

Illegitimate Pelakor in TV Soap Opera

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Abstract— This study is motivated by curiosity about the term 'pelakor' which is developing in Indonesia. Previously, the term affair and another desirable woman are commonly known, but now the term 'pelakor' is attached to the women who seize men from their female partners. One of the agents who participate in socializing a term that develops in society is media. This study seeks to explain how the power of television constructs the term 'pelakor' by analyzing a soap opera program entitled 'Orang Ketiga' that airs on SCTV. This study is looking for a discourse in television soap opera that is believed to contribute to the socialization of the word 'pelakor'. This study uses a qualitative method with Sara Mills's Critical Discourse Analysis approach, which sees that television can be a social practice that shapes the social world. This study is important because it has never been conducted before and contains novelty. The result of this research indicates that the soap opera 'Orang Ketiga' is one of the agents that puts the discourse of the word 'pelakor' into a regulated statement. The word 'pelakor' becomes a discourse that is believed by the community as a word that is pinned to the female usurper. The 'contested' man is placed in a neutral position. The position of the subject is in the soap opera script writer and also the audiences. While the position of the object is in the main actor, who plays the 'pelakor'.

Keywords - Pelakor; Orang Ketiga Soap Opera; Critical Discourse Analysis

I. INTRODUCTION

In Indonesia, one form of entertainment shown on television is soap opera. Soap opera is an electronic cinema. The themes of soap opera shows in Indonesia are often about love, revenge, and reinforcement of what is being the topic of conversation among women, especially housewives. According to a survey conducted by Nielsen in 2010, television in Indonesia tends to be consumed by housewives. For television broadcasts, the majority of women still choose drama series (soap operas). Reference (Nielsen Newsletter, 2011) in general, women watch television for an average of 3 hours per day. As the most TV viewers, housewives watch TV the longest (an average of 3 hours 47 minutes per day).

Seeing this opportunity, television stations often broadcast programs with themes that housewives like. One of the themes that housewives like today is about pelakor. Pelakor is an abbreviation of the usurper. The soap opera

titled 'Orang Ketiga' which airs every day on the television station SCTV is one of the soap operas that carry the theme. Without realizing it, the word 'pelakor' and the bad qualities attached to the person who got the term are socialized through television media shows.

Researchers see this situation raises the silence of certain people, namely people who get the nickname 'pelakor'. This study tries to explain how the power of television constructs the term 'pelakor' by analyzing a soap opera program titled 'Orang Ketiga' (The Third Person) that airs on SCTV television station. This study aims to investigate the role of television media in constructing certain discourses that make silence to certain people. The long-term goal of this research is to provide input to authorized institutions in making regulations on the contents of television broadcasts in Indonesia.

II. METHODOLOGICAL APPROACH

This study uses a qualitative method with a critical approach. According to Guba (1994) a critical approach focuses on dismantling the aspects that are hidden behind an apparent reality (virtual reality) for criticism and transformation of social structures. (Badara, 2014) To uncover what is hidden behind an apparent fact, this paper uses an analysis of Sara Mills critical discourse.

Michel Foucault is a contributor to the concept of 'discourse' whose name is the most mentioned by all who write articles about discourse. Foucault was influenced by three French thinkers, namely George Bataille (Nietzschean French), Maurice Blanchot (Journalist and follower of Heidegger), and Pierre Klosowski (artist, philosopher and translator Nietzsche). These three French thinkers were influenced by Nietzsche. Foucault introduces the principle of 'general history' which the explanation is presented in the following table:

TABLE 1.
THE PRINCIPLES OF FOUCAULT'
GENERAL HISTORY

HISTORY MODEL	HOW TO SEE EVENT	HOW TO SEE TIME	HOW TO FIND CAUSE
TOTAL HISTORY	Continuous	History comes from the past	Dialectics, prima causa
GENERAL HISTORY	Discontinuation	History originates from the present view which sees the past	Perspectivism, the irregularity of events

If history is a shaper of human knowledge, and history is not continuous and always new, then 'human' is always changing. Generally, Foucault's notion of changing human knowledge (episteme) is juxtaposed with the Thomas Kuhn paradigm. But Foucault is not like Kuhn. In the way humans organize history, what matters is how humans read 'historical data', whether the data will be thought of as 'text', 'conversation', 'language' or 'discourse'.

(D, 2017), according to Niels Akerstrom Andersen (2003) there are at least three key words to understand Foucauldian Discourse, namely:

1. The statement is the atom of discourse – it is the smallest unit;
2. Discourse is the final, actually demarcated body of formulated statements - it is the archive of the discourse analyst;
3. Discursive formation is a system of dispersion for statements; it is the regularity in the dispersion of statements.

According to Mchoul & Grace (1993) statements can actually be understood, not as a fixed component, but only through the 'rules' that govern their functions. This 'rule' is what is called discourse, which determines 'historical' man and makes him human. Discourse is also defined as "a group of regulated statements". (D, 2017)

(Thaniago, 2017) and (D, 2017), the general principle of Foucauldian according to Kendall and Wickham (1999) that is, the first principle is non-interpretive. This means that discourse analysis does not look for anything except descriptions of the rules of difference, transformation and so forth. Foucauldian discourse analysis only analyzes the surface, because there really is not anything that is 'beyond'. The second principle is non-anthropological, which rejects investigations by 'author' and concentrates more on statements and visibility (what can be seen). Although Foucault has presented various discourses, in general according to Hall (1997), discourse can be defined as a group of statements that provide language to talk about a particular topic at a particular historical moment. Furthermore, Jorgensen and Phillips (2002) define discourse as a special way to talk about and understand the world (or aspects of the world).

In this sense, it is stated that discourse is and shaped by the social world, including social identity, social relations, knowledge systems and beliefs. The relationship between discourse and the social world is dialectical, because one forms and influences the conditions for the existence of others.

Jorgensen & Phillips (2002) mentions that a discourse analysis can be a tool for understanding social identity, social relations, and the construction of meaning and information. (Cempaka & Murti, 2019)

(Darma, 2009), Sara Mills's Critical Discourse Analysis used in this research to examine how women are displayed in texts; whether in novels, pictures, photographs or news. It is often referred to as a feminist perspective discourse that shows how the text is biased in displaying women. Women tend to be presented in the text as wrong and marginal compared to men.

Injustice and poor portrayal of women are the main targets of Sara Mills. Sara Mills sees how the actors' positions are displayed in the text. Who is the subject and who is the object of the storytelling will determine how the structure and the meaning of the text are treated as a whole.

Sara Mills sees how the readers identify themselves in the narration of the text so that the readers place themselves in one of the positions that will affect their understanding of how social actors are placed. The way of telling and the position placed and displayed in a story, will make one party legitimate and the other party illegitimate.

(Suchman, 1995), legitimacy or legitimate can be regarded as equating perceptions or assumptions that the actions carried out by an entity are actions that are desirable, appropriate or in accordance with the system of norms, values, beliefs and socially developed definitions.

Illegitimate in this research is the opposite of legitimate, that is, actions taken by an entity are undesirable, inappropriate or not in accordance with the system of norms, values, beliefs and definitions that are developed socially by a society.

Social boundaries of a group can be interpreted as self-orientation and attitude of acceptance or rejection of a different social or ethnic identity that may be assessed based on the size of the 'thickness' limit. The 'thickness' of the boundary determines that the groups with thicker boundaries have more influential ties such as in socio-cultural identity, ideology and political solidarity, and are more exclusive than the groups with thinner boundary. (Hassan, 2017)

(Massarani, 2019), women's images in various media reinforce the social and cultural acceptance that women's natural norms are the fulfillment of domestic work and childcare. Kaplan (1995) argues that the dominant image of women in film is constructed by and for the perspective of men.

Bashin and Said Khan (1995), connect the word patriarchy that is derived from the word patriarch with the power of the father who is a man. The patriarchal social system is where the father, of all family members, controls all properties and economic resources, and also the decision maker. What is meant by the social system here is a belief or an ideology that says the position of men is higher than women. (Asaari & Aziz, 2013)

This discourse analysis research focuses on word repetition in various media, which will inspire the audience in living their own lives. (Graefer, 2018), continuous repetition by the media, something will 'stick' or be attached to a particular group.

III. RESULTS AND DISCUSSION

The woman shown as illegitimate in the 'Orang Ketiga' soap opera on SCTV is a 'pelakor' woman. Readers or viewers of soap operas, called audiences, place themselves in one of the positions that influence their understanding of the placement of 'pelakor' in social life.

Using Sara Mills's critical analysis, the discourse will be explored in a feminist perspective that shows a biased text in presenting women, especially regarding the injustice in placing women by men.

A. Soap Opera of 'Orang Ketiga'

The soap opera or electronic program entitled 'Orang Ketiga' is one of the featured programs on SCTV television station since January 15, 2018. This soap opera airs every day starting at 10 PM which tells the story of the existence of a third person in every relationship of the players. The most phenomenal is the husband-wife relationship between Afifah (Naysilla Mirdad) and Aris (Ronaldo Stockhorst) which ended in divorce because of a third person who was termed a 'pelakor' or usurper husband.

Afifah does not realize that her husband is having an affair with Yuni (Marshanda). Aris' mother-in-law (Dian Nitami) often states the word 'pelakor' to Yuni and very rarely blames Aris as a 'contested' man. This is because she is afraid if his son-in-law will divorce her daughter.

The 'Orang Ketiga' soap opera was produced by PT Sinemart Indonesia with director Maruli Ara and the story was written by Serena Luna. This soap opera is still one of the most popular SCTV soap operas. Even in 2018, the soap opera 'Orang Ketiga' received an award from the Film Censorship Institution (LSF) as a romance serial soap opera that is considered the most eligible for film censorship.

This soap opera is much loved because it tells about the love life that is often experienced by women in married life. This soap opera until mid-September 2019 has aired on the 700th episode.

B. The position of Story Telling

The position of the subject in this soap opera is the position of the soap opera maker. Makers of this soap opera, story writer, director, and even producers place themselves as subjects who have the power to direct the contents of the story. The impartiality of a particular group, the 'pelakor', makes this soap opera often show scenes and narratives that are increasingly illegitimate for pelakor.

At the beginning of the broadcast, from episode 1 to episode 5, there were many scenes and stories that put the pelakor in a marginalized position. One of the scenes in episode 1 was the main character Afifah sitting with her feet being sorted by an actor playing the role of a singer named Yuni. In that scene, Afifah said to her friend:

"Do not be happy above the suffering of others. You don't have a conscience. That's called a pelakor, usurper."



Figure 1.

One of the scenes in episode 1 of Orang Ketiga soap opera

In episode 5, there is a scene where Yuni's sister is angry with Yuni because she is ashamed that her sister is a pelakor. While yelling at her sister, Yuni let out her words:

"And I'm ashamed sis, I'm embarrassed when my friends say that my sister is a pelakor, a usurper."



Figure 2.

One of the scenes in episode 5 of Orang Ketiga soap opera

Until episode 509, there is still the dominant position of the story makers by making Afifah's mother-in-law's scene named Ibu Riris teasing Yuni with the following words:

"Going with everyone is not wrong? Buy everything and buy jewelry. Ouch, that guy is, if he has been hit by a pelakor, his brain likes to reverse. "



Figure 3.

One of the scenes in episode 509 of Orang Ketiga soap opera

In episode 549, the position of subject is still dominated by soap opera maker. In one scene, there is a conversation between Yuni's friend named Desi with Yuni:

"Yuni, if one of us doesn't have conscience, it must be you! You are pelakor. Do you forget? You have taken other's husband till their life is destroyed. Do you forget?"



Figure 4.

One scene from episode 549 of the Orang Ketiga soap opera

Orang Ketiga soap opera makers are trying to make a story that is loved by the people of Indonesia today. Soap opera makers are in a very decisive position until this soap opera can survive up to episode 700.

C. The position of the telling object

The position of the telling object is in the soap opera actor. The actor who plays the role in this soap opera follows the storyline created by the soap opera maker. The position of the actor who acts as *pelakor* is placed as a very weak position in this soap opera story.

Until episode 700, the main actor, *pelakor*, is still the object that is always the subject of the story in the soap opera 'Orang Ketiga'. The object of telling is portrayed with various scenes by the *pelakor* as a marginalized position, always gets a negative telling and cannot perceive herself.

The male actor in this soap opera is told in a neutral and impartial position. The imbalance in the placement of male attitudes in this soap opera makes the position of the actor as an illegitimate object.

D. Audience Position

The position of the audience is in the position of the subject that really determines who they side with. The exposure to the discourse of the text of the *pelakor* and the things attached to her by the story makers, makes the audience come into the position of the subject of storytelling.

The audience is given the right by the soap opera maker to position the main actor as the object of storytelling. The audience did not even sympathize with the actors who acted as *pelakor* in the soap opera.

Actors who are positioned as objects by soap operas makers, even get insults in their social life. In a news in the February 2018 edition of *tabloiddibintang.com*, Marshanda, who acts as a *pelakor* in Orang Ketiga soap opera, expressed her feeling that she had received bullying since playing in Orang Ketiga soap opera. But she claimed to only do the best as an artist.

E. Discussion

Discourse according to Foucault is shaped by the social world, including social identity, social relations, knowledge systems and beliefs. The relationship between discourse and the social world is dialectical, because one forms and influences the conditions for the existence of others.

Pelakor discourse socialized by Orang Ketiga soap operas is a discourse formed by the social world. *Pelakor* has become a regulated statement so that public knowledge and trust emerges that *pelakor* is a word that is pinned to people whose position in society must be marginalized.

If previously there was a concubine discourse, a second woman, an affair, then later came the discourse of *pelakor*. Foucault said that discourse is something that is discontinuous, and its history comes from the view of the present that sees the past, and is caused by a perspective or event of view that exists in society and the irregularity of an event.

Pelakor discourse in Orang Ketiga soap opera puts the story maker as the subject that determines how the position of the main actor is told. The main actor acts as an object in storytelling. In Orang Ketiga soap opera, according to Sara Mills's Critical Discourse Analysis, there is an injustice in the placement of the position of female and male actors. The male actor in this soap opera is placed as a neutral person, not as an object and not as an illegitimate party.

The audience in this soap opera is in the position of the subject. The audience, like the soap opera maker, has the right to place the position of *pelakor* as the main actor in this position. *Pelakor* discourse which has become a regulated and trusted statement of the public, makes the audience free to position the main actors in the position of objects and marginalized.

The subject-object-audience position in seeing the discourse of *pelakor* in Orang Ketiga soap opera has placed *pelakor* in the position according to the wishes of the soap opera maker and the audience. The way of telling and the position placed and displayed by the story makers on the *pelakor* in Orang Ketiga soap opera has made the *pelakor* become illegitimate parties.

IV. CONCLUSION

Television media has a role in constructing certain discourses and determining the position of certain groups. Orang Ketiga soap opera that airs on SCTV television station is one of the agents that put the discourse of the *pelakor* into a regulated statement. The word *pelakor* becomes a discourse that is believed by the community as a word that is pinned to the female usurper.

Men who are 'contested' in this soap opera are placed in a neutral position. The position of the subject is in the soap opera story makers and the audience, while the position of the object is in the main actor that is the *pelakor* (usurper's husband). The position of the object placed on the *pelakor* has made the *pelakor* as marginalized and illegitimate.

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