Siti Nurbaya tried to be convinced to get married immediately, because the purpose of a woman's life is to get married.

Third, plotting becomes one of the main parts in a literature, both in the form of text and visuals. Plot is defined as the structure of storytelling in fictional prose in which it contains a series of events and there is an element of causation (Tiristiani, 2017). A plot in a literary work begins with the introduction of the character and ends with an action (Propp, 1958). In Nurbaya, the storyline begins with an introduction to the characters nurbaya, Siti Alimah, Samsul Bahri in the wedding. The plot ends with the act of marriage between Nurbaya and Maringgih, so it can be said that Nurbaya's film is grooved forward.

Fourth, is that the background or spatial is also one of the elements analyzed in literary works. The setting generally refers to the place or space of the literature. According to Nurgiyantoro, the setting can be interpreted into three parts, namely: the setting of the place, the setting of the time, and the setting of the social setting (Nurgiyantoro, 2015). Nurbaya's film is set in West Sumatra with a thick Minangkabau culture. Temporal occurs in contemporary times demonstrated by the ideal of being educated abroad. This time setting is what distinguishes Nurbaya's film from Siti Nurbaya's novel. For a social setting, of course, Minangkabau customs and traditions are the main social background. The group with the highest social stratification is able to control the power over the social status below it. This can be shown from Mr. Maringgih's power over the Nurbaya family, so that he could easily marry Nurbaya.

Fifth, is the style of language that supports the interestingness of a literary work. With the language style of the audience and the reader will better understand the message or meaning conveyed in the literature. Stylistics are often interpreted as word choice (diction), a variety of dialects in dialogues, phrases, sentences, etc. In the film Nurbaya uses a typical Minang language style, as in the dialogue "Nuur Jangan Lamo-Lamo Nyusuul, Cari Jodoh Itu Yang Kayo-Rayo". Last or sixth, that is, the mandate which is the meaning that the author wants to convey to the reader. This mandate or meaning can be implied or expressed. Generally, the mandate in Nurbaya films can be found from the dialogue that takes place between Nurbaya and other characters. Broadly speaking, the mandate to be conveyed is that women have the same opportunities as men, either educational or determining their lives, as in dialogue "Lembaran Cita-Cita Aku Tidak Akan Bisa Habis Hanya Karena Aku Nikah....Menurut Aku Ya Cita-Cita Itu Hanya Bisa Kandas Jika Kita Berhenti Bernafas".

### **Ekranisasi Nurbaya: A Study of Literary Receptions**

In essence, the literary reception process is divided into two steps, the first is synchronous, namely text research carried out in one period. Second, is the diachronic that is the research of the text carried out in several periods. The reception of Nurbaya's film certainly uses a synchronous model, which is to analyze the reception of film audiences in one period through comments via You Tube. The lack of reception synchronously related to respondents in one period so that the results were less varied, but the advantages can be done in popular literary works, such as: films, popular novels, songs, etc (Pradopo, 2003).

The subject in the process of a literary reception is the reader or if the object is a film, then the audience becomes the subject. According to Isser readers are divided into two types, namely: real readers and hypothesis readers (Shi, 2013). Real readers are those who carry out the process of reading literary works in a real, factual and detailed manner. For readers, the hypothesis is interpreted as a reader who has been appointed or projected to read or watch the literary work. In Nurbaya's film, using real readers or viewers who can be recognized for their comments or opinions through the You Tube comment section. To facilitate the reception process, the top 100 (one hundred) comments were taken as research

samples. Of the hundred respondents, there were various comments or opinions, related to flow, characterization, mandate, language style, etc.

Nurbaya's film is a type of visual literary work. The film is literary because it refers to Eagleton's opinion, that literature has fictitious and imaginative value (Holub & Eagleton, 1985). Broadly speaking, the story in this movie is almost the same as the story in the novel, but it is wrapped in a much more modern look. This is shown by the use of modern Indonesian language and accent, although it is mixed with Minang in its dialogues. Nurbaya's film is divided into 6 seasons or series, but the author only took the first series with considerations from the first series already visible literary elements.

Nurbaya film is a type of musical film that seeks to combine culture and religion as its spirit. We can feel that this film contains the spirit of building equality, that women have the right to aspire and determine their own destiny. Of the 100% of respondents that the author took from the comment section, overall, this film in his opinion has an unusually interesting theme. According to respondents, other Indonesian films should adopt unique themes like this. The audience is invited to enjoy the theme that comes out of the big narrative, namely romance and action movies. The theme of this film for the audience is varied and not boring because there are elements of tradition, romance, culture, religion, equality, etc. So, the audience likens this film to the style of a film in England.

Regarding the plot or plotting in Nurbaya's film, as many as 100% of respondents chose the forward plot. Nurbaya's film in episode one tells the marriage of Nurbaya's cousin Siti Alimah. In the middle of the act until the end of the scene, it changes towards the dialogue between Nurbaya and Samsul Bahri. At first Nurbaya was happy because Samsul Bahri, her lover, received a scholarship to continue her studies. Furthermore, Nurbaya was disappointed that Samsul Bahri got a scholarship to the Netherlands, so they would later have to separate temporarily. In terms of the climax of the plot, respondents chose different answers. As many as 50% of respondents chose to climax in the flow of inner conflict between Nurbaya and her family which forced her to get married immediately so as not to be stigmatized as an old virgin. The remaining 50% chose the climax of the plot in the conflict between Nurbaya and Samsul Bahri regarding Samsul Bahri's choice to continue his studies in the Netherlands.

On characterization, the author would like to see the response of the reader's acceptance regarding how is the character from Nurbaya? Of course, the majority of 75% of respondents described that Nurbaya has an intelligent, smart character, aware of equality including ideals. This can be seen from some of the respondents' comments, such as "That Ideal Can Only Run Aground When We Stop Breathing". As many as 25% of respondents chose another answer, that Nurbaya's character is essentially against Minangkabau customs. Related to how he prioritizes the realization of ideals rather than the desire of the big family for him to get married soon. As a result, from the answers, the majority of respondents



had the same knowledge of the character of nurbaya figures. This result shows that nurbaya's character is understood by the audience.

The audience's reception of the setting is divided into two big questions related to the space or spatial and temporal or time of the story. As many as 100% of respondents unhesitatingly answered that Nurbaya's background was in West Sumatra or Minangkabau. Minangkabau culture can be analyzed from dialects, styles of dress, types of dances, etc. Regarding the temporal or time of the film's setting, all respondents commented that this film takes a modern setting with a contemporary temporal. This time setting is what distinguishes Nurbaya's film from Siti Nurbaya's novel. Comments from respondents via You Tube show a strong understanding of the film's setting. The overall respondents answered the same, meaning that the audience carefully and in detail enjoyed the course of the film to the end.

The last is a reception related to the language style used in the dialogue of Nurbaya's film. Regarding language style, overall respondents answered Indonesian and Minang dominated the film dialect. Everyday Indonesian style became an option in dialogue instead of formal Indonesian. Perhaps this is intended so that the audience can enjoy each act in the film more. For example, in Nurbaya's dialogue, namely "Wanita Boleh Bebas Menulis Cerita Apapun Yang Ingin Mereka Tulis". An example is the use of non-formal Indonesian styles. For the Minangkabau dialect, it can be found in the following dialogue "Nuur Umuurlah Bertambah Capeklah Cari Jodoh". So, the author also saw that the respondents also really understood the language style in Nurbaya's film.

### **Nurbaya And Society: The Relationship of Everyday Life**

Seeing the enthusiasm of nurbaya musical film viewers, it is interesting to see why this film is so in demand. Of course, the aspect of meaning behind the film is a factor that needs to be analyzed for its relationship with people's daily lives. In Nurbaya's film, there are social phenomena, such as: gender equality, prostitution, to violence against social groups with lower social status. For example in a dialogue "Lembaran Cita-Cita Aku Tidak Akan Bisa Habis Hanya Karena Aku Nikah....Menurut Aku Ya Cita-Cita Itu Hanya Bisa Kandas Jika Kita Berhenti Bernafas". This dialogue and several other dialogues carry messages related to gender equality. Like Nurbaya who always repeats her desires in achieving her goals. She is more willing to continue her dream of going to school than having to get married and then do activities in the domestic space. Some of Nurbaya's siblings even reminded her to remember the nature and tradition that women should marry and follow their husbands. The meaning of this dialogue is that in a life there must be gender equality between men and women, both in education, ideals, opportunities, and activities in public spaces. This dialogue makes the audience absorb the meaning of gender equality according to their respective life experiences.

Some of the dialogues and scenes in the film also show the phenomenon of social prostitution, but in the legal bonds of husband and wife. This means that there is a concept of trade or commodification of women in marital ties. This kind of social phenomenon often occurs in society, as in some mass

media a husband who sells his wife for economic reasons. Furthermore, how was Maringgih's pressure on Nurbaya's parents, who had lower social status, to want to marry her. Pressure, intimidation, threats to the people with the lower social class have become social phenomena in society. Power relations make the lower social class society can only accept pressure from its upper social class, as in Nurbaya's film.

Another social relationship in Nurbaya's film is related to the perspective of society on women who are old but not married. For example, in the dialogue "Nuuur Jangan Lamo-Lamo Nyusuul, Cari Jodoh Itu Yang Kayo-Rayo". The dialogue illustrates society's habit that a woman should not be late for marriage. If they get married late, it will become a stigma in society. The culture in finding a mate must also be prioritized to get a rich partner. A wealthy couple can later guarantee the economy in a family. Some of the social meanings contained in the musical film Nurbaya are one of the reasons for the high enthusiasm of the audience for the film.

## CONCLUSION

Looking at the entire Nurbaya musical film, it can be drawn that the story in this film is certainly almost the same as the story in the novel Siti Nurbaya by Marah Rusli (1922). The difference is that this film is made with a more modern look. This is shown by the use of modern Indonesian language and accent, but there is still a Minang dialect in the dialogue. The lighting arrangement displayed is so good that it supports the dramatization of the appearance and can describe the emotions or circumstances facing the players. The songs used also use songs that are easy to enjoy. The dialogue between players is also quite clear, the dialogue between players very clearly describes the state of society at that time. The singing of the players is also pretty good. The costumes of the players are also very beautiful, quite describing the luxury of the Minang people. Good image taking and supported by good lighting makes this work like a musical film with a high quality.

Nurbaya's film, made the audience able to accept this film easily. From the results of the literary reception, the majority of the audience liked the theme, the plot, and the character of the characters. The audience also understands the setting and style of the language used in Nurbaya's film. The entire audience can immediately guess that this film is set in Minang culture with a contemporary temporal. The film, according to the audience, also carries a message that is troubling, clear, about equality and equal opportunity for women in terms of ideals or goals in life.

The enthusiasm of the audience for Nurbaya's musical film is also due to its relationship with social life in society. From this film, it can be analyzed how the social dynamics of society. Furthermore, this film reflects and teaches related to social phenomena and social perspectives of society. So, the discovery of linkages and representations between contemporary literary works (films) and social conditions in the community environment, makes literary works more valuable and social-moral in meaning for society.



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