



AUDIENCE RECEPTION OF MESSAGES IN *NANTI KITA CERITA TENTANG HARI INI*

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ABSTRACT

When one enjoys a literary work, one gains a new comprehension and impression of the work. Generally, the impression is shaped by the audience's background, moral beliefs, knowledge, and life experiences. This study aimed to examine the audience's reception of the message in the film *Nanti Kita Cerita Tentang Hari Ini*. The analysis stated that the messages found by the moviegoers related to the openness of communication in families.

INTRODUCTION

Literature reflects a variety of human life experiences and is inspired by a range of complicated notions, ideas, views, ambitions, and thoughts. Literary works are frequently directly tied to human life and hence are regarded as capable of enhancing knowledge and experience about what it means to be human, even if the reader or audience has never actually lived it. Life values, moral values, and culture can all be employed to convey essential ideas in literary works. Each time a reader concludes his or her enjoyment of a literary work, he or she forms an impression or assumption about the work.

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By literary criticism theorists, this perception or assumption is referred to as literary reception. H.R. Jauss and Wolfgang Iser call it the reader-response theory. This literary reception approach is founded on reader appraisal. According to Pradopo (2016), reception aesthetics is the science of beauty that is founded on the reader's response. The response elicited from the readers are different from one another since circumstances like education level, life experience, knowledge, and competency always influenced one's understanding of literary works.

A literary study is not limited to examining the literary work's structural elements or social values. The field of literature encompasses a substantial amount of research. A literary work can be studied using a variety of theoretical techniques. Abrams (1971) outlines how a literary work might be studied utilizing a mimetic, expressive, objective, and pragmatic method in his book *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Mimetic approaches place a premium on the link between social realities and literary works. The expressive method is directed toward the literary work's creator. By removing the literary work from everything else that exists, the objective approach focuses exclusively on research. The pragmatic approach collects data about literary works through critical comments or judgments. The pragmatic approach incorporates studies on literary reception.

The word "reception" comes from the Latin word *recipere* which means acceptance. Endraswara (2013) explains that literary reception's purpose is to learn the process of the relationship between the text and the reader which is directed at the reader's interpretive phase of the literary text. Thus, it can be understood why after reading a text there is a possibility that the text will elicit a reaction from the reader. It can take the positive form of creating new work, reproducing works, and so on. The reaction can also be in the form of negative ones, like sadness and anger. Literary reception is determined by the reader's attitude to literary works, whether favorable or negative. This statement aligned with the theory by Abdullah (1991) that literary reception relies on the reaction or response of the reader to the text. Junus (1985) also argued that literary reception is the interpretation made by readers of literary works so that the work gives a reaction.

Literary reception research is concerned with the reader's reception of literary works and with critiquing them based on reader responses. Hans Robert Jauss and Wolfgang Iser are two well-known figures who contribute significantly to literary reception theory. Both approach literary reception differently. Jauss's theory of literary reception grew out of his

critiques of two theories: Russian formalism and Marxism. According to Jauss, the idea of Russian formalism has problems in terms of the social function of literature because its adherents believe that the aesthetic value of literary works should be prioritized. On the other side, Marxism is an overly rigorous literary philosophy that claims that literary works are emphasized solely for their social usefulness, neglecting their aesthetic worth. Jauss's theory of literary reception establishes a link between these two points of view. Jauss contends that literary works can be studied on an aesthetic level without losing sight of their historical contexts. Two distinct branches of literary reception theory developed from Jauss's theory of literary reception: the theory of synchronic literary reception and the theory of diachronic literary reception (Rahima, 2016).

While Jauss's theory emphasizes the role of intervening historical moments in understanding a literary work, Wolfgang Iser focuses on the reader's sense of a text. Iser introduces the implied reader hypothesis in his reception aesthetic theory. In Wolfgang Iser's theory of literary reception, he emphasizes the dialectic relationship of the reader-author connection, literary works, and the interplay between the two. It is called reception theory, or aesthetic reception since the readers still need their imaginative and perceptive thinking to process the text so they could adjust and find their focus (Iser, 1987). According to Iser, all literary compositions are the result of the author's deliberate thought. When readers read the material, they have the opportunity to follow and defend the author's meaning. As a result, a "space" or *leers tellen* exists and is filled by the reader's response. By answering, the reader actively contributes to filling the "space." This active engagement takes the form of a reading experience that involves expectation, frustration, reflection, reconstruction, and satisfaction (Shi, 2013).

Along with technological and scientific advancements, literary works are no longer limited to written works such as novels, short stories, and poetry. Other forms of theatrical literary works, such as dramas, also evolved. Films have been incorporated into literary works due to their ability to be investigated using the elements of a novel. As is generally known, film is a game of expressions, consisting of a synthesis of sound, picture, and movement. According to Boggs & Petrie (2018), as tools of expression of freedom films share commonalities with other art genres, including literature. Setiawan & Krissandi (2018) also mention that films have the same narrative potential as literature. Both films and novels are similar in that they provide a detailed story from the author's perspective. One may argue that film analysis employs the same principles as literary or novel analysis.

Endraswara (2011) describes films can be said as the expansion of play that is visualized as a whole story by a cast of actors. Films can be broadly classified into two categories: non-fiction and fiction. Non-fiction films include documentaries and factual films that reveal previously unknown facts about reality. Meanwhile, fiction films are developed with the explicit intent of entertaining an audience and are purposefully marketed as commercial items. Based on the foregoing, it may be inferred that a film and its narrative elements are comparable to literary narrative elements.

There is some research about the *Nanti Kita Cerita Tentang Hari Ini* movie as their object. *Membaca Film sebagai Teks: Analisis Isi Film Nanti Kita Cerita Tentang Hari Ini* conducted by Asri (2019) found that the message the film wanted to convey is that life is constantly changing and it is portrayed in Ayah's dominating character. Ayah is a patriarchal society-man born, but the newer generation doesn't always coincide with his perspective. *Analisis Isi Pesan Moral pada Film Nanti Kita Cerita Tentang Hari Ini Karya Angga Dwimas Sasongko* conducted by Suryanta (2021) is trying to describe five moral values found in the film, and that is sincerity and love to family members, put the duty first, no telling lies, be courteous and polite, and forgive each other.

Study on literary reception has been carried out by many literary researchers. *Resepsi Penonton Terhadap Ruang Kosong dalam Serial Web Sore: Istri dari Masa Depan Karya Yandy Laurens by Mulia* (2019) resulted in the finding that viewers can fill the empty spaces in the web series by their respective interpretations of meaning. These interpretations were varied due to the different backgrounds of the socio-cultural conditions of the audience, the audience's educational level, and the characteristics of the author in creating works. Furthermore, the second research on literary reception is *Cerita Rakyat Mas Merah: Kajian Resepsi Sastra* by Sahril (2018). This study shows that the perception of the people of Kumpai Island towards the Mas Merah folklore is not negative, because they believe the ancestral spirits of the story characters are present to help the local community in their daily lives. In addition, local people also believe that the story of Mas Merah is history from the beginning of their place of residence, namely the village of Pulau Kumpai. Then the third literary reception research is *Analisis Pendekatan Resepsi Sastra Terhadap Novel Chairil Tanjung si Anak Singkong* by Aritonang (2018). The research resulted in the finding that readers of his novel received messages about the struggle to achieve a better life and inspired them to be more resilient in life.

Based on the former studies, research on literary reception that emphasizes the effect

received by the audience after receiving a message after watching the film *Nanti Kita Cerita Tentang Hari Ini* has not been conducted. Therefore, this research was conducted to describe the reception received by the audience towards the message in the film *Nanti Kita Cerita Tentang Hari Ini* and the factors behind this reception. This research is intended to add to the diversity of research on literary reception, especially research on the effect of a literary work on its readers.

METHOD

This study employed literary reception theory and a qualitative research approach to data collection and data analysis. The qualitative research method was chosen to better understand and explore the deeper meanings behind societal and human issues. Quality research is concerned with describing and analyzing people's thoughts individually and as a group (Ghony & Almanshur, 2016). This is in keeping with the study's goal of figuring out how the audience of *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) reacted to the movie. Reception in this context refers to how the audience interprets the film's messages.

The data in literary reception research in this article were divided into two, namely primary data and secondary data. The primary data were obtained directly from the field through interview techniques, while secondary data were collected from the previously existing data to support the findings. The *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) film was used as the source of secondary data. A questionnaire was created for distribution to research participants as an early scoping phase. Men and women between the ages of 18 and 25 who had watched *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) met the criteria for participation in this study. The parameters used to determine this age are legitimate, as the film is listed as a G or General-rated film on the IMDb website, an online database site for films and other visual material. An in-depth interview strategy was employed to gather more accurate and detailed information. Out of the 14 total responders, 7 people agreed to be interviewed. Interviews were scheduled at Universitas Negeri Malang. There are several interview guidelines to follow, including a) the frequency with which respondents watch movies; b) how the respondent interprets the movie scene quotes from NKCTHI; c) how the respondent as an audience receives the film's message; and d) the factors that influence how the response receives the message.

A systematic coding process comprising three phases was used to analyze the collected data. This process included open coding of interview transcripts, axial coding of data

categorization based on the symptoms reported, and selective coding of data identification to determine the storyline and combine the categories derived from axial coding. There were three rounds of data validity checks: 1) comparing research findings with relevant theories (theory triangulation), 2) aligning data in talks with colleagues to ensure openness and honesty (peer debriefing); and 3) the integration of data utilizing discussions with experts, primarily thesis supervisors, to discuss findings from various points of view (investigator triangulation).

FINDINGS AND DISCUSSION

Findings

The audience reception of *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) was divided into categories depending on the film's major teachings and the audience's interpretation of the plot. Three messages were received by the audience, namely the importance of open communication in the family, the importance of expressing emotions and feelings, and the effectiveness of problem-solving in the family (Table 1).

No	Responden t/Initials	Audience reception in <i>Nanti Kita Cerita Tentang Hari Ini</i> (NKCTHI)
1.	AT	Communication in the family. Such as what Dad has done for <i>Awan</i> . Dad could have discussed it with her. What her father deemed to be best for her turned out to be less than ideal in her eyes. This (misunderstanding) led to conflicts between them.
2.	TL	Openness. Particularly in the final moment. I'd love that kind of open family, but I'm envious of theirs because I can't have one.
3.	FW	Expressing feelings. As <i>Angkasa</i> has stated, how can you expect to be joyful if you've never experienced pain? It's essential if we want to avoid misunderstandings with our partners and have a strong relationship. We who pay attention comprehend what's going on in their heart, which is why they are the way they are. As a result, we can tailor

		our response to fit their current needs. To a certain extent, that describes how I feel about my boyfriend.
4.	NS	The film talks about being honest with ourselves. Whatever it is, whether it's sad or happy, it doesn't matter. There must be a rationale for everything we do in our lives. Engage with those who are closest to you.
5.	QA	There must be open communication within a family. Mutual respect and concern for one another. Always obey your parents as a child, but if anything doesn't go according to plan, discuss it openly with them. The focus is once more on communication, certainly.
6.	AP	There are plenty of them (messages conveyed through the film). In the future, when I become a mother, I expect to share my joy and sorrow with my husband. When that happens, I must come up with a plan to alleviate the sadness without affecting the children. Being open to parents might be tough for children, but telling stories to friends may be more pleasurable. Children must promptly inform their parents of any troubles they are experiencing so that there are no misunderstandings in the future.
7.	FA	A family that appears to have sufficient (financially) may not be content, in my opinion. However, this does not imply that those with less-affluent families are unhappy in any way. The pursuit of money (or other possessions) can't buy happiness.

Table 1. Audience reception in *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI)

Table 1 illustrates three distinct sorts of hidden messages that viewers of *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) receive from the movie. The three messages are about effective communication, expressing emotions in everyday life, and resolving family

conflicts. These three types of messages will be discussed further in the discussion column below.

Discussion

Openness in Family Communication

In this study, audience reception in the *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) movie was examined in terms of the significance of the messages received by the audience and the factors affecting their reception. The analysis demonstrated that the research informants' response to the film's messages, which are commonly abbreviated as NKCTHI, is associated with open communication within the family. Viewers who received messages regarding family communication are more likely to have a closed communication history with their parents. Informants AT, TL, and FA stated in the interview that the struggle that the three brothers, Angkasa, Aurora, and Awan, encountered was identical to the strife they encountered at home. The following are excerpts from interviews with three informants on their reactions to *Nanti Kita Cerita Tentang Hari Ini*.

AT: "Transparency in family communication is the message I take away from this film. Aurora is a resemblance to me. She prospered on her own, applying for both international scholarships. I am the same way; I make decisions without consulting my parents beforehand".

TL: "Communication openness. I understand Awan's plight; she is limited and does not have many options. That is how I am in my family. However, when I witnessed the scene at the end of the movie in which each family member finally opened up to one another, I felt envy because I wished I had such a family."

FA: "Aurora is a lot like me. Being apart from your own family makes you feel uneasy at home. I took away from this film the idea that a family's happiness cannot be assured by material belongings (wealth/money/possessions). A sense of security can be achieved at home through effective communication, in which the children feel comfortable sharing stories with other family members."

According to the interview excerpt above, AT believes he is in the same position as Aurora since he rarely consults his family and frequently makes decisions on his own. AT saw the value of open communication and discussion with family members after viewing this film. The second informant, identified as TL, grew up in a familial situation that restricted his ability to make choices. TL noted that any issue should be communicated to

the family, citing the critical nature of family communication. The third informant, FA, believes that a family's happiness cannot be determined by its wealth/possessions. Additionally, the sense of security produced in the family context is critical for family members to feel comfortable exchanging experiences with one another. This was stated by FA based on his own experience of feeling uneasy at home, which causes him to withdraw from his family members. Based on the excerpts from the interviews with the three informants above, it can be concluded that the conflicts that can obstruct smooth family communication are 1) children making their plans without consulting their parents, 2) a lack of warm family conversation, and 3) feeling uneasy at home.

However, unlike the three informants (AT, TL, and FA), QA provided an answer regarding the necessity of family communication after witnessing a positive example of family communication in his own family.

QA: "I am accustomed to discussing everything with my mother, including my romantic relationships. Alhamdulillah, communication in my family is excellent. As a child, we owe it to our parents to obey them. If anything is deemed inappropriate, it can be carefully discussed. Thus, communication within the family is critical."

The analysis of this study revealed that informants agreed on the importance of communication in the family. One example is a discussion between children and parents on how to solve an issue. FA learns how to take care of his future kids better and is more aware of two-way communication between parents and kids. TL expresses her wish to repair her communication with her parents despite the difference in point of view between them. While AT gives a passive reaction because she did not find a chance yet to diminish the age gap between her and her parents that affected their way of communicating.

Nanti Kita Cerita Tentang Hari Ini delivers the message of good communication between family members quite clearly and the audience successfully grasped the idea. Good communication in a family brings a supportive environment. The University of Delaware states that trust and reliance are gained from giving attention to each other's problems.

The Importance of Expressing Emotions Effectively

After watching Nanti Kita Cerita Tentang Hari Ini, the audience learned that expressing emotions effectively is really important. Emotions or feelings are one form of communication. When it comes to social life, Planalp (1999) compares an emotion to a

cloth. The common thread is the way people engage with one another daily. To build healthy social networks, people must communicate with one another. Emotions are the thread's colors. Emotional people are sending a message to other people when they are in a happy or sad mood or when they are angry or any other emotion. Regulating emotions becomes difficult when they are not properly channeled, like when they are always kept to oneself.

In an interview session, FW stated that it is important to know how to express emotions effectively. FW was once embroiled in a disagreement with his partner because of his inability to articulate his emotions. The following excerpt contains a conversation with FW.

FW: "Expressing feelings is important so that people know what to do according to our current condition. Furthermore, expressing our emotions might help us build our bonds with those closest to us and minimize misunderstandings. That is how I feel about my partner since he is the type of person who rarely expresses his emotions; he prefers to keep his emotions to himself."

According to FW, an individual must explain their feelings to others to avoid misunderstandings. According to her, expressing one's emotions and sentiments might help enhance one's relationship with others. This is consistent with Rimé's (2007) findings that social dynamics arise when an individual display feeling toward others. For instance, when A confides in B and shares their emotions, such as grief, with B, A will receive support and empathy from B. This reciprocal contact is what will pull A and B closer together. According to the findings, informants agreed on the need of expressing emotions to improve one's mental health, quality of life and interpersonal relationships with people closest to them.

How to Resolve Family Conflicts

The third message conveyed to the audience by the film NKCTHI is that family conflicts must be settled openly and with the participation of all family members. As demonstrated in the excerpt below, problem-solving in the family demands communication skills and emotional moderation.

In-depth interviews revealed that after watching Nanti Kita Cerita Tentang Hari Ini (NKCTHI), informants NS and AP understood that honesty may overcome family problems. Informant NS has parents who always encourage her to be open and honest about her

problems. According to NS, the film delivered two themes of honesty, one of which is, to be honest with oneself. The idea of "being honest with oneself" is perfectly portrayed through the conflicts experienced by Aurora in the film. Aurora is forced to continuously conceal her melancholy with the words "don't be sad, don't be sad," as her parents taught her. The second message is about familial honesty. Honesty among family members can be developed by having open dialogues with family members when a dispute arises, be it an individual conflict or a conflict involving all family members. The implementation of honesty ideals in the family will build mutual trust among family members.

NS: "This film's theme is one of honesty, in my opinion. We must be brutally honest with ourselves if we want to go forward. If we're unhappy now, we can be joyful tomorrow. The inverse is also true. I also discovered the importance of being open and honest about the motivations underlying our actions and decisions. Ayah in this film is fiercely protective of his children without ever explaining why. If Dad had been out front about their family's loss right from the start, things would have ended much more amicably."

Another informant, AP, said that family problems should be resolved together so that there are no misunderstandings between spouses or between children and their parents.

AP: "The message that I can take from this film is that if I become a wife, I will share my sadness with my husband and immediately find a solution to our problems together. As a child, I can attest that being open to parents is more difficult than doing so with peers. However, children should not take the parental position for granted. Children should inform their parents about both their happy and sad dreams and days."

The three messages obtained by the audience from *Nanti Kita Cerita Tentang Hari Ini* (NKCTHI) are closely related to the importance of communication in the family. Communication is the act of sending messages from communicators to recipients via various means of communication. There are numerous ways to communicate in the real world. One of which is communication within the family, which is particularly addressed in this film.

Family is the most fundamental tenet of everyone's life. The presence of a family also molds one's personality throughout his/her life, as evidenced by the way she communicates. Miller-Day (2017) defines family as a unit that is built and sustained through communication. The language of communication is symbolic. The objective of communication is to send and receive contextually appropriate messages. As demonstrated above, communication within the family is critical.

After watching *Nanti Kita Cerita Tentang Hari Ini (NKCTHI)*, the majority of the believed that conformity orientation was not the optimal pattern of communication dynamics to use in the family setting. The family atmosphere is created and maintained through communication, and therefore each family member's voice is equally significant. Communication transparency, reciprocal deliberation, a healthy place for dialogue between parents and children, and honesty are all critical components of effective family communication.

CONCLUSIONS AND SUGGESTIONS

In general, the research data indicate that the majority of informants were capable of processing the messages provided by the producers of *Nanti Kita Cerita Tentang Hari Ini (NKCTHI)*. According to the findings, the audience received three messages from the film based on their reception. The first message emphasizes the necessity of open communication within the family, as each family member has an opinion. These viewpoints can be accommodated through open discussions. The second point is that emotions should be expressed healthily. Human beings are emotional beings. By expressing one's feelings, individuals can communicate more effectively. The final message emphasizes the critical nature of candor in resolving family conflicts. These three statements emphasize the critical nature of healthy family communication.

The audience reception of the film, *Nanti Kita Cerita Tentang Hari Ini (NKCTHI)*, demonstrates that good family communication requires that family members refrain from coercing one another's will. Before making a decision, family discussion rooms should be opened to allow each family member to be heard and to listen to one another.

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