

## Reality Construction of Wife Character in FTV *Suara Hati Istri* Indosiar

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### Abstract

This research is motivated by the reality of married couples living in big cities in Indonesia, presented by television media through soap operas or FTV (Film Televisi/Television Film). The study focuses on FTV *Suara Hati Istri* on TV Indosiar, which shows social construction and reality in the female character, especially a wife figure. This research examines the FTV *Suara Hati Istri* episode "*Suamiku Membayar Ketulusan Hatiku dengan Pengkhianatan (My Husband Repays My Sincerity with Betrayal)*", where Mita is described as a wife who sincerely loves her husband but humiliates her. The purpose of this research is to discover the construction of the character Mita as a wife and the meaning about the reality of a wife. This qualitative research method uses semiotic analysis of the Roland Barthes model with a constructivist paradigm. Moreover, the data are analysed using Berger and Luckman's social construction theory which divides reality into objective, symbolic, and subjective reality. Results showed that the reality of Mita's character as a wife is indeed constructed as a wife who is economically independent and highly educated but weak in the face of her husband's attitude, who is rude, unfaithful, and tends not to respect her as a wife.

**Keywords:** reality construction, social construction, semiotics, female representation

### Introduction

In the era of evolving media, film has become a complex social, psychological, and aesthetic phenomenon that contains stories, images, and music (Asydyddiqi, 2020). Films provide a picture of real life in society (Pratiwi, 2018). Films can raise various issues, such as social issues, history, and gender equality. In the case of gender roles, films contain discourse that raises concerns, such as who works to provide a living that traditionally a husband should do. It can be seen from a critical perspective that women's representation in films often reproduces patriarchal and colonial perspectives (Karolus, 2018). Unfortunately, the entertainment and film industry will dominantly present the stereotype of a helpless female figure.

The country of India, known for its Bollywood film industry, is ranked first in film production in the world in terms of quantity. Research conducted by Yadav and Jha (2023), titled "*Bollywood as a Site of Resistance: Women and Agency in Indian Popular Culture*," draws on George Gerbner's (1976) view that media use can shape attitudes and beliefs regarding social issues, including gender roles and expectations. The article states that film has become an essential medium for communicating social views and situations and remains a significant form of entertainment for society.

For seven decades, female characters in Bollywood films have been portrayed in leading roles, including as selfless mothers, girls trapped in stereotypes of helplessness, and women who independently choose their rights and lives. There is no denying that soap opera drama programmes play a key role in the economy of the television industry. Almost all television stations show films or soap operas in prime time, from six in the evening to ten at night. Every television station competes to air soap operas to attract the audience's attention at these primetime hours, (Malayati & Masruroh, 2022).

In Oktaviana and Amalia's research (2022) on "*Representation of Toxic Relationship in Web Series Layangan Putus*", the results of the analysis using Roland Barthes's theory through denotative, connotative, and mythical aspects, that harmonious relationships can turn into toxic relationships. Web Series Layangan put us reflects the reality of social conditions in society. The world of entertainment in the form of audio-visual continues to increase, becoming more informative and creative. And this gave rise to many web series formats, and *film televisi* (television film) or FTV formats became popular. The depiction of women in television shows in Indonesia, both in soap operas and FTV, is always dominant but always exploited. Meanwhile, a study by Sihombing, Gabriella, and Eveline (2021) looked at celebrity divorce portrayal and showed that stories about celebrities in television infotainment programs attract more viewers.

Based on the journal article of Susilo and Nisa (2018), which examines the question, "*Gender Communication Strategy in Indonesia*", research on reform began in 1998, the issue of women's quotas in the legislature emerged and became a political policy that accommodated affirmative action for women in parliament. The quota policy sets a minimum of 30% of women in delegates, candidates, and officials. However, the 30% quota is still not fully met. Research conducted by Susilo and Nisa,

in Minahasa and Wonosobo, shows that women face an ambiguous situation, where they can be involved in the public sector and contribute to family income. However, when they hold leadership positions, many restrictions still arise. These restrictions come from religious and socio-cultural arguments. Their figures seen in films, soap operas, and web series are characterised as stupid, defeated and not independent, there is a gap in the characterisation of men.

One of the television programmes that portrays women as weak and always oppressed is FTV *Suara Hati Istri* which airs on Indosiar, twice a day Monday to Friday, at 16.30 WIB and 18.30 WIB. FTV *Suara Hati Istri* tells the story of the outpouring of wives over the behaviour of their husbands who commit betrayal, infidelity, and domestic violence and underestimate the position of the wife, as well as the rejection and interference of the in-laws also colour this show. This show can also be re-watched on social media vidio.com (<https://www.vidio.com/watch/1925746-suamiku-membalas-semua-ketulusanku-dengan-pengkhianatan-suara-hati-istri>).

The conflict in the FTV *Suara Hati Istri* presents on the viewer's glass since October 2019 makes many viewers think that the storyline presented is very close to everyday life. According to the Program Director of SCTV and Indosiar, Harsiwi Ahmad, the appeal of *Suara Hati Istri* is not only that it is a Television Film (FTV) genre in which in one title viewers immediately know the end of the story, the main thing is that it lies in the representation of the hearts or feelings of the wives (Dalimunthe, 2020). *Suara Hati Istri* FTV comes with a different title every day but airs with the same common thread: a wife who is hurt because of her husband's behaviour and is tempted by other women.

The FTV *Suara Hati Istri* produced by Mega Kreasi Film has found a place in the public's hearts, especially among mothers. And this was also seen at the 2020 Indonesian Television Award, FTV *Suara Hati Istri* received an award for the Most Popular NonPrime Time Drama Programme category. Based on AC Nielsen data from 3 January 2022, two *Suara Hati Istri* FTV titles are in the top 10 TV ratings, namely "*My Husband is Trapped by a Third Person*" in 7th position with a TVR of 2.3 and a share of 10.8 per cent, while the title "*My Husband Wants a Good Life, But Can't Be Faithful*" is in 10th position with a TVR of 1.9 and a share of 8.3 per cent. (Kurniawan, 2022)

Related to this, in the FTV *Suara Hati Istri* broadcast entitled "*My Husband Repays My Sincerity with Betrayal*", the author sees that the storyline in this episode has its charm that is different from the previous FTV episodes. Interestingly, the wife's character is described as a housewife and a career woman who serves as the managing director of her parents' company. Highly educated, and financially independent, however, she is helpless in the face of her husband's demeaning behaviour, being abusive and even having an affair.

Television has a format that sits on the border between nonfiction and fiction, presenting different values, formulas and elements. According to Štroblová (2009) cited by Hudikova and Pravdova, television not only serves as a source of information but also provides excitement and the illusion of happiness to the audience. Television also creates a sense of excitement and reality, so that some viewers even believe that the events or stories they see are happening to them because they see them on television. Television media has a significant role in constructing reality. Sobur (2006: 88) says that media work essentially constructs reality. According to him, media content is the result of media workers constructing various selected media.

According to Stuart Hall in Ida (2014: 51), representation is an important process in which meaning is produced and exchanged among members of a culture. Representation involves using language, signs, and images representing something. Representation is mainly related to mass media and involves the construction of reality, such as society, objects, events, and cultural identities. Representation can take the form of words, writing, or images in the form of film or television (Prayudi, 2010). The representation that the author refers to in the FTV *Suara Hati Istri* episode "*My Husband Repays My Sincerity with Betrayal*" is the construction of the portrayal of the wife in the character Mita, which has been considered by society that the ideal wife is a wife who plays a role and takes responsibility for the integrity and harmony of the household.

From the background that has been explained, the author conducted research on the construction of the reality of the character Mita as a wife entitled "*My Husband Repays My Sincerity with Betrayal*" which is expected to describe how the reality of the character Mita as a wife is constructed and what meanings are conveyed about the reality of the wife in the character Mita in the FTV *Suara Hati Istri*.

In terms of theoretical framework, the constructivist paradigm as said by Guba and Lincoln is electric in many aspects. As explained in the ontology of the constructivist paradigm, reality is a social construction created by individuals. The truth of reality is relative, and applicable according to the specific context that is considered relevant by social actors. Reality is the result of the mental construction of individual social actors, so the reality is understood diversely and is influenced by the experience of context and time (Kriyantono, 2006: 53).

The reality conveyed through the media is a symbolic representation and not the actual reality. The information we get through media texts is not always entirely accurate. In this context, Roland Barthes' semiotics reveals the concept of myth related to everything that is understood, believed, and used as a guide by society. This myth is influenced by various signs and symbols that can be interpreted with various meanings believed by the community (Wibowo, 2021).

Truth in the constructivism paradigm is a relative reality that applies according to the context considered relevant by social actors. The constructivism paradigm in science implies that knowledge cannot be separated from the subject who is trying to learn to understand. Constructivism or social constructivism, usually known as the social construction of reality, is a point of view investigating how human knowledge is formed through social interaction (Littlejohn and Foss, 2011: 67).

All forms of social reality including media content are intentionally constructed realities. Berger and Luckmann, describe the social process through their actions and interactions, in which individuals continuously create a reality that is owned and experienced together subjectively. (Bungin, 2008: 13). For Berger, reality is not formed scientifically, nor is it something handed down by God but instead, it is formed and constructed. With this kind of understanding, the reality is double-faced / plural. Each person can have a different construction of reality. (Eriyanto. 2002: 18).

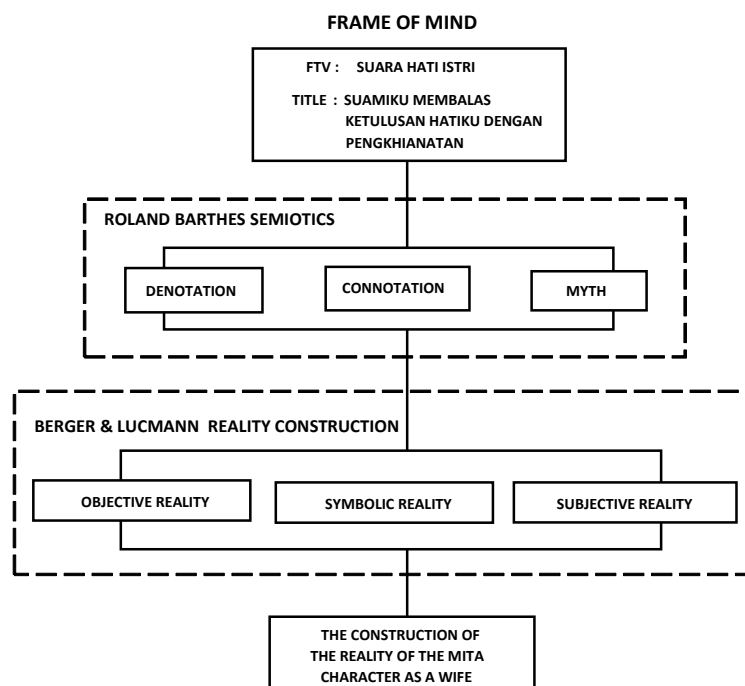
Berger and Luckmann (Sobur, 2006: 91) explain that societal institutions are created and maintained or changed through human actions and interactions. Although society and social institutions look objectively real. But in reality, all are built-in subjective definitions through the interaction process. Objectivation can only occur through repeated affirmations given by other people who have the same subjective definition. According to Berger and Luckmann, there are three kinds of social reality: objective, symbolic, and subjective. Objective reality is a reality formed from

experiences in the objective world that is outside the individual, and this reality is considered a reality. Symbolic reality is a symbolic expression of objective reality in various forms. Meanwhile, subjective reality is a reality that is formed as a process of re-absorption of objective and symbolic reality into the individual through the internalisation process (Sukidin, 2002: 195).

The above view of social reality says that every event is an objective social reality and is a fact that happens. This objective social reality is accepted and interpreted as a subjective social reality by media workers and individuals who witness the event. Media workers construct subjective reality by individual selection and preferences into objective reality displayed through the media using symbols. This display of reality in the media is called symbolic social reality and is accepted by viewers as objective social reality because the media is considered to reflect reality as it is.

To define the construction, and reveal the meaning of the displayed reality, the author uses semiotic analysis, with a constructivist paradigm approach. The interpretation of this FTV show refers to two processes of meaning, namely denotative meaning and connotative meaning.

The denotative meaning of this FTV show is the meaning as it is expressed in the FTV show. Here, the meaning is born in the signifier or interpretant as a process of transformation of knowledge, the content of the story as a whole from the signifier, namely the maker of this FTV. Denotative meaning emphasises more on the depth of retelling the show's content. The meaning that is born denotatively cannot be separated or out of what is apparent in the FTV series as a whole. And connotative meaning is a meaning that is not visible or implied. The meanings that are present are implicit meanings or hidden meanings of what is apparent in the FTV broadcast. The author uses the Roland Barthes semiotic method as a guideline for analysis.



## Method

Qualitative research is a research procedure that produces descriptive data in the form of written or spoken words by observing behaviour (Moleong, 2014: 4). This research uses data analysis in a qualitative-descriptive approach. As a reference for analysis, the researcher uses Roland Barthes's Semiotics, which is an analysis of sign relationships and myth analysis. This study is about how to understand the construction of Mita's character as a wife in the FTV *Suara Hati Istri* entitled "My Husband Repays My Sincerity with Betrayal" based on the meaning of the signs in the FTV text. In this study, the unit of analysis is the character Mita who is depicted in the scene or scene in each sequence or act in the FTV *Suara Hati Istri*.

According to Fiske, as quoted by Gurning (2022), Roland Barthes' semiotics is the idea of two-stage signification. The first stage of signification is the relationship between signifier and signified in a sign in external reality. Denotation is the most obvious meaning of the sign. While connotation is the term Barthes uses to denote the second stage of signification. The interaction that occurs when the sign meets the emotions or feelings of the reader and the values of their culture. Meanwhile, connotation has a subjective or at least intersubjective meaning. Or in other words, denotation is what is described on an object in the form of a sign, while connotation is how to describe it.

Picture: Roland Barthes' Map of Signs

1. <i>signifier</i>	2. <i>signified</i>
3. <i>denotative sign</i>	
4. <i>CONNOTATIVE SIGNIFIER</i>	5. <i>CONNOTATIVE SIGNIFIED</i>
6. <i>CONNOTATIVE SIGN</i>	

(Source: Alex Sobur. (2013) *Semiotika Komunikasi*. Penerbit PT Remaja Rosdakarya, Bandung, page. 69)

## Discussion

### **FTV Sinopsis *Suara Hati Istri* Episode “*Suamiku Membalas Ketulusan Hatiku dengan Pengkhianatan (My Husband Repays My Sincerity with Betrayal)*”**

The FTV episode "*My Husband Repays My Sincerity with Betrayal*" tells the story of Mita as a wife played by Arida Nuraini. Mita is shown as a beautiful woman, who comes from a wealthy family, is educated and is a director in her parents' company. Actor Dwi A.P. plays Putra as the handsome husband, who has a lower education, no income, and is dependent on his wife. Initially, their relationship was strongly opposed by Mita's parents because of the differences, but eventually, they became a married couple and had one daughter, with one condition that Putra must sign a pre-marital agreement regarding marital property. If Putra sues Mita's, Putra does not get the property. But if Mita filed for divorce, Putra would get half of Mita's property.

Mita and Putra's house was not fine in the end. Putra's grudge against Mita's parents who humiliated him as a son-in-law, and Mita's busy life as a director, and Putra who had to look after his child, made Putra an unfaithful husband and targeted Mita's property with Vivi. This Indosiar FTV, which lasts almost 2 hours, depicts a very dramatic story where Mita's parents finally died because of the actions of her husband, Putra, who had an affair. Mita still appears as a patient and forgiving wife for all her husband's behaviour towards her and her affair, with Vivi.



The ending of the story establishes that the oppressed will be rewarded. Putra and Vivi had a car accident when they celebrated their victory in seizing Mita's property and they died. At the end of the story, Mita is still shown as a forgiving wife and invites her daughter Arsy to pray at the graves of Putra and Vivi and ask God to forgive Putra and his lover.

### **Depiction of Denotation, Connotation and Myth**

The author observes this FTV by observing and describing the meanings that exist in denotation, connotation and myth, both in text and visuals. This FTV is 120 minutes long, divided into 5 acts (sequences), namely the first act consists of 10 scenes (scenes), the second has 5 scenes, the third has 13 scenes, the fourth consists of 5 scenes, and the fifth has 2 scenes. Only 4 acts are the object of research. each act for several scenes in order to represent the construction of Mita's character as a wife. The selection of 4 acts and their scenes with the consideration that they represent the story of the whole character of Mita as a wife.

In this study, the unit of analysis is the scene of Mita's character which is depicted in the scene in each act. The unit of analysis is the first act scenes 6, 7, 8 and 9. The second act scenes 6 and 7. The third act scenes 2, 5, 12. The fourth act scenes 4, 5. The following is a depiction of the meaning of denotation, connotation and myth:

#### **Act I**

**Scene 6 (11:10 – 11:18): In front of his office, Mita gave him her credit card, which he asked her to use for shopping for his son and himself.**



Denotation meaning of scene 6, where Putra asks for Mita's credit card to buy clothes for his son named Arsy. The card given by Mita is an unlimited credit card and Mita allows her husband to use it. Mita as a successful and busy wife and career woman is a responsible wife to pay for her family's needs. Because Mita loves her husband. If the author looks at it from the side of the myth, the wife's job is to be a housewife,

play a role in caring for and educating children, and serve her husband. The husband is responsible for fulfilling the family's economic needs.

While the denotation meaning in the scenario text is written, *"Plan to shop for Arsy's needs, while he's with mama ... ehmm your credit card still has a limit, right?" and Mita answers "The credit card is unlimited ... so you can use it if you need it."* From the script, the denotation means that Mita sincerely gave her credit card to be used by her husband. Then the connotation meaning is that Mita is a wife responsible for fulfilling the family's and her husband's needs. Mita's figure is the myth that mentions the wife's role as a housewife who cares for her children, serves her husband, and manages family economic expenses.

**Scene 7 (12:15 – 13:19): At the clothing store, Mita met Putra and his girlfriend shopping using her credit card.**



From this scene, we can see the denotation meaning, Mita was very disappointed to catch her husband having another woman and was angry to the point of crying that her husband, Putra, used the credit card that Mita gave him, to buy bags and clothes for his PIL. While the connotation meaning, here shows the figure of a wife who is naive because she trusts her husband too much. The mythical meaning is that to maintain the integrity of the household, Mita is ready to make psychological and material sacrifices for an affair.

The denotation meaning in the script or screenplay text reads, *"So the credit card that I've been giving you, you used to spend on that woman. If you want, I can check my credit card bill. I can see how much money you've spent and what you've spent it on, but what I've done I've never done. And when you sleep, I can also check your mobile phone, but I never do that. Why do you have the heart to do this to me."* In this script, the denotation meaning reads that Mita was disappointed and did not expect that her husband had betrayed her trust. It can be seen from the text that says how firmly the husband treated Mita. The connotation means, Mita is a good wife,

honest and trusts her husband wholeheartedly. Then the myth that emerges is the same as the scene shown.

**Scene 8: (15:10 – 17:30): Mita cried when Putra explained why he had a girlfriend.**



In scene 8, it is shown that Putra admits to having a lover all this time because he is lonely. After all, Mita is busy being a career woman. Mita wants them to separate, but Putra refuses and promises to break off his affair, as long as Mita pays more attention to the household, not busy with her work. And Mita forgave.

The connotation of this scene is that Putra's confession makes Mita feel guilty as a wife, who does not pay attention to her family, especially her husband. The myth that has been believed is that career women working to support the family economy, still do not leave or ignore the main duties of a wife, serving and taking care of children and households.

While the denotation meaning in the script reads, *"I'm lonely Mit, you're busy with work even when you come home from work, I'm already asleep and when I'm busy with housework, you just woke up. In the morning you have breakfast and then rush to the office ... you only have five minutes for me Mit .... Your position ... your position as director is what makes you a workaholic Mit. Honestly, I need your money and I'm even willing to be insulted by Mita ... insulted that I do not have a job and can only take care of my children at home, but I need love Mit and I do not get it from you Mit"*. In this script, the denotation meaning reads that Mita does not play the role of a wife in general, namely taking care of the house and children, this happens because Mita works as the backbone of the family. And the connotation meaning is that Mita feels guilty for neglecting her family. Then the Myth says, wives are tasked with taking care of children, houses and serving husbands is not reflected in Mita as a wife.

**Scene 9 (20:21 – 25:50): Vivi, Putra's girlfriend, came to Mita's house during a family dinner with Mita's parents. And Vivi claimed to be Mita's office mate.**

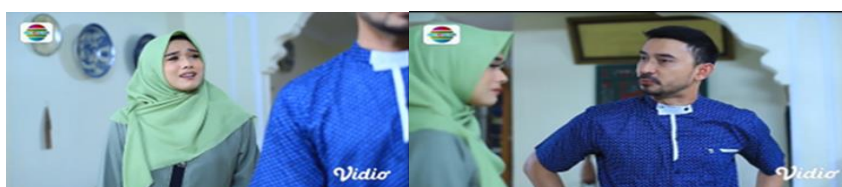


In scene 9, we can see the denotation meaning, Mita was surprised by the arrival of her husband's PIL, Vivi, who came at night and introduced herself to Mita's parents that she was Mita's colleague at the office. After Mita's parents went home, Vivi asked Mita to divorce Putra immediately, because her husband only loved Vivi. And Vivi mentioned the marital property if Mita asked for a divorce, Putra would get a share of Mita's property. But Putra refuses to part with Mita because he still loves his wife. The connotation meaning of this scene shows the figure of a wife who believes her husband still loves her and remains steadfast even though her husband's affair has just come and asked Mita to separate from Putra. As for the myth, a good wife always forgives her husband's behaviour and mistakes even though he has another lover.

The denotation meaning in the scenario text is the dialogue between Mita and Vivi which Vivi wrote: *"You have to separate from him and you have to give Putra the property ... Mita: How confident are you ... am I going to do that? ... No! Vivi: You have to do that because Putra only loves me"*. In the script, the denotation meaning reads that Vivi asked Mita to divorce her husband immediately because according to Vivi, Putra only loves her. Mita opposed the request. The connotation meaning is that Mita still loves even though her husband betrayed her. The myth that says love is above all, that's what happens in this scene, where Mita sincerely forgives her husband who has betrayed Mita.

## **Act II**

**Scene 6 (44:35 – 46:30): Mita was disappointed and angry when she found out that Putra was still in a relationship with his girlfriend, Vivi.**



In Act Two, scene 6, Mita learns of Putra's lies about Mita's mother's death from a heart attack, when she finds her husband, Putra, cheating on her with Vivi in a café. In this scene, Putra cannot argue anymore and he says he loves Vivi. Putra asks Mita to sue for divorce because he will get property from Mita. Mita refused, instead Putra was asked to sue for divorce. Because in the pre-marital agreement with Mita's father. If Putra files for divorce, he will not get any property.

The connotation meaning of this scene is that Mita looks distrustful of her husband's attitude of loving other women and only wanting Mita's property. Whereas in myth, in a divorce, it is the husband who should be responsible for providing material support for his children until adulthood and the division of property fairly based on laws or mutual agreement.

While the denotation meaning in the script or screenplay text is written, *"You know that I would never do that, it was true all along ... fortunately, Papa protected me with that agreement. So, if you want to separate, please sue me because you will never get a penny from me"*. From the script, the denotation meaning reads that Mita did not want to sue for divorce first to protect her father's written agreement with Putra so that her property would not fall into Putra's hands. The connotation meaning is that Mita no longer trusts Putra who often lies to her. Then the myth that says in a household, property is joint property and if there is a divorce the husband still provides for the children and wife until the wife remarries, this does not materialise in Mita's character as a wife.

#### **Scene 7 (46:40 – 50:20): Mita cried because Putra still had a girlfriend.**



In scene 7 of the second act, Mita was seen crying sadly and questioning why her son repaid all her sincerity with betrayal. Mita does not want to separate, not because she is afraid that half of her property will fall into Putra's hands, but Mita still hopes that Putra can change considering his young son Arsy. The connotation meaning here shows Mita as a wife who is ready to sacrifice to defend her household even though

her husband is having an affair. The figure of the wife in the myth is an ideal figure, steadfast in accepting her husband's treatment, sincere and patient so that the integrity of the household is maintained.

While the denotation meaning in the screenplay text reads, *"Oh God why did my husband repay all my sincerity with betrayal? Mama died seeing her husband dating his lover, while my child is still young and needed love from his parents and even Papa still considers Mas Putra as a good son-in-law. What should I do O God ...? I do not want to separate from mas Putra not because I'm afraid of losing half of my property but because I hope mas Putra can still change and my child has a father"*. In the script, the denotation meaning reads that Mita is sad about the condition of her household that cannot be maintained anymore. The connotation meaning is that Mita is desperate and still hopes that her child, Arsy, can save her household. The myth that the household will last if the wife accepts her husband as he is and is sincere with her husband's treatment is not reflected in Mita as a wife.

### Act III

**Scene 2 (50:40 – 51:55): In Mita's room, she was holding Arsy to sleep, when suddenly Putra came in and took the blanket and pillow and said that from today, they would be separated.**



Scene 2, act three, shows Putra separating from Mita, because he no longer loves his wife and only wants her wealth. And Putra asked to take care of Arsy alone, but Mita seemed helpless because she had to work. Putra did not change he became more and more agitated so Mita asked for a divorce. He has been given a second chance, but Putra has stayed the same. The connotation here is about the attitude of the wife who still maintains the integrity of her household even though her husband does not work and has a lover. For the sake of children and family, Mita still gives a second chance to her husband. Whereas in the myth, a wife is forbidden to betray, but it is still understandable for husbands if they have a PIL. A wife must have a big heart to continue to forgive her husband so that their household remains intact.

In the script or written text, the denotation meaning is, "*Mas ... it is impossible for me to work, how can you be like this anyway. I gave you a second chance but you did the same thing, you betrayed me again*". From the script, the denotation meaning is read, that Mita as a working wife is unable to take care of Arsy alone and Mita also questions the attitude of her husband who is still having an affair. Then the connotation meaning in the figure of Mita is a good and forgiving wife even though the husband's attitude has hurt her heart with betrayal. And the myth that wives play a role in looking after and caring for children does not appear in Mita's character, instead, what is seen as the backbone of the family.

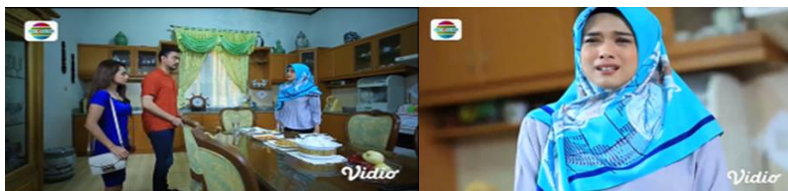
**Scene 5 (56:14 –57: 20): Mita asked Putra to explain his wedding invitation to Vivi.**



In scene 5, act three, Putra says that he has the right to remarry without needing Mita's consent. If Mita does not like it, Putra suggests that they separate. Mita is saddened and unable to say anything but cry at Putra's behaviour. Mita tried to endure Putra's treatment. From the denotation meaning, we can see the connotation meaning in the scene, that the wife is weak and helpless because her husband wants to separate and remarry. Even though Mita as the backbone of the family has trusted and sincerely has a husband who does not work and only takes care of children at home. And the myth in the relationship between husband and wife, if the husband asks for separation, it means that the household is finished. And the wife must sincerely accept it.

The denotation meaning in the script or written text, "*Why ... as a man I have the right to remarry and it does not need your approval, if you do not like it, just separate ... it is very difficult*". In the script, the denotation means that Mita must accept that her husband Putra has remarried. Then the connotation implies that Mita looks weak and has no power to oppose her husband's decision, even though the decision will affect her household life. The myth is also seen in the scene, namely, the wife must obey the treatment and decision of the husband because the husband is the head of the household.

**Scene 12 (1:03:25 – 1:04:00): Mita, Putra and Vivi argued about the status of Mita's marriage to end it as soon as possible.**

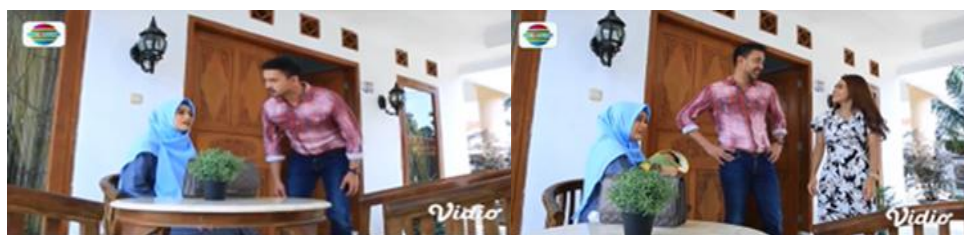


The denotation meaning in this scene shows Vivi threatening Mita to tell Mita's father about her marriage if Mita still does not want to sue Putra for separation. Mita agrees as long as they leave the house immediately. And Mita is helpless when Vivi refuses to be asked to leave her house because Vivi will leave if Mita agrees to their request, namely Mita immediately separating from Putra. The connotation is that the wife looks helpless when her husband comes with his young wife and threatens to tell her parents about their marriage. In the household, the myth is built that a good wife must be heartened to accept the husband's decision to separate immediately because of a third person.

While the denotation meaning in the text reads, "*Anyway, tonight I will reveal it to your papa if you still do not want to separate mas Putra*". The script reads that Vivi, her husband's second wife, threatened that if Mita did not want a divorce, then Vivi would tell Mita's father. Then the connotation is that Mita as the first wife was forced to agree to the threat of her husband's second wife to get a divorce immediately. Then the myth that exists so far is that young wives are more powerful than first wives occurs in the character of Mita as the first wife.

**Act IV:**

**Scene 4 (1:12:10 – 1:13:24) Mita refused when Putra and Vivi asked Mita to submit a property agreement.**

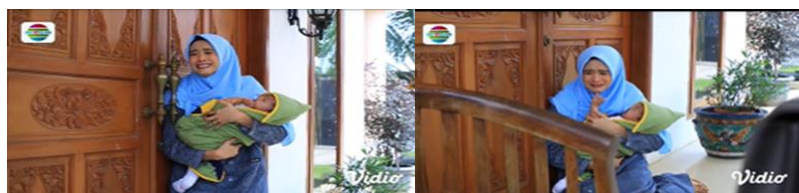




Mita refused Putra's request to submit a letter of agreement between Putra and Mita's father, which contained a division of half of the marital property if Mita sued for separation. However, Mita did not want a divorce. The connotation is that Mita must fight to maintain her rights as a wife by defending her marriage and property. And the myth is that whatever happens in the household, a wife has the right to defend it even if she has to lose her dignity.

The denotation meaning in the text of the dialogue between Putra and Mita, written, Putra: *"Oh ... so until now you do not want to file for separation from me?"* Mita: *"Never Mas ... let it be like this so that you feel what I feel so that I am not tormented alone Mas and you cannot pay for your own life and that woman with my money"*. In this script dialogue, Mita insists on maintaining her household because her husband also feels her suffering so far. The connotation implies that Mita is a wife who is ready to suffer in living in her household without caring that she is hurt by the attitude of her husband who cheated on her. Then the myth is that the household will survive if the husband and wife respect each other and do not maintain their respective egos. This does not appear in this scene.

#### **Scene 5 (1:14:32 – 1:115:10) Mita and her child crying at the door of her house.**



In scene 5, Mita cries helplessly at the door of her own house because she and her child are not allowed to enter and sleep in her house, and they are even expelled by Putra and Vivi, Putra's young wife. The connotation meaning of this scene is the figure of a wife who is resigned and just accepts the treatment of her husband and young wife when she is evicted from her own house. Even though the house belongs to her, not to her husband. And the myth is that a wife should not leave the house even if there is a quarrel in her household.

While the denotation meaning in the script or text of the dialogue between Putra and Mita, written, Putra: *"Starting tonight we sleep inside, you and your child sleep*

*outside*". Mita: "Please do not do that to me and Arsy, I am sorry that your child is still little". The dialogue shows Mita begging her husband not to evict her from the house for their child Arsy. Then the connotation is that Mita appears as a cornered wife wrapped in guilt for being kicked out of her own house. The myth says that no matter what happens in the household, a wife cannot leave the house even if her husband kicks her out. Thus, Mita's character defends this myth.

### **Social Reality of Wife Characters in FTV *Suara Hati Istri* Episode "Suamiku Membalas Ketulusan Hatiku dengan Pengkhianatan/My Husband Repays My Sincerity With Betrayal"**

Based on the three types of social reality revealed by Berger and Luckman, become the author's reference to find out how the construction of Mita's character as a wife is constructed and what meanings are conveyed about the reality of the wife in Mita's character in the FTV *Suara Hati Istri* entitled "My Husband Repay to My Sincerity with Betrayal" as follows:

#### **Act I**

**Scene 6:** Objective Reality presents Mita as a successful career wife with a high income. Symbolic reality is seen in the dialogue of Mita giving her credit card for Putra to spend on family needs. Subjective reality depicts that Mita plays more of a role as the backbone of the family and not as a working wife who only helps the family economy. **Scene 7:** Objective Reality is seen in Mita's expression when she caught her husband betraying her. Symbolic reality is seen in Mita's dialogue who did not think that her trust in giving a credit card was used to please her husband's lover. In subjective Reality, Mita is portrayed as a disappointed, sad, angry and disbelieving wife who sees her husband making out with another woman. **Scene 8:** Objective Reality appears when Mita forgives her husband Putra's infidelity. Symbolic reality is seen in the dialogue of Mita's guilt for neglecting her family and being busy working, which makes her husband lonely. In subjective Reality, Mita is shown as a good wife, forgiving and responsible for the family economy. **Scene 9:** Objective Reality appears in the scene where Mita opposes her husband's lover's request for Mita to divorce immediately. The Symbolic Reality depicts that Mita believes her husband loves her not her wealth. In subjective Reality, Mita is shown as a wife who firmly defends her marriage even though her husband often commits infidelity.

## **Act II**

**In scene 6:** Objective Reality can be seen in Mita's expression, which finally realises that her husband does not love Mita but loves his wealth and other women. Symbolic reality is seen in the scene where Mita refuses her husband's request to sue for divorce first, instead, she wants him to divorce her to save the family treasure. In subjective Reality, Mita is portrayed as a wife who is hurt and struggles to keep the family's treasure. **Scene 7:** Objective Reality appears in the expression of Mita's heart through her prayers asking for her household to be intact again as before for the development of Arsy, her child. Symbolic reality is depicted in the crying scene of Mita who is disappointed because of her husband's attitude who repays her sincere love with betrayal. In subjective Reality, Mita is shown as a desperate wife who still hopes that there is a miracle that her husband will return to her.

## **Act III**

**Scene 2:** Objective Reality can be seen in the scene where Putra puts more pressure on Mita with his request for her to take care of their child, Arsy, by herself. The Symbolic Reality is seen in Mita's dialogue saying that she cannot take care of Arsy alone because Mita has to work to earn a living for the family. The Subjective Reality depicts Mita as an economically independent wife who still loves her husband despite being betrayed. **In Scene 5:** Objective Reality depicts that Mita is a wife who has no right to have an opinion when her husband wants to remarry without Mita's consent. Symbolic reality is seen in Mita's sad expression because her husband ignores her existence as a wife who loves sincerely. In subjective Reality, Mita is shown as a weak wife who cannot be assertive about her husband's arbitrary decision. **Scene 12:** Objective Reality is seen in the scene of Mita being threatened by her husband's young wife, who will tell Mita's parents if Mita does not immediately sue Putra for divorce. Symbolic reality shows Mita's expression of disappointment mixed with anger because she was forced to agree to Vivi's threat, her husband's young wife, to divorce Mita immediately. Subjective reality portrayed Mita as a wife who must accept the fact that her household cannot be maintained anymore.

## **Act IV**

**Scene 4:** Objective Reality, depicted in the dialogue of Mita's refusal to submit the agreement letter for the division of property because Mita does not want to divorce her husband. Symbolic reality is seen in Mita's expression of determination to defend her household and inheritance. In subjective Reality, Mita is shown as a wife who is not appreciated by her husband but still loves him even though he only wants her property. **Scene 5:** Objective Reality, seen in the scene of her husband evicting Mita and Arsy, from Mita's house. For the sake of their child, Mita begged him not to evict her. Symbolic reality is seen in the sad expression of Mita who cries sadly and is cornered by the attitude of her selfish husband who does not appreciate the sincerity of Mita's love. Subjective reality depicts Mita's character as a patient and good wife who is more concerned with the happiness and integrity of the household, so she is willing to be treated unfairly by her husband who takes all of her family's property and inheritance.

### **Reality Construction of Wife Characters in FTV *Suara Hati Istri* Episode "*Suamiku Membalas Ketulusan Hatiku Dengan Pengkhianatan/My Husband Repays My Sincerity With Betrayal*"**

The wife's position in the household has an important role in the family, not only as a companion to her husband who is tasked with serving and helping her husband in managing the family but also as an educator who determines the future of the family. In the past, people still thought that a wife's duty was only to be a housewife, stay at home and only take care of domestic work.

However, today what is seen in couples in big cities is very different. In building a family, the roles of wife and husband are now more balanced, open, flexible, complementary and can even exchange roles if circumstances require. That is, the wife is not only taking care of the household, the wife can also play a role as a breadwinner and the husband can also do the work that the wife does.

FTV, a drama entertainment programme such as *Suara Hati Istri* directed by Bethul Solihin, is used as a medium to understand and construct the reality of what happens in human life such as the character Mita as a wife. Currently, the reality that exists in society, especially in big cities, the roles of wives and husbands are equal and support each other, namely, mutual respect and family responsibilities carried out

together such as taking care of children, household chores and meeting the economic needs of the family. According to Karolus and Betyarini (2022), this dynamic of gender roles paradoxically impose women to preserved standarisation of happiness in Indonesian capitalist modern society, where women can achieve success and become a “superhuman” as a wife, a mother, and a carrer woman. If women fail to fulfill one of these standards, then she is labeled as failed. In Mita case, her husband cheat on her as a result from her lack of affection because she is “busy” as a breadwinner in her family.

However, this objective reality that occurs in society is interpreted as a subjective social reality within the production team or the makers of FTV *Suara Hati Istri*, namely the director, producer, and scriptwriter. This can be seen in the results of the author's research, based on the meaning of denotation, connotation and symbols in the FTV *Suara Hati Istri*, episode "*My Husband Repays My Sincerity with Betrayal*". The author observes the construction of the reality of the character Mita as a wife who loves her husband sincerely. By understanding the meaning of the messages that are broadcast, it can be seen what aspects are conveyed by the director to the character of Mita in the FTV *Suara Hati Istri*. This was also the case in the study by Pradhita, Ashrianto, and Utami (2019).

The results of this study also show the denial of the myth of the wife's role as a companion to her husband who is tasked with serving and helping her husband in managing the family, who also acts as an educator to determine the future of the family. The myth is not depicted in Mita's character who acts as a wife. Instead, the role shown in Mita's character is as the backbone of the family, while her husband, who has no income, plays more of a role in domestic household affairs.

Furthermore, the meanings found in the reality of the wife in the character Mita are as a wife who is blinded by love, helpless by the husband's treatment that humiliates and ignores her existence as a wife. The next meaning is illustrated in Mita's forgiving attitude that persists in maintaining the integrity of her household, even though her husband wants a divorce because of the existence of property and other women. As an independent wife who does not depend on her husband, Mita does not realise that she is often hurt and neglected by her husband. These meanings are depicted in the scene and dialogue of Mita who refuses to submit the agreement letter for the division of property because she does not want a divorce.

In the end, the construction of the reality of Mita's character as a wife in FTV *Suara Hati Istri* is oriented towards the interests of the audience. It can be seen in the portrayal of Mita's character, who is dramatised with a weak character in the face of her husband's disrespectful attitude but is tough to maintain her household even though her husband's treatment of her hurts her heart. In addition, the storyline about the wife being hurt, and persecuted because of another woman and the struggle for inheritance are all shown in excess and made the audience even more immersed in the character of Mita as a wife. This is what is read and observed by the Mega Kreatif Film production team, namely, the director, producer and creative team/writer, to construct the reality of Mita's character as a wife for audience satisfaction.

## **Conclusion**

In conclusion of this study, at least two things were answered. First, how the reality of Mita's character as a wife is constructed. Then secondly, what are the meanings conveyed about the reality of the wife in Mita's character? From the findings, it is concluded that the reality of Mita's character as a wife is indeed constructed. The construction is built in the story of Mita's character as an economically independent wife, highly educated but weak in the face of her husband's rude attitude, who tends not to respect her as a wife. This construction of reality also shows Mita's role as a wife who is responsible for fulfilling the economic needs of her household, while her husband does not contribute to the family's finances, taking care of the children and the household. In addition, Mita's character as a career wife with a director position is also depicted with a good character, forgiving and loving her husband wholeheartedly.

The meaning found in the reality of the wife in Mita's character, namely as a wife, Mita is a wife who is blinded by love and is willing to sacrifice for the integrity of her household, so she does not realise that her husband only loves his wealth. The next meaning is illustrated in Mita's attitude of maintaining the household even though her husband wants a divorce for the sake of wealth and other women. A wise attitude does not exist in Mita's character to let go that her marriage has run aground because of wealth and a third person.

The results of this research are also seen in the script and visuals, that the construction of the reality of Mita's character as a wife is indeed constructed based on

the surrounding environment and the perspective of the Mega Kreasi Film production team, namely, the director, producer, creative team/writer. They have one interest: constructing the character of Mita as a wife is indeed oriented to the audience with the aim that the aired program can reach many viewers. Of course, the number of viewers watching the show will increase advertising revenue.

Researchers suggest that directors, FTV makers, in this case, Mega Kreasi Film, should be more observant in bringing up constructions about the role of wives in their relationship with their husbands. More able to understand the difference between the reality of the surrounding environment and imagination based on perspective for the audience's benefit. For researchers who want to conduct research with the same object, it is recommended to use a critical research method approach, so that the results of research and studies become more in-depth to be able to dismantle the ideology behind this FTV.

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