

Critical Discourse Analysis of Wives' Attitudes After Watching the Film "Suara Hati Istri" in the RT 2/RW 3 Ujungbatu Community: Applying Norman Fairclough's Three-Dimensional Model

Nuratika

nuratika@rokania.ac.id

Asih Ria Ningsih

asihrianingsih85@gmail.com

Rani Zahra

ranizahra03@gmail.com

Anisa Fitri

anisafitri.inodica@gmail.com

Universitas Rokania

ABSTRACT

This research aims to examine the impact of television viewing, specifically through the FTV film *Suara Hati Istri*, on married women in the community of RT 2/RW 3 Ujungbatu, focusing on changes in the way wives treat their husbands. The study adopts a qualitative descriptive approach, utilizing observation as a method to enrich the data collection process. The data analysis is conducted using Norman Fairclough's critical discourse analysis framework, which encompasses three dimensions: Text, Discourse Practice, and Sociocultural Practice. The findings indicate that the viewing activity of wives has significantly increased during the Covid-19 pandemic, leading to changes in their attitudes and behaviors towards their husbands. The influence of the film, as reflected in the discourse and sociocultural context, has contributed to these shifts, with the content of the film reinforcing certain perceptions about marital dynamics, often portraying the wife as a victim and the husband as the source of domestic conflicts. This study highlights the role of media in shaping domestic relationships and the ideological influence exerted through television programs.

Keywords: Critical Discourse Analysis; *Suara Hati Istri*; Wife's Attitude Change

INTRODUCTION

In today's digital era, television remains a popular source of entertainment, especially for individuals in rural areas where lower-middle-class families often face economic constraints. Among the various programs available, *Suara Hati Istri* on Indosiar has become a preferred choice for women, particularly housewives, due to its relatable portrayal of domestic issues. This soap opera, categorized as a one-

episode feature television (FTV), has garnered significant viewership and accolades, with Indosiar winning multiple awards for its high ratings from 2020 to 2024 (source: Pikiran Rakyat). This popularity prompts an exploration of its influence on social behavior, particularly the potential changes in the language and daily attitudes of wives toward their husbands after engaging with this program.

Television, as a widely accessible medium, plays a significant role in shaping cultural practices and social interactions. Critical Discourse Analysis (CDA) offers a valuable framework for examining how media, such as *Suara Hati Istri*, impacts societal norms and individual behaviors. According to Fairclough, discourse functions as a form of social practice, where language both reflects and shapes social reality. This reciprocal relationship highlights the ability of discourse to act as a representation of reality while also influencing social structures (Eriyanto, 2001).

Every society undergoes social change, often reflected in evolving values, norms, and behavioral patterns (Soekanto, 1990). Such changes can be seen in the shifting attitudes and communication styles within households. In this context, the study focuses on the changes in wives' attitudes and linguistic expressions toward their husbands after watching *Suara Hati Istri*. As television provides a medium that is both accessible and relatable, this particular drama series resonates with married individuals, offering a reflection of and potential influence on their daily lives.

Fairclough's three-dimensional model of CDA—comprising Text, Discourse Practice, and Sociocultural Practice—provides a comprehensive lens to analyze these shifts. This study aims to critically examine the portrayal and reception of *Suara Hati Istri* to understand its role in shaping the attitudes of wives toward their husbands. By investigating these aspects, the research seeks to uncover the broader implications of television media on social behavior and cultural practices.

The object of this research is the FTV series *Suara Hati Istri*. This study will explore its textual content, the production and consumption practices surrounding it, and the sociocultural contexts that influence and are influenced by its narratives. Through this analysis, the research will contribute to a deeper understanding of how media impacts the dynamics of marital relationships within the framework of contemporary rural society.

LITERATURE REVIEW

The role of media in shaping societal norms and influencing individual behaviors has long been a subject of academic inquiry. Television, as a pervasive form of media, is particularly impactful in transmitting cultural values, shaping perceptions, and influencing interpersonal relationships (Gerbner & Gross, 1976). In rural areas, where access to alternative forms of entertainment may be limited, television programs become a significant source of both information and socialization. This literature review explores critical discourse analysis (CDA), media influence, and

the sociocultural implications of television narratives in the context of *Suara Hati Istri*.

Critical Discourse Analysis (CDA) Framework

Critical Discourse Analysis, particularly the three-dimensional model proposed by Norman Fairclough, offers a robust framework for examining how language operates as a social practice. Fairclough (1992) argues that discourse not only reflects social realities but also has the power to shape and reconstruct them. His model focuses on three interconnected dimensions:

1. Text Analysis – Examines linguistic features and their meanings within a text.
2. Discourse Practice – Analyzes the production, distribution, and consumption of the text.
3. Sociocultural Practice – Investigates the broader social, cultural, and institutional contexts that influence and are influenced by the discourse.

In the context of television media, CDA helps uncover how narratives are constructed to influence viewers' perceptions and behaviors, including shifts in language use and interpersonal dynamics.

Media Influence on Social Behavior

Television has been identified as a powerful medium for social influence, particularly through its ability to portray relatable scenarios and characters. Bandura's (1977) Social Learning Theory suggests that individuals, especially in close-knit communities, are likely to adopt behaviors and attitudes observed in media representations. For women, television programs that address domestic and relational issues serve as both a mirror of societal expectations and a guide for navigating personal challenges (Morgan et al., 2016).

In Indonesia, soap operas and drama series such as *Suara Hati Istri* are designed to resonate with the daily struggles of women, particularly housewives. These programs often portray moral dilemmas, power dynamics, and conflict resolutions that can subtly influence viewers' perceptions of acceptable attitudes and behaviors in marital relationships. Studies have shown that frequent exposure to such media can lead to internalization of the values and norms depicted (Livingstone, 2009).

Sociocultural Implications of Television Narratives

Television content is deeply intertwined with sociocultural contexts, reflecting and shaping societal norms. In rural Indonesian communities, where traditional gender roles often prevail, the portrayal of wives and husbands in media narratives can reinforce or challenge existing power structures (Syahputra, 2020). Programs like *Suara Hati Istri* often dramatize domestic conflicts, offering viewers a platform for reflection and, potentially, behavioral change. Research by Haryanto (2018) highlights the role of Indonesian television dramas in constructing gender identities

and perpetuating stereotypes. However, these narratives can also serve as tools for empowerment, encouraging viewers to reconsider their roles and relationships. For instance, changes in language use and communication styles between spouses after watching such programs may indicate a shift in the negotiation of power and respect within households.

METHOD

Design and Sample

This study employs a qualitative descriptive design to explore the influence of the FTV movie *Suara Hati Istri* on the attitudes of wives toward their husbands in the community of RT 2/RW 3 Ujungbatu. The research was conducted over three months. The subjects of this study are married women who have the status of a wife. Out of 30 households in RT 2/RW 3, 16 women met the inclusion criteria and were selected as research participants. The object of this research is the FTV *Suara Hati Istri*, focusing on its linguistic elements and sociocultural narratives that may shape the attitudes and behaviors of its viewers.

Instrument and Procedures

The instruments used in this study include observation, interviews, and document analysis. The research process began with watching the FTV *Suara Hati Istri* to examine its content, focusing on linguistic aspects, dialogue, and context. Observations were conducted to document changes in participants' attitudes and behaviors, particularly in their interactions with their husbands. Semi-structured interviews were carried out with the 16 selected participants to gain deeper insights into their perceptions and experiences related to the film. Additionally, any available scripts or related materials from the FTV were analyzed to identify recurring themes and discourse patterns.

Data Analysis

The data was analyzed using a descriptive analytical method aligned with Norman Fairclough's Critical Discourse Analysis (CDA) framework. This approach involved three interconnected dimensions. First, a textual analysis was performed to identify linguistic features, character dialogues, and narrative structures within the film. Second, discourse practice analysis was applied to examine how the FTV was produced, distributed, and consumed, including its reception by the target audience. Third, sociocultural practice analysis was conducted to contextualize the findings within the broader social and cultural dynamics of the RT 2/RW 3 community. The results were synthesized to provide a comprehensive understanding of how *Suara Hati Istri* influences the attitudes and behaviors of its viewers.

RESULT AND DISCUSSION

At the analysis stage, the process included descriptions, interpretations, and explanations of the discourse used as data. In the description stage, the content and text were described and analyzed descriptively. The interpretation stage involved connecting the text to discourse practice, while the explanation stage correlated the production, consumption, and distribution of the text with sociocultural practices in society (Santoso, 2016). Using Norman Fairclough's critical discourse analysis framework, which includes three dimensions text, discourse practice, and sociocultural practice the following findings emerged:

1. Text Analysis

The text analysis sought to uncover the reality behind the text and the socio-cultural factors influencing its creation. Textual analysis examined linguistic components such as language, speech, writing, images, audio, and visuals used in the FTV *Suara Hati Istri*. The series consistently portrays husbands as the primary source of domestic problems, with wives depicted as victims. Titles like *Choosing the Wrong Husband*, *Making My Life Suffer Half to Death*, *Here I Suffer, There My Husband is Happy*, and *The Woman of Choice is Not Me* emphasize the suffering of wives and the betrayal of husbands. These titles create a clear narrative where women are oppressed, and husbands are unfaithful or neglectful.

The language used in the titles and scripts reflects an ideology that positions wives as victims in marriage, reinforcing stereotypes of suffering and emotional hardship for women. This ideological framing aims to evoke sympathy and build an emotional connection with viewers, particularly women, while vilifying husbands. Using Fairclough's framework, this first dimension text was analyzed through formal linguistic elements such as vocabulary, grammar, and textual structure. The experiential value embedded in the text reflects the ideological intent of the producers to shape societal perceptions of marriage. By highlighting themes of betrayal and suffering, the series fosters a belief system that normalizes conflict in marriage and positions wives as the primary victims.

2. Discourse Practice

Discourse practice focuses on how texts are produced, distributed, and consumed. The FTV *Suara Hati Istri*, which has been broadcast since mid-2019, gained immense popularity during the pandemic, particularly when couples were spending more time at home. The series became a favorite across Indonesia, airing until late at night with gripping titles like *Double Wife's Conscience*.

The production of this series involves multiple institutional elements, such as the experience and knowledge of the production team, the support of sponsors, and the cultural relevance of the narratives. The series' soundtrack, *Hati yang Kau Sakiti* by Rossa, further enhanced its emotional appeal. This song, with its heart-

wrenching lyrics, became synonymous with the series and was widely used in social media content, amplifying its cultural impact. The influence of the series extended beyond the television screen. Many husbands reported changes in their wives' behavior, such as increased suspicion, excessive monitoring of phones, and demands for constant communication. These behavioral changes highlight how the series' narratives can infiltrate real-life marital dynamics, often creating tension.

3. Sociocultural Practice

Sociocultural practice examines the societal context in which the text is produced and consumed. Indonesia, with its cultural and religious diversity, provides a rich backdrop for the themes explored in *Suara Hati Istri*. The series resonates deeply with audiences due to its portrayal of gender roles and marital struggles.

According to some respondents, the series has both positive and negative sociocultural implications. On the one hand, it raises awareness about the emotional struggles faced by women in marriage. On the other hand, it perpetuates stereotypes about unfaithful husbands and suffering wives, potentially influencing societal attitudes toward marriage. One respondent noted that the series might inspire negative behavior, such as husbands emulating the infidelity depicted in the show or wives becoming overly suspicious of their spouses. Additionally, the psychological impact on younger viewers, newlyweds, and menopausal women was also a concern. The repetitive portrayal of unfaithful husbands and suffering wives may create an overly pessimistic view of marriage.

Despite these concerns, many viewers also acknowledged gaining practical insights from the series, such as strategies for handling marital conflicts and preserving household harmony. These dual effects demonstrate the power of media in shaping societal norms and individual behaviors. The findings of this study are analyzed through the framework of Norman Fairclough's critical discourse analysis, which includes three dimensions: text, discourse practice, and sociocultural practice. These dimensions offer a comprehensive approach to understanding how the FTV *Suara Hati Istri* constructs its narratives, influences its audience, and reflects broader societal ideologies.

From the text dimension, the series consistently portrays husbands as the source of domestic problems and wives as victims. This narrative is evident in the emotionally charged titles such as *Choosing the Wrong Husband*, *Making My Life Suffer Half to Death and Here I Suffer*, *There My Husband is Happy*. These titles evoke sympathy for wives while casting husbands in a negative light, emphasizing themes of infidelity, neglect, and betrayal. According to Fairclough, the linguistic features of a text—such as vocabulary, grammar, and textual structure—carry ideological footprints that shape public perception (Munfarida, 2014). In this case, the language used reinforces the ideology that women are often oppressed in marital relationships, constructing a social reality where marriage is depicted as fraught with drama and emotional hardship for wives. This experiential value embedded in

the text aims to influence societal attitudes by normalizing the victimization of wives and creating a stereotype of unfaithful husbands.

The discourse practice dimension examines how the series is produced, distributed, and consumed. The production of *Suara Hati Istri* is not merely a creative endeavor but an institutional practice that involves multiple stakeholders, including writers, directors, sponsors, and broadcasters. The series gained immense popularity during the COVID-19 pandemic, when couples spent more time at home, amplifying its influence. The soundtrack, particularly Rossa's song *Hati yang Kau Sakiti*, became a cultural phenomenon, intensifying the emotional impact of the series. The repetition of specific narratives—such as infidelity and betrayal—created a cycle of consumption that influenced viewers' behavior. Many respondents reported changes in their attitudes and actions, including increased suspicion of their spouses. This aligns with Eriyanto's (2001) assertion that discourse practices shape how texts are interpreted and internalized by audiences, ultimately influencing societal norms and behaviors.

The sociocultural practice dimension explores the broader societal context in which the series operates. Indonesian society, characterized by its diversity in culture, religion, and traditions, provides a fertile ground for the themes explored in *Suara Hati Istri*. The series resonates deeply with audiences because it reflects real-life marital struggles, albeit in a dramatized manner. However, this dramatization also perpetuates stereotypes that can negatively affect societal perceptions of marriage. For instance, some respondents expressed concern that the series could inspire negative behavior, such as husbands emulating infidelity or wives becoming overly suspicious of their partners. Moreover, the series may impact younger audiences and newlyweds by creating an overly pessimistic view of marriage, potentially fostering distrust and fear.

Despite these concerns, the series also offers positive insights. Many viewers reported gaining practical knowledge from the storylines, such as strategies for handling marital conflicts and preserving household harmony. This dual effect underscores Fairclough's view that discourse both shapes and is shaped by social structures. While the series highlights issues that are relatable to many, it also reflects and reinforces dominant ideologies about gender roles and power dynamics in marriage.

In summary, the critical discourse analysis of *Suara Hati Istri* reveals its significant influence on societal attitudes toward marriage and gender roles. By analyzing the text, discourse practice, and sociocultural context, this study demonstrates how media narratives can shape perceptions, reinforce stereotypes, and impact real-life behaviors. While the series provides relatable content for its audience, it also highlights the need for more balanced storytelling that promotes healthier societal attitudes toward marriage and relationships.

CONCLUSION

In conclusion, *Suara Hati Istri* effectively utilizes its narrative and discourse to engage its primary audience—women, particularly those with domestic responsibilities. The film’s portrayal of marital issues, especially infidelity and the suffering of wives, resonates with many viewers, shaping their perceptions of marriage and relationships. Through critical discourse analysis, it is evident that the series reinforces certain societal ideologies, portraying wives as victims and husbands as perpetrators of domestic issues. However, this representation is not without controversy, as it may contribute to negative stereotypes and influence the behavior of its audience. While the series has been successful in captivating its viewers, it also highlights the need for more nuanced portrayals of relationships that offer a more balanced perspective on marital dynamics. Ultimately, the film’s impact on societal attitudes underscores the power of media in shaping public discourse and reinforcing gendered ideologies in society.

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