

Audience Reception Related to Freedom of Life Partner in Aladdin Film

<http://dx.doi.org/10.25008/jkiski.v5i1.349>

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Submitted: 18 February 2020, **Revised:** 23 May 2020, **Accepted:** 17 June 2020

Accredited by Kemristekdikti No. 28/E/KPT/2019

Abstract

Aladdin's film, tells not only about romance but also family problem communication, specially differences of opinion and perspective of parents in choosing their child's life partner. Not only is the problem found in the movie but also in everyday life. Parental demands for a child's life partner have an impact: loss of freedom to choose the desired life partner. As a result, there arise disappointment, conflicts, and feelings of depression to unwillingness to get married. This condition is exacerbated by the influence of family's cultural background or certain restrictions. Using the Stuart Hall reception analysis model, this study involves four parents who have watched Aladdin's film with different backgrounds, cultures and experiences, and have teenagers entering adulthood. The results showed that the era of media and information openness has had an impact on changing parents' communication patterns to be more open, dynamic and aware of children's desires. Three parents are in a negotiating position with no emphasis on cultural background but religious similarity, and one parent is in a dominated position, freeing the child to determine a life partner without any criteria. Each parent captures the message of Aladdin's film by linking it to family experiences and personal knowledge.

Keywords: Aladdin; child communication; film viewers; freedom; reception analysis

Introduction

Released on May 24, 2019, Aladdin was a musical fantasy film produced by Walt Disney Pictures. This film is directed by Guy Ritchie with John August as scriptwriter. The film was adapted from a fairy tale called *One Thousand and One Nights* which was previously made in animated cartoon version. In 2019, Disney reproduced the Aladdin to musical drama genre, supported by famous players such as Will Smith and Naomi Scott. Some awards won by Aladdin on Teen Choice Awards—a young people award version held in the United States, such as: Best Fantasy Actor (Will Smith that play as Genie, the genie in a magic lamp), Best Fantasy Actress (Naomi Scott as princess Jasmine) and the best Fantasy Film 2019 (Cicilia, 2019). Aladdin got the first ranked in the box office film charts in three days of

broadcasting, beating the blockbuster film: "Solo: A Star Wars Story" which aired in 2018 with a score of 7.0. That rank meant the film was worth watching and received good ratings from the film site IMDb (IMDb, 2019).

As mass media, film is believed to be able to voice global messages, social criticism, and also life messages. In other words, film doesn't merely serve as entertainment. According to Alex Sobur's book "Semiotics of Communication", film becomes a media that is able to influence audiences by visuals and broad social cover (Sobur, 2013: 14). Particularly, musical drama films become so interesting because of the music and dance elements. Basically, humans are always fascinated and attracted by moving images (Wells in (Cristie, 2012). Therefore, musical fantasy films can be enjoyed by children to adults,

moreover film messages are packaged simply, often implicitly, but easily received by the audience.

Audiences have different backgrounds, experiences and environments. Katz, Blumler, Gurevitch formulated the basic assumptions of audience theory: audience was considered active in the use of mass media. Active audience to interpreting media can be seen in Stuart Hall's encoding/decoding reception analysis model, a model that explains that message can be sent or translated more than one meaning differently (polysemy). This is due to differences in the influence of experience and knowledge that underlies ability of the audience to receive messages.

Walt Disney Company is a production house that is synonymous with family-themed film products. Aladdin is not the only musical fantasy film reproduced by Disney. Previously, there had been Star Wars, Pooh and Lion King which were reproduced by changing the genre of films from cartoons to drama. Referring to my observation as researcher, Aladdin made change in the focus of the story which was not only telling about love story but also conflict of parent-child relations arising from differences mindset and rules of the kingdom. Sultan, Jasmine's father, wants Jasmine to marry to Jafar, the man chosen by Sultan. This decision is based on the culture and traditions of the kingdom which are always led by men. The Sultan does not have a son, so the best solution is Jasmine getting married to Jafar, and appropriate to replace the Sultan later. Jasmine wanted to change the tradition, that as a woman, she felt that she was able to replace the Sultan as a leader. In Jasmine's opinion, children have the right to choose life partner they love, not at the expense of happiness for the throne. Conflict occurred, when the Sultan as a parent did not want to accept the opinion of his daughter and insisted on pushing the will to reject the man Jasmine loved, namely Aladdin. Poor communication made Jasmine feel pressured by the Sultan's attitude.

In Indonesia, choice of life partner is influenced by several things. From the observations of researchers, the influence of seed, rank, weight (called bibit, bebet and bobot in Javanese culture) is still held firmly by some people. Based on simple observation that I made in Somangkaan village, Malang, East Java, in 2015, parents contributed to the selection of their child's life partner by focusing on the economic equality of the chosen candidate for the child.

Griber in Saraswati said that parents play an important role in determining children's life

decisions because they are the main and first agent to socialize their growing children about the uniqueness of the family's lifestyle (Saraswati, 2011). Some cases found from the experience of researchers show that parents who are authoritarian and limit the lives of children actually create conflict in the family. Meanwhile, in various audiences and media-based research, audiences are believed to be active in receiving messages and reproducing messages. This contradiction makes me as a researcher interested in conducting research with the standing point that: the era of information and media openness and self-experience brings changes to parents's communication patterns in the freedom to choose a child's life partner. One conflict that arises to make the relationship between children and parents out of harmony is the existence of differences in views in terms of communication.

Some studies that examine family values can be found in Azalika's research (2017) entitled: "Konstruksi Relasi Komunikasi Keluarga dalam Film I Am Not Stupid/ Construction of Family Communication Relations in Film I Am Not Stupid Too" talking about the condition of family dysfunction. The study tells the collapse of the family due to communication that is not intertwined properly because of the attitude between members who ignore each other, without making changes.

The research that the researchers are doing provides renewal, namely the development of the times demanding changes in communication patterns of parents and children, no longer restricting children as recipients of parental policies. Aladdin's film looks at how culture influences the formation of parental communication in children. This awareness of changing communication was not found in previous studies, but was offered in research that researchers did.

Method used in previous studies is narrative analysis and the researcher does not dig into the film message information in the audience. Meanwhile, the superiority of the research method chosen by the researchers in this study provides an opportunity for researchers to understand the capture of the audience related to film messages and communication awareness created by the audience in their experience of providing children with freedom to choose life partner.

Another study was conducted by Novi Kurnia (2017) who examined the audience's understanding of gender representation and person with disabilities in the film "What We Don't Talk About When They Talk About Love (2013)" with Stuart Hall's reception analysis theory. The results

showed that personal experience and knowledge as well as the habits of watching informant films, not gender, influenced their interpretation of gender and disability issues in films.

In this study the researchers offered different perspective from Kurnia's research, namely male parents. Researchers deliberately choose gender uniformity because in my point of view, fathers as family leaders generally have control over the decisions taken by a family. My research offers the novelty of linking the issue of freedom of life partner based on Aladdin's film to the influence of culture and family background when giving freedom to children to choose a life partner.

Another study was carried out by Putri Gita Cempaka (2018) with the title "Komunikasi Orang Tua dan Anak Terkait Cita-Cita Anak dalam Film Animasi Coco/ Parent and Child Communication in the Coco Film". This study uses the Stuart Hall reception analysis method in the animated film Coco with the setting of Mexican culture. The point of view taken in the study is the child's opinion that the child's lack of support for their ideals influences the child's desire to achieve. While in my research, researchers took the subject of research of parents with various educational backgrounds and different experiences. In addition, the way to obtain a variety of films is by watching in the cinema and downloading directly from the film site, showing the pattern of media access that parents have experienced during the revolution.

Meanwhile, experience in interpreting messages is not only limited to seeing the film. The four informants of this study were fans of Aladdin's film who had previously followed the cartoon and comic version of the film, so their reference to opinion varied. The habit of media access by utilizing technological developments is an increasingly dynamic form of parental adaptation of innovation.

Mega Pertiwi, Ida Re'aeni and Ahmad Yusron (2020) conducted a research on family communication in the film "Dua Garis Biru/ Two Blue Lines" with the result of dominated-hegemonic position which means the audience simply accepted the message of the film about free sex. This is different from the research conducted by researchers that parents tend to be in a position of negotiated position because it focuses on understanding the message of the film by linking it to culture, reference to knowledge and experience when becoming a child, when wanting to choose a life partner and when having children.

From the background description above, the researcher offers the novelty of the issue raised: freedom of children to choose a life partner. Referring to Stuart Hall's decoding encoding theory that audiences are active in producing and reproducing film messages, this research is important for two reasons: first, to find out the audience's meaning related to parental communication in terms of freedom of choosing a child's life partner in Aladdin's film, and second, to recommend effective communication that parents can do for children in minimizing family conflict.

Theoretical Frameworks

Encoding is defined as the process of receiving messages made by the source, while *decoding* means the process of reproducing messages made by the recipient of messages obtained from the source. In other words, *encoding* means the process of making meaning of code and *decoding* is breaking the meaning of code. Stuart Hall in Storey (2010: 11) explains that the construction of meaning is carried out by the manufacturer (encoding), while the product produced from the process is called "meaningful discourse" which will be distributed to the public.

In this study, meaningful discourse is a message contained in the film Aladdin. Hall asserted that the true origin of message formation begins when the message is distributed, therefore the production and reception of messages is one thing that is interconnected. Meanings and messages are always produced and reproduced. Communicators, whether acting as producers or 'sources' or as consumers or 'message recipients' have the same position. Both can provide mutual interpretation of the message conveyed and ultimately provide feedback on the message they receive for later use in the reproduction process.

Stuart Hall (in Purnamasari, 2018: 960) assumes that the audience is active and acts as a producer of meaning. Meaning conducted by the public, according to him, can be divided into three categories or known as "the three hypothetical positions." The meaning category which aims to place the reception decoding position carried out by the audience is described as follows: (1) The Dominant-Hegemonic Position: This position occurs when the audience reception absorbs the implicit meaning and information in a meaningful discourse in full, and produces the same message exactly as when the message was made by the manufacturer; (2) The Negotiated-Code Position: In general, the audience in this position is sufficient to understand what is predominantly defined and what is meant professionally. In this

case, they use their logic to identify the different relationships between themselves and the meaningful discourse they consume; (3) The Oppositional Code: Audiences of this category basically actually find and understand the implicit meaning in the dominant meaning of the media, but the audience in this position tends to have a meaning or interpretation that is contrary to the meaning of the media. In other words, the audience does not agree with the dominant code raised in the study.

Active Audience

Simply, McQuail (in Purnamasari, 2018: 960) defines audience as a group of people who are listeners, readers, viewers of various media and its content components. Even so, the audience is not statically understood as an individual's relationship with the mass media that they consume. Nick Couldry (in Kurnia, 2017: 4) emphasizes that mass media consumption activities by the public involve many factors: "being a part of an audience is just one of many activities in daily life, and the media are just one of many sources of meaning and influence". As revealed by McQuail before, Couldry details the factors that surround audiences in information consumption activities in the media including socio-economic, age, race-ethnicity, education, and several other factors.

Audiences in online media are characterized as "active audiences" who are actively seeking information and know their purpose in accessing media. Alvin Toffler refers to this phenomenon as "prosumer", namely the audience who simultaneously become producers and consumers of the media. The same thing was conveyed by Dallas Smythe that active audiences in new media, especially online media, are actually being used to seek benefits for the business interests of media owners. In addition to acting as a news recipient, audiences will also become senders or news conveyers with the technique of "word of mouth" or exposure from one mouth to another "(Adiputra, 2012), so that in the current media era, audiences are used as a market to reap profits (Lindawati, 2012: 121).

Croteau (2013: 257) states that there are at least three things that are most fundamental in seeing the activeness of an audience towards the media: first, interpretation that the meaning offered by the mass media is not fixed. Meanings made by the public on media content reflect that the meaning created and desired by the text producer is not necessarily able to influence the audience. Second, the social context in interpretation (the social context of interpretation) which emphasizes that the audience is no longer

passive, the audience can bring up many ways and results of other meanings outside the mass media discourse. Third, collective action, which explains that audiences sometimes organize themselves collectively in shaping a need for media production. The digitalization of data causes audiences in the new media era to be able to freely access films through film sites and even provide an assessment of the contents of the film.

Family Communication in Film

The family is the first social group in human life in which individuals learn and express themselves as social humans, in interaction with their groups. In their daily lives, the family has cultural values that have been rooted for generations. These cultural values can be in the form of norms and ethics that exist in the community. For example, the obligation of a child to obey older family members is a result of the culture of the community that has been rooted long ago. Each family has different applications, depending on local cultural traditions (Cempaka, 2018: 6).

Good relationship between parents and children can have a positive influence on the development and formation of children's behavior. This becomes important because the relationship with family members is the basis of children's attitudes towards their environment in general. Interaction within the family will influence one another and provide mutual stimulus and response. Conversely, the relationship between parents and children that are not going well can have a negative influence on the development and formation of children's behavior in the future. This harmonious relationship can arise due to conflicts in the family. Conflicts that often occur, for example, parents who think that their children's behavior is not like when parents were children, while children assume that their parents' mindset is not in accordance with current conditions. In addition, differences in desires between parents and children are also a scourge for many people.

On the other hand, film is a product of civilization that develops to adjust to the dynamics of the times. Historically, in the beginning, films were produced for entertainment purposes, and later they became an art that involved messages and more aspects of human life by inserting issues of national identity, cultural differences, family values, sexual orientation, and the meaning of public life. Film has a new role as a "teaching machine" which is to provide learning value which is then associated with daily life (Herlina, 2014).

Material and Methodology

This research uses the Stuart Hall model reception analysis method. There are three main elements in the reception method consisting of data collection, analysis and interpretation. Data collection begins with snowball sampling which is looking for audience that matches the criteria of this study and is observed by conducting an initial interview to find out the audience's understanding of the Aladdin film. This observation also ensures that the informants involved in this study are in accordance with the criteria the researcher wants. The criteria applied by the researcher in this study are: (1) the informant has watched the film Aladdin, (2) has a family and has adolescents, (3) has a variety of religious backgrounds, work, education, and culture, and (4) is domiciled in Yogyakarta.

Data collection techniques came in the form of in-depth interviews. In-depth interviews were conducted to obtain information by means of question and answer face to face using interview guidelines that have been made in advance. The other data collection technique is a literature study conducted by utilizing other supporting information sources from books, previous research, journals, web and existing articles both in physical and online form.

Meanwhile, the number of research informants is four. Informant 1, who works as an employee of a state-owned bank in Yogyakarta, is tall, has a teenage son who currently studies at one of the state campuses in Yogyakarta. He is interested in films produced by Disney, and has a collection of fairy tale books and a shirt with several pictures of films that he likes. Coming from a well-established economy, his father was a former civil servant in Central Java and a prominent figure in his area, while his late mother was a catering businesswoman. Informant 1's wife works as a lecturer at a state university in Yogyakarta.

Informant 1 lives in one of the elite housing complexes in the Kaliurang Road Area, Yogyakarta, whose residents tend to be more individualistic. The majority of families are busy employees and entrepreneurs, and their children are cared for by housemaids. Informant 1 who is interested in automotive affairs is a member of the BMW's lovers' group. Together with his friends, informant 1 set up a car repair shop.

Extensive relationships and relationships make informant 1 get a lot of knowledge about the family. Raised within the scope of a Catholic family as the youngest of 3 siblings and the only son in the family, informant 1 had a background of native Javanese descent. Informant 1

acknowledged, both parents gave freedom to children to make life choices as long as they were responsible. This is what is then applied in his family life.

Informant 1 actively follows Disney films. On average, once a month he brings his family to watch the latest films in theaters. He obtains information about the films from social media. He got a score review of the film aired, and saw film reviews on the IMDb and Rotten Tomatoes sites. According to him, although he watches films for entertainment, he made it a habit to see quality films.

Informant 2, a 70-year old professor at one of universities in Yogyakarta was born in Jember, East Java. He has lived in Yogyakarta since he was a college student. Being an academic, practitioner and lecturer of several universities in Yogyakarta has made him have an open mind. His personality is humble and open to various discussions, especially those related to social and social aspects. Informant 2 also serves as a member of supervisory board of one of the cultural associations and a research council at one of the campuses in Yogyakarta. Informant 2 often conducts social researches, meets with various levels of society, and is a speaker in various lectures and general discussions. The father of three children and adherent of Islam said that religion becomes a principle that underlies his family to lead a life. The teachings of obedience to prayers are inherited from his parents

Informant 2 acknowledged that his family is open to various changes, children have the freedom to think and be responsible as long as it does not contradict family principles. Education becomes the second foundation taught to his three children, after religion. Having a hobby of traveling both inside and outside the country makes him an open and dynamic person. He does not even hesitate to share knowledge and guide anyone who needs his help. He completed his undergraduate study in Indonesia and undergraduate and postgraduate studies at Flinders University, Australia. In terms of media, he admitted that he was not very active in using social media, but he still accessed media based on the information needed. Occasionally, he claimed to watch a movie with his family in the cinema, or even watched a film on his cable television, with the aim of accompanying his grandchildren and gather with his family.

Informant 3, a 52-year-old man who works as a stylish hair in one of the leading salons in Yogyakarta. Born as the eldest of two siblings with a divorced family since his childhood, he is accustomed to living independently. Following

Islam with a daughter who was growing up as a teenager, informant 3 from Salatiga gives freedom to his child, as long as it is positive and carried out with full responsibility.

Being stylish hair is a passion that has been in the flesh since he was young. He studied medicine, then moved to the psychology department for up to three semesters. One day he saw the shrewdness of people cutting their hair and it was an attraction that he had been practicing until now. Meeting with various consumers every day teaches informants 3 to be open and dynamic, adjusting to the diverse personalities of each consumer.

He admitted to having a daughter who has suffered from dyslexia since childhood, the same thing with her, he taught her to be strong in facing blasphemy from other people who did not easily accept the different things that happened to her daughter. He gives freedom to his daughter and taught responsibility since childhood. He and his wife tried to give all the best for the happiness of his daughter. For him, family happiness is the main thing.

He took his wife and children on vacation to watch a movie in the cinema. As a father, he and his daughter often go together to enjoy their favorite movie, or the favorite of his daughter. He obtains information about film by accessing social media or from his daughter. According to informant 3, films teach various life experiences through messages that are displayed from each storyline.

Informant 4, 47 years old, is owner of a wedding organizing business in Yogyakarta. Born as the eldest of 2 siblings with Islamic background and a large family who live in Tulungagung, East Java, made him teach his children that religion is the basic foundation in family. He admitted, since childhood he got a message to find a wife who is a believer.

As an entrepreneur, informant 4 is accustomed to handling various clients with varied personalities. Not infrequently, he sees weddings tinged with conflicts due to irrelevant child communication with parents. There are even some cases where marriages are canceled. This provides experience for informants 4 that communication between children and parents is important. Regarding films, informant 4 is accustomed to listening to the latest films through the mobile CGV application. In one, he invited the family to watch the film at least 2 times as a means of entertainment and gather with the family.

Result and Discussion

The main premise or dominant code that is the focus of this research is parent and child communication related to freedom to choose a life partner. In order to reach a conclusion on the main premise, the researcher divides some relevant scenes to be analyzed from aspects of the contents of the film as well as messages that can be captured by the informants.

Scene 1: The Sultan refuses his daughter's wish to become a Queen

This section was preceded by the Sultan's daughter, Jasmine, who returned to the palace after previously meeting with Aladdin and engaging in a joint adventure of stealing bread. Jasmine meets her father in a private room. In that room, Jafar who is a confidant of the Sultan (His Majesty the King) had just used his magic wand to influence His Majesty to agree to delegate power to him one day after marrying Jasmine. Jafar came out of the room and let Jasmine talk with his father together. Jasmine expressed her desire to one day replace her father as king. But the Sultan refused and said, rules and traditions require that a king is male, not female. Throughout history there has not been a female king.

According to informant 1, it is true that tradition should be preserved but that does not mean rules cannot be changed. If needed, the rules can be changed to suit your needs. If you need updating there is no harm in the rules being updated. He related it to the example in the Sultanate of Yogyakarta related to the polemic of who succeeded Sri Sultan Hamengkubuwono X who has no son. The choice fell to Gusti Pembayun, the Sultan's first daughter. According to informant 1, the Sultan's desire to make Pembayun as king is a form of renewal, that the king does not have to be male, as long as women are able to carry it out then the rules can be renewed.

Informant 1's open thinking was recognized as coming from his family heritage. He also taught the same thing to his children to be open minded. Education taken up to level 2 in state universities also has an impact on diverse friendships with diverse backgrounds. As a Disney film enthusiast since childhood, for informant 1 the presence of Aladdin's film is not much different from the core story of the era when it was shown in the form of animated cartoons. It's just that the Aladdin version looks livelier and interesting. There is one initial scene that remembered by informant 1 when Aladdin disguised himself as a servant to meet Jasmine.

According to him, it is a form of struggle to approach people who become moored hearts.

Different things are shown by informant 2. According to him, a kingdom as in film, in the eyes of Sociology, rules are made to be preserved. If a kingdom adheres to a tradition of kings must be male, then the solution that can be offered for the king's daughter is to give her husband power. Later, power will be regained when a boy is born. Informant 2 states, the setting of the Aladdin movie story is inseparable from religious influence. He linked it to Islam that the leader must be male. This is also related to the family priest. Men are considered able to protect women, provide protection for the kingdom, especially in patrilineal, men dominate as leaders.

Informant 3 agreed that royal rules should be carried out in accordance with existing hereditary agreements because this also became a characteristic of a kingdom. According to him, there is no need to be sued related to the change of power that has been passed down for generations. When the researcher asked the reason for his opinion, for informant 3 there was nothing to worry about because the change of leaders in the kingdom certainly had reasons for male and not female. If a king or Sultan has determined that a princess must marry a king's chosen man, then the princess will be subject to this rule. Especially if these rules have been followed long ago.

Informant 4 argues that in reality, the Sultan's rule to Jasmine could actually be changed depending on whether the Sultan wanted to do it or not. For him, the rules are not rigid which must be held continuously. Rules can be updated anytime and by anyone, adjusting to the situation and conditions. Looking back, the informant 4's opinion is related to his knowledge and love of Javanese culture. His experience as a wedding organization entrepreneur makes him not rigid with customs, especially the existing local culture. He is demanded to be able to elaborate culture with modern concepts and touches to be able to unite the ideas of parents and children. There are some things that may be left but there are things that must be used if you want to get married. In addition, his experience studying in public schools since childhood, and the habits in the family where he acted as the head of the family demanded responsibility. His father who died when he was a child made informant 4 teach tolerance with various differences to his child.

Related to parent and child communication, the four informants have different views on how to communicate and the freedom to choose a life partner for children. Informant 1 argues that the communication problems of parents and children

related to the freedom to choose a life partner lies in a match that must be equal. He associates with Balinese culture with caste influence on social aspects. This was later enjoined by the kingdoms in Bali. This condition is different from informant 1 who is an ordinary person. The freedom to choose a life partner can be interpreted from the openness given to children to determine the partner in accordance with their wishes. However, informant 1 and his wife made one condition that must be followed, which is of the same religion. For him, the problem of religion became fundamental and was passed down for generations by both families. In addition to religion, he gives freedom to children to choose, as long as their children are responsible and sure to be happy with the decision taken.

Informant 1 tells of his past experiences, having a boyfriend of different religions and was not condoned by his father. Informant 1 explained that he honestly conveyed to his children that the conditions for a spouse were of the same religion, and that their children could understand it. As the descendants of Java, the tradition of seeds, rank, weight does not necessarily be seen as a fundamental aspect of the continuity of a relationship. According to him, the current era of information openness made him and his wife adjust to the development of the era and information, accustom children to dare to talk about their potential partners. Even informant 1 familiarizes their children may bring a girlfriend or close friend to the house to be introduced to the family, so that children become more comfortable. He believes that children born to families with problematic backgrounds are also entitled to have a good life so they can change their lives into dignified personalities.

As for informant 2, freedom as a parent in approving the choice of life partners for children is not evenly distributed and given just like that. Informant 2 advised his children that the most important thing is being of the same religion. He also accustomed his three children to be open with their parents. Since childhood, children are taught to choose and give reasons for each choice. Informant 2 and his wife used to listen to the reasons put forward by their children. When conflicts or debates occur, informant 2 firmly makes a decision. Every decision contains a reason and he tells his children. If the children are still emotional, usually the informant 2's wife is to convey to the children. However, the firm attitude of a father and mother will certainly get a different response from the children. However, informant 2 did not hesitate to negotiate and

openly accept if the children's reasons were considered reasonable.

For informant 3, children are truly given the freedom to choose their life partner, even if the child is attracted to the same sex. However, as a parent there is an obligation to give consideration to the child with the choices made. Informant 3's openness is based on the experiences of his childhood who grew up in separate families and the severity of life pressures where he had to decide everything himself, independent from childhood. In fact, informant 3 claimed he would not mind if his daughter would later marry someone of a different religion. Informant 3 argues, he does not live forever to accompany his child, so that his child's happiness is determined not from him but by his own child. Researchers interpret the attitude of informant 3 as a form of deep love of a father to his only daughter. Parent and child communication is manifested by informant 3 and family in the form of openness, cohesiveness and solving any problems with one family.

As for informant 4, the freedom of choice of a spouse for his child is seen from how he is openly accepting whoever the couple his child will bring and be introduced. However, just like the two previous informants, religion is a fundamental factor for parents' blessing. He was sure, his son understood the rules, because their extended family applied the same thing.

Scene 2: Princess Jasmine meets Aladdin who is disguised as King Ababwa

In this scene, Aladdin who from the beginning fell in love with Jasmine and had just discovered a magic lamp asking Genie (magic lamp genie) to grant three wishes, one of which made him a king so he could meet Jasmine and his family. Aladdin realized as a commoner, it was shameful to love a princess, so he had to disguise himself as King Ali of Ababwa and come to the kingdom with various tributes and offerings to the Sultan and princess Jasmine.

Informant 1 argues, for a fairytale story this is only natural, especially according to him in this section the audience is invited to enjoy the dances and songs presented by the players. According to him, Disney packaged the story well, the use of costumes, makeup, appearance that made it look luxurious. The presence of Will Smith, who became a genie in this story, added the exclusive impression of Aladdin's film compared to fairy tales written in various fairy tale books.

Informant 1 considers it as a natural story that occurs in a fairy tale, but in daily life, nothing is covered up for spouses and parents considering

that parents need to have an assessment of children's choices. Honesty in a relationship plays an important role in the permanence of the relationship. As a child as well as a parent, first informant 1 was never prosecuted by his parents. His father once advised when informant 1 got married that a good household should be able to be honest with all members of his family. The message is also what he then applies to his children in choosing his life partner.

Meanwhile, informant 2 argues, honesty is important in the process before the marriage. As a parent, if he is not comfortable with the choice of his child's life partner, then from the beginning he will tell the child honestly. According to him, in the film Aladdin, the audience besides invited to dream but also to be realistic with his dream, learn from the story of Aladdin who lied for lasting relationships. Various differences should be displayed from the beginning, not covered up because it will actually trigger conflict with a partner. He said that as an academic person, he never put wealth as the basis for giving freedom of life choices for his children. According to him, wealth can be sought. He gave an example that in the past, informant 2 came from an ordinary family, with a limited economy. But he then worked hard for the welfare of the family.

Informant 2 realizes, it looks good in the eyes of a partner or prospective in-law to be an influential point in perpetuating a relationship, but that does not mean this is done protracted as in the Aladdin story. In the statement above, informant 2 realized, wealth is not merely a form of happiness and desire that he wants to get from his son-in-law. He is more appreciative of people who are diligent and persistent in working in comparison to just lazing around relying on parental wealth.

Informant 3 argues, looking good in front of a boyfriend or girlfriend's parents is part of an effort to get approval, but that does not mean lying down. He compared with his past experiences when approaching his wife. He was aware that being stylish hair even in a bona fide salon would certainly be different if his wife got a candidate who worked with a more established position in a large company. But he never once lied, including with his family background who did not come from a whole family like most other ideal families. The struggle to get the blessing in fact was obtained without the need to hide the true identity. This also applies to his daughter that a life partner should be chosen by the heart rather than be tempted by temporary possessions or physical appearance.

Informant 4 argues, true if the material is needed in life. He has a desire that his son will

prosper later with sufficient material. However, the material was obtained from the hard and tenacious work done by the child and son-in-law later. That thought cannot be separated from his obedience in the belief in his religion, namely Islam. He is grateful for whatever happens to the child or family as a form of God's help by showing the best. Informant 4 told me that when he experienced a conflict or problem with his child related to differences of opinion in choosing a life partner, he did not hesitate to bring the issue into prayer. He also discussed with friends who are already married to get input to the right solution for each problem.

Scene 3: The Sultan approves of Jasmine and Aladdin's relationship

After Genie and Aladdin eliminate Jafar because of his greed to be the ruler of the world, this scene shows how the Sultan finally saw the seriousness of Aladdin and Jasmine's struggle and showed that the Sultan's choice of Jafar was not a good person as the Sultan believed so far. In this section there is a moment where the Sultan finally agrees to the relationship between Jasmine and Aladdin. There is one sentence of the Sultan to Jasmine who had been waiting for by Jasmine "Forgive father for not trusting you. You deserve to replace me to lead my people. Can not the rules be changed?" Said the Sultan, smiling, hugging Jasmine.

Informant 1 argues, in the freedom to choose a life partner for children, Javanese cultural background which is identical to seeds, rank and weights does not apply to his family. According to him, as long as the choice of his partner's spouse, and his child is responsible for the happiness of that choice, then he does not need to worry. Meanwhile, informant 2 argues, although he gives his children the freedom to choose a partner, but there are criteria that must be applied, namely to be of the same religion. This is a family principle that cannot be denied. In addition, with his background as an academic, informant 2 claimed to apply one more rule that his children get a quality partner in terms of education.

For informant 3, he and his wife gave their children the freedom to determine their life partners according to their daughters' hearts. Her daughter's life will only be lived by her daughter, so teaching responsibility and freedom needs to be applied early on so that the character and openness of children to dare to discuss with parents, grow.

Meanwhile, informant 4 related the film's scene with memories of when he chose his wife to

marry him. Mother's consent is absolute. For candidates who are not in accordance with the wishes of his mother, he did not even hesitate to end the relationship. For him, the blessing of parents is important and important. For his family at this time, informant 4 gives freedom to their children to choose the appropriate candidates. But the factors of religion and affection with the family are the criteria ordered for their children. Informant 4 considers that if a son-in-law can love his parents-in-law, then the son-in-law is the best person that God chose for his child.

Related to the communication problems of parents and children over the choice of life partners that appear in the film, as well as being the dominant code of this study, informant 1 argues that conflicts that occur between parents and children in the era of information disclosure currently occur due to generational differences. According to him, parents are still trapped in old-fashioned thinking while children develop freely with the times, do not want to be restrained. So parents should be more open in communicating with children.

Parents are also required to follow the latest developments in technology and relationships with today's patterns of children, not to compare with the era of parents in the past. According to informant 1, children currently interact freely, dynamically, actively, so parents should be friends when their children grow up. However, the foundation of values and limitations on freedom in choosing a partner still needs to be conveyed. The only way is to place the child as an adult to be involved in the discussion.

As for informant 2, the problems of communication between parents and children that are not immediately resolved will trigger deeper problems. He compared with the experience of one of his friends who imposed rules and restrictions on children related to life partners that must be in accordance with the wishes of the parents concerned. It actually makes the child reluctant to get married even at the age of 40 years.

Informant 2 then explained by focusing on religion and sociological perspective. According to him, men should be good priests, have the desire to live better and improve education. This will be far more useful than men who only rely on the wealth of parents when they want to approach their daughter. According to him, in the past a priyayi was worshiped because of wealth and big names, but for him the freedom to choose a child's life partner would be given as long as the prospective spouse had the desire to live better.

Considerations like these have been conveyed to their children.

For informants 2, conflicts in parent and child communication that are often tinged with conflict are seen as something common. According to him, one form of communication and interaction is a debate. The debate needs to be measured so that the capacity is not too excessive and prolonged. Aladdin's film teaches how a child who never gives up proves to his father that he can be trusted in a position that is not considered strategic for him. The film also teaches to love with simplicity and to accept a partner as he is, fighting for love but not ignoring the blessing of parents. Tolerance as a parent and child needs to be applied in order to reduce age-biased communication conflicts, and that is what the Sultan then does to his daughter.

Informant 4 captured the message from the Aladdin film that parents need to give children the opportunity to be responsible, including choosing their partners. For him, Aladdin taught a simple love story, setting aside differences in economic status to struggle with the name of love and family. If then there is a conflict that surrounds the communication of parents and children, it will be nothing else because parents still adhere to the rigid royal rules that the king must be male. According to informant 4, conventional thinking like this is also common in real life, not many parents who want to hear with their hearts what children want. So, according to him, willingness to listen, openness and courage are ways that can be applied so that parents and children have closeness and harmony in communication.

According to informant 4, the film Aladdin, in addition to providing entertainment, also carries the message that communication between parents and children is often problematic because of differences in perspective and how to address a problem. Parents tend to focus on experiences that have been passed while the children focus on the experience and development of the times. Young people are more likely to use logic and feelings accompanied by passionate emotions, while parents reflect on life experiences. Both of these problems can be overcome if there is a humble attitude from each party to solve the problems. Aladdin's film also teaches that life partners are never predictable, they can come from anywhere.

From four informants above, the researcher then determined the position of meaning based on the categorization made by Stuart Hall, namely:

First, none of the informants were in the oppositional reading position in this study. This becomes interesting because in the era of information and media openness as it is today,

there is one parent, informant 4, who is in the position of dominated reading that interprets the freedom to choose a child's life partner by giving full freedom without any criteria or restrictions for children. The findings of this study are consistent with the theory of active audiences that the development of media makes parents transform in a more dynamic life, adjusting to the changing times.

The dominated reading position experienced by informant 4 occurred because from the beginning informant 4 agreed with the dominant code of freedom to choose a partner for children without the need for any regulatory restrictions. The argument given by informant 4 emphasizes the agreement that parents should be open to the wishes of children.

Second, there are three informants in a negotiated reading position, namely informant 1, informant 2 and informant 3. Although they agree with the dominant code offered, namely freedom to choose a life partner for children, the three informants are still fixated on certain conditions given to their children.

Conclusion

After conducting a series of reductions and data processing, the researcher comes to the conclusion that from this study it is known that the audience has good media literacy and filters. Although the average age is over 40 years, the experience of individuals who have watched Aladdin's films or read story books, brings a longing to see them again in a more lively display in the cinema. Information related to the latest films is obtained by accessing the film site, comparing score reviews and accessing information from the closest people related to what the latest film is showing.

This research proves, in the era of new media audiences it is possible to take action on the contents of the film, namely linking the message of the film with real life. This is in accordance with the core of the theory used in this study that through film, the audience can gain values and social experience in film. In this study, the audience caught the message of the film that communication between parents and children needs to be based on openness, willingness to listen, tolerance and willingness to understand the mindset of children.

This research shows, there is a shift in communication patterns and awareness of parents to change communication with children, namely to invite discussion. Parents no longer emphasize seeds, ranks, weights together even though the four parents in this study have cultural

differences. Three parents interpret the freedom of choosing a life partner for their children is to provide the freedom to find a partner but should not rule out the religion of the faith, so that the freedom to choose a child's life partner basically does not really happen. There is still a reluctance on the part of parents to fully release the child in choosing a life partner, because if the child chooses a partner who has not the same faith, then the parents have the right to refuse.

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