

Community Reception Towards Poligamy Practice in Film of *Air Mata Surga*

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Abstract. Islam regulates polygamy comprehensively. Polygamy is very sacred because relates to religious teachings. However, the sacredness of polygamy can shift if it enters the profane realm. When polygamy becomes a commodity as the main theme in the film, it has shifted polygamy from the sacred domain to the profane world. Films are produced to generate profits. Commodification of polygamy in the movie *Air Mata Surga* raises questions to be explored further. How the reception and what its implications for society against polygamy in this film are important questions to answer. To dismantle this, the Habitus theory developed by Bourdieu was used. The questionnaire and interview method are also used. The results of the study show that polygamy depicted in the film provides a different subtle affirmation to the audience that polygamy in certain situations cannot be avoided and polygamy is not always the same as what the media has built.

Keywords: Polygamy, Community Reception, Film, *Air Mata Surga*

Introduction

Commodification (commoditization) in terms of etymology means making something like a commodity. Ibrahim and Akhmad (2014:17) explain that what is meant by commodification is the process of transforming goods and services that were originally valued for their usefulness (for example, the value of the use of beverages to eliminate thirst, stories to communicate or share experiences), into valuable commodities because they can bring profit in the market after being packaged into bottles, and stories packed into books or novels.

However, in this global era, human needs are increasingly complex, even beyond the limits of human morality (hyperreality) so that the concept of commodities develops and changes. Piliang reveals that what is used as a commodity is not limited to goods, services and labor, but extends to everything that was previously not worth commodification into commodities for capitalist needs, such as education, culture, religion, body, desire, even death (Piliang, 2005:191) Meanwhile, a similar opinion was made by Barker (2014:41) which explains that commodification is a process closely associated with capitalism in which objects, qualities, and signs are converted into commodities. The commodity itself is understood as an item whose main purpose of existence is to be sold on the market.

One form of commodification that has long occurred is the commodification of stories of life into films. Stories or life stories are basically the point of use is to communicate and share experiences between people. However, when it is packaged into a film, the value is not only for this purpose, but for commercial purposes, it brings profit. The film is one of the media that can reach various groups, both in terms of age, education, socio-economic status, cultural background, even religion. Films are produced to be screened in theaters, and to watch them, people have to pay for tickets.

The theme of stories in films can still make other things as commodities. for example a story about polygamy. Commodification is not only in the area of life stories but also in terms of religious activities. The thing that is used as a commodity is not just a story of ordinary

households which can be said to be in the social domain, but the practice of polygamy that enters religious areas.

Films produced based on novels are very logical if they succeed in making a lot of viewers. The novel, which previously had many readers, was assumed to also bring in a lot of spectators when the novel was filmed. The readers who already have an emotional bond with the novel, it is natural to have a curiosity to see what it looks like if the novel is filmed. At least the film already has a backup of the audience of the novel reader. Plus the audience outside, who have not read the novel.

The process of adaptation from novel to film form in Eneste (1991: 60) is called ecranization. Eneste explained, what is meant by ecranization is transfer/ appointment of a novel into the film (ecran in French means screen). In Indonesia, ecranization is not new thing. Based on the searches that the researchers did, at least in 1951 this kind of adaptation process had begun, when director Huyung filmed the work of Armijn Pane entitled *Antara Bumi dan Langit*. Furthermore, although it can be said not too often, this process of adaptation continues

Furthermore, there are ecranization films that can be said to be successful in terms of audience achievement. The film is *Air Mata Surga* (hereinafter abbreviated AMS). The film is the result of an exhibition of a novel entitled *Air Mata Tuhan* by Aguk Irawan. The film produced in 2015 was directed by Hestu Saputra and under the Tujuh Bintang Sinema production house. The AMS film raises the theme of polygamy from a different perspective.

The themes raised in the films are truly based on life stories that are common in society. This is in line with the opinion of D'Aloia (2004:21) below.

"We can therefore speak of a (relative) discontinuity of filmic experience from ordinary life experience; this statement is relevant for two epistemological reasons. First, this issue entails the *raison d'être* of film studies as specific research program: indeed, if we consider that the filmic situation represents an entirely natural kind of experience, without any pertinent gap from ordinary life, then film studies would be reabsorbed in a general examination (whether neurological, psychological, phenomenological, and so on) of the human experience "(D'Aloia, 2004: 21).

The interesting thing to explore further is how the polygamy is narrated in the AMS film. Polygamy has entered the realm of an industry because the film is an industrial product marketed for profit. Meanwhile, polygamy is basically included in the realm of religion which should not be used as an industrial commodity. Polygamy, which should be included in the sacred realm, has turned to the profane realm. How the motive and process of commodification of polygamy in the film deserve to be studied with scientific research because this concerns the behavior of society in general because the film is consumed by the community. Is the behavior of polygamy in the film a representation of the behavior of the people and what are the impacts or implications for the community after watching these films, are important questions to answer.

So far, a lot of research has been done on polygamy. However, in general, it is limited to revealing how the representation of polygamy in a novel or film. Research discussing polygamy is a study conducted by Dhamayanti (2014) entitled *Komodifikasi dalam Film (Analisis Resepsi Audience terhadap Alasan Poligami dalam Film Indonesia Tahun 2006-2009)*. Dhamayanti discusses three Indonesian film titles produced between 2006 and 2009 with the theme of polygamy, namely *Berbagi Suami* (2006), *Ayat-Ayat Cinta* (2008) and *Perempuan Berkakung Sorban* (2009). The three films, according to Dhamayanti, tell how women and men decide polygamy for certain reasons. The purpose of the study was to find out how the audience's reception of the reasons for polygamy in the three films.

The research conducted by Dhamayanti at a glance is similar to the research that researchers have done, but there are some fundamental differences. The first is related to the object of research. Dhamayanti determines the criteria for films that are based on polygamy alone, but not those that are the result of ecranization, the film *Berbagi Suami* is not based on ecranization.

Another 'close' research with this research is the Dissertation research conducted by Mardhiah (2016) entitled Representasi Poligami dalam Media Cetak Islam (Analisis Wacana Kritis terhadap Majalah Sabili, Syir'ah, dan Noor). The material object between the research that researchers have done and those conducted by Mardhiah is different. Mardhiah, the material object is three Islamic magazines, namely Sabili, Syir'ah, and Noor, while the researchers do this material object is a film produced by ecranization. However, formal objects have similarities, namely the representation of polygamy.

An example of the two titles of the above research shows that the research that researchers have done promises to be different from previous studies. There are novels that have never existed before. That this research not only reveals how polygamy is represented in film, but how polygamy is used as a commodity in the film and how the reception of the community.

Method

The paradigm according to Wimmer and Dominick is a set of theories, procedures, and assumptions that are believed about how researchers see the world (Kriyantoro, 2012:48). While the paradigm according to Bogdan and Biklen (Tahir, 2011:59) is a set of basic assumptions about the subject matter, objectives, and the nature of the study material to be studied. Through a paradigm, researchers pay attention, interpret, and understand reality. The approach (paradigm) used in this study is a critical qualitative approach, namely through a careful approach to various phenomena that are seen, observed, and heard during interviews. Critical paradigm generally always sees in a broad context, not only at a level but also exploits other levels that play a role in an event. Paradigm is a basic system of a person's belief that contains various philosophical assumptions that include ontology, epistemological, methodological, and axiological.

The object of research is generally divided into two types, namely formal objects and material objects. In simple terms, formal objects can be described as a point of view in investigation or observation. Or the nature of everything that exists. The formal object is the approach used for material objects, which are so characteristic that they characterize or specialize in the area of activity in question. While material objects are things or objects that are investigated, studied, and observed. Or it could also be said as everything that exists, which includes: being in reality, being in mind, and being in possibility. Material objects are what is learned and peeled as material for discussion or research.

The formal object in this study is the reception of the community and the material object is the AMS film. Besides AMS films, significant material objects are comments or opinions from the community that have been categorized according to research needs and taken through prepared instruments. There are two types of data in this study. First, continuous audio-visual, sound and image shows convey stories in the AMS film. Second is information from informants that have been categorized according to research needs, both written and recorded as a result of oral interviews.

The data in this study are in the form of sound and images, as well as a series of stories that contain information related to research problems taken from the AMS film which became a material object in this study. Other data are opinions or information from informants. These data

are taken by observing, copying, and collecting them according to the classification needed in this study. In addition, to collect data in the form of opinions from informants, there are several collection techniques, namely through personal interviews and also, in general, distributing questionnaires.

Informants are taken from the community in various regions in Indonesia. However, its dominance is the people who live in three major cities in Indonesia, namely Surakarta (Solo), Jakarta, and Malang. The reason for choosing the three cities is to fulfill the representation of various community groups according to the character of the place of residence and meet certain qualifications.

In terms of age, the informants chosen were those who had the age range of 17-40 years. The reason is the age range for premarital, married, and post-marriage (widower or widow) groups. The marital status of the informants also varied; from unmarried, married, widowed / widowed, polygamous men, and polygamous women. This is not without reason. The informants here are targeted in order to collect data related to polygamy, course, the age of informants and marital status is relevant to the practice of polygamy. Meanwhile, in terms of gender, equal / almost equal proportions are taken between men and women. In terms of employment, the informants in this study also varied, including there were also representations of civil servants (PNS). The number of informants in this study was fifty (50) people.

The realization of data collection techniques by distributing questionnaires is to use form facilities on Google. It is intended that the distribution of questionnaires is more efficient and can easily reach all informants who are domiciled in various regions in Indonesia. Data collection can be practical, the informants feel that they are not bothered, and various types / categories of informants can be obtained.

Results and Discussion

Polygamy can be said to be a topic of conversation that is always interesting. This is because the discussion about polygamy still leaves controversy in many circles. The controversy referred to is not just at the level of permissibility or not, but rather at the level of implementation, including the conditions and consequences if a man will do polygamy. The controversy related to polygamy seems inevitable. As stated by Azwarfajri (2011:1) that polygamy as a form of marriage is like two sides of a coin that cannot be separated, there are always parties who reject and support it. The word polygamy is synonymous with controversy, both in Islamic law and in social reality.

Recognized or not, polygamy is still a polemic. Mardhiah (2016:1) stated that the issue surrounding the polygamy polemic began with mass media publications on polygamy, a number of popular religious role models at the time such as Abdullah Gymnastiar (Aa Gym), Rhoma Irama, Shaykh Puji, Ustad Arifin Ilham, to the elite government polygamy, for example Hamzah Haz, Anis Matta, Zaenal Ma'arif, Lutfi Hasan Ishaq, and Aceng Fikri.

In some circles of Muslim society, polygamy is considered as something that threatens family harmony. Until, every time there are public figures or figures who do polygamy, the reaction comes. In general, the reaction that arises is less sympathy with the choice of the character to carry out polygamy.

Polygamy is one of the main issues in Indonesia regarding the legal position of women compared to men. Nasution (2001:147) stated that three issues were the main targets of the women's movement in Indonesia: polygamy, forced early marriage, and divorce. At least in Indonesia, these three issues have indeed become the main reason for the low legal status of

women, especially dealing with men. Women do not have the legal power to oppose, or at least determine, the practice of polygamy and divorce unilaterally by men (Nasution, 2001:147).

The definition of polygamy refers to allowing a Muslim man to have more than one wife. Koktevdgaard (2008:2) states that "In its correct and wide sense, polygamy refers to a marriage, which includes more than one partner." Furthermore, Jonas (2012:142) asserts that "Generally, it exists in two forms: polygyny and polyandry. Polygyny is when a man is married to more than one wife, a polyandry reference to an arrangement where a woman is married to more than one husbands. Several commentators in the area use the term polygamy in this technical sense, a referring to an arrangement wherein this person is married to one or more women at a time. "

Based on in-depth observations and observations of the AMS film, it is known that polygamy was carried out by Fikri in the AMS film, not because of his own wishes. The main motivation of polygamy did not originate from Fikri's character, but precisely from Fisha, Fikri's wife. It was told in AMS that Fisha had uterine cancer and the doctor diagnosed that his age would not be long. Knowing this, Fisha asked Fikri to marry his friend because Fisha knew he was not long. Fisha wants Fikri to be happy and can continue the descendants of her extended family. Although initially Fikri refused Fisha's request, even the marriage took place. Fikri is polygamous, when Fisha is still alive, or Fikri's second marriage is not done when Fisha is dead first.

The motives of polygamy in AMS films in general are not based on the feeling of loving other women than the first wife. It was precisely the first wife who asked her husband to remarry. Up to this point, it can be concluded that in fact, polygamy does not always originate from a man's desire as a superior party which then results in the wife's suffering. What is seen by the public through the news media is different from polygamy which is displayed through the AMS film. So far, much of the media has been reported by the media more than the lack of harmony in the marriage in which there is polygamy. In fact, in fact, there are also polygamous families who remain harmonious.

In the AMS film, polygamy is used as a 'tool' for filmmakers to confirm to the public that polygamy is permissible, even one side can be used as a solution to a problem, but the consequences are not easy. The AMS film wants to confirm to the public that women who are so good and sincere, who are willing to do anything for the happiness of their husbands, are not only in fairy tales, but actually in the real world. This was conveyed through the Fisha figure who heartily and sincerely asked Fikri to remarry because Fisha wanted Fikri to be happy.

One important question to be answered related to the commodification of polygamy in the AMS film is what are the implications for the community after watching the film. What impact does the audience receive. To find answers to these questions, the method used is a questionnaire. In addition to the multiple choice method, to get a comprehensive answer, questions are displayed with a description answer. The questions in the description format are as follows. (1) Is polygamy depicted in the film, as in your current understanding? (2) What are the things that you agree on and do not agree on from the exposure in the film about polygamy? (3) What impression do you get after watching the film, especially related to polygamy? (4) Does your perspective on polygamy change after reading the novel or watching the film? (5) Does your view of polygamists experience "change" after you watch the film? (6) In your opinion, does the content of the show in the film affect the religion of Islam itself? Give an explanation. (7) Does the film show be witnessed by the general public, or vice versa, not necessary? Give your reason? (8) What benefits can you get after watching the film? Or is it that you feel aggrieved, both materially and in other ways? (9) Do you need to produce polygamous themes or other issues that are religious / religious in the future? Why? (10) Do you think that movies

show impact on someone, both in terms of perspective, understanding, behavior, and other things? Why is that?

From data processing, 80% of respondents (40 people) stated that polygamy in the film is different from the practice of polygamy that they have seen in real life or from media coverage. Especially related to the motive of polygamy initiated by his wife, not husband. When answering the question whether it is necessary to produce polygamous themes or other issues of religious / religious nature, stated necessary and important 96% (48 people) or a number of 2 people answered that they did not know. Furthermore, based on data processing on the questions presented, stated that AMS films are generally useful and important to see because a lot of information or other things that are safe are reported by the news media, which can be freely presented in this film.

Conclusions

As a mass media, films have an important role to transform ideas. With its flexible nature, film is not just a medium for entertainment, but a delivery of certain messages that the audience does not even realize. Films can reach various groups and diverse backgrounds. Through the AMS film, the audience has a different view of polygamy. Based on this research, public perception can shift in looking at polygamy. Polygamy is not ugly or negative. Polygamy on the one hand is a solution to the problems that occur in society. Although most of the respondents did not necessarily agree to carry out polygamy, but generally became wiser in looking at the practice of polygamy. All are individual choices. Commodification of polygamy in a film is not just profit-oriented, but can also be for the transformation of ideas or ideology. The results of this study are very important to be disseminated to the wider community, not just the scientific community. That films are produced not only to gain as much profit as possible, but can also participate in giving inspiration to the community.

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