

ABSTRAK

Pramana, Bernadetha Natasya Mega. 2026 “Struktur Naratif Film *Hello Ghost* karya Indra Gunawan: Perspektif Tzvetan Todorov,” Skripsi Strata Satu (S1) Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Penelitian ini mengkaji struktur naratif dalam film *Hello Ghost* karya Indara Gunawan menggunakan teori naratif Tzvetan Todorov. Fokus penelitian ini diarahkan pada sisi psikologis tokoh utama, Kresna yang mengalami tekanan batin akibat rasa kesepian dari rasa kehilangan figur keluarga sejak kecil. Tujuan penelitian ini untuk mengidentifikasi dan mendeskripsikan tahap *equilibrium* yang dialami tokoh utama, gangguan yang memicu konflik atau *disruption*, kesadaran tokoh terhadap gangguan, dan upaya perbaikan yang mengarah pada bentuk keseimbangan baru atau *new equilibrium*.

Penelitian ini menggunakan pendekatan objektif oleh M.H. Abrams. Pendekatan ini diturunkan pada teori Tzvetan Todorov, yaitu teori naratologi atau struktur naratif. Metode yang digunakan dalam penelitian ini adalah deksriptif kualitatif dengan teknik pengumpulan data melalui observasi, simak-catat tiap adegan serta dialog dalam film, kumpulan bukti berupa dokumen foto, dan transkripsi guna mengubah data lisan dalam bentuk wacana. Data dianalisis dengan mengklasifikasikan peristiwa berdasarkan metode formal yang memperhatikan tiap unsur yang terkandung dalam kumpulan data. Seperti, hubungan antarunsur yang membentuk keutuhan makna.

Hasil penelitian menunjukkan bahwa film *Hello Ghost* berkembang melalui lima tahapan struktur naratif secara sistematis dan bertahap. Pada tahap *equilibrium*, ditemukan adanya *equilibrium* semu karena keseimbangan awal yang ditampilkan tidak menunjukkan kondisi ideal, melainkan kehidupan Kresna yang telah dipenuhi tekanan psikologis akibat kesepian dan kehilangan figur keluarga. Tahap *disruption* dan kesadaran gangguan ditandai dengan kehadiran para arwah yang mengganggu kehidupan, emosi, serta relasi sosial Kresna hingga berkembang pada kesadaran dan penerimaan terhadap keberadaan mereka. Konflik tersebut kemudian membawa cerita menuju tahap upaya perbaikan yang ditunjukkan melalui proses pemulihan ingatan masa lalu, penerimaan trauma, serta perbaikan relasi emosional dan sosial tokoh utama. Selanjutnya, tahap *new equilibrium* memperlihatkan terciptanya keseimbangan baru ketika Kresna berhasil mengenali identitas para arwah sebagai keluarganya, menerima kenyataan kehilangan, serta mengubah pola pikirnya untuk melanjutkan kehidupan dengan lebih bermakna. Hasil penelitian ini menemukan bahwa narasi sebuah film yang dibangun tidak selalu menunjukkan kondisi ideal atau harmonis, melainkan dapat berupa *equilibrium* semu yang telah dipenuhi gangguan sejak awal cerita. Selain itu, konflik dalam film dapat dikembangkan secara bertahap melalui hubungan sebab-akibat yang memperlihatkan proses pemulihan psikologis tokoh utama, dari kondisi putus asa hingga mencapai keseimbangan baru dan menemukan makna hidupnya kembali.

Kata kunci: Analisis struktur naratif, Tzvetan Todorov, *Hello Ghost*, Indra Gunawan, struktur naratif.

ABSTRACT

Pramana, Bernadetha Natasya Mega. 2026 “The Narrative Structure of Indra Gunawan’s Film *Hello Ghost*: A Tzvetan Todorov Perspective,” Bachelor’s Thesis (S1), Indonesian Literature Program, Faculty of Letters, Sanata Dharma University.

This study examines the narrative structure in Indara Gunawan’s film *Hello Ghost* using Tzvetan Todorov’s narrative theory. The focus of this study is on the psychological aspects of the main character, Kresna, who experiences inner turmoil due to a sense of loneliness stemming from the loss of a family figure since childhood. The objective of this study is to identify and describe the *equilibrium* phase experienced by the main character, the disturbance that triggers conflict or *disruption*, the character’s awareness of the disturbance, and the efforts toward resolution that lead to a new form of *equilibrium*.

This study employs M.H. Abrams’ objective approach. This approach is derived from Tzvetan Todorov’s theory, specifically narratology or narrative structure theory. The method used in this study is qualitative descriptive, employing data collection techniques such as observation, note-taking of each *scene* and dialogue in the film, a collection of evidence in the form of photographic documents, and transcription to convert spoken data into written discourse. The data was analyzed by classifying events based on a formal method that considers each element contained in the dataset, such as the relationships between elements that form the unity of meaning.

The results of the study indicate that the film *Hello Ghost* unfolds through five stages of narrative structure in a systematic and gradual manner. In the *equilibrium* stage, a pseudo-*equilibrium* is observed because the initial balance depicted does not reflect an ideal state, but rather Kresna’s life, which is already burdened by psychological pressure stemming from loneliness and the loss of a family figure. The *disruption* and awareness of disturbance stages are marked by the presence of spirits that disrupt Kresna’s life, emotions, and social relationships, eventually leading to awareness and acceptance of their existence. This conflict then leads the story to the stage of recovery, demonstrated through the process of recovering past memories, accepting trauma, and repairing the main character’s emotional and social relationships. Subsequently, the *new equilibrium* stage reveals the creation of a new balance when Kresna successfully recognizes the spirits’ identities as his family, accepts the reality of loss, and changes his mindset to continue living a more meaningful life. The findings of this study reveal that a film’s narrative does not always depict an ideal or harmonious state, but can instead represent a false *equilibrium* that has been disrupted from the very beginning of the story. Furthermore, conflicts in a film can be developed gradually through cause-and-effect relationships that illustrate the main character’s psychological recovery process, from a state of despair to achieving a *new equilibrium* and moving. The findings of this study reveal that a film’s narrative does not always depict an ideal or harmonious state, but may instead represent a false *equilibrium* that has been disrupted from the very beginning of the story. Furthermore, conflict in a film can be developed gradually through cause-and-effect relationships that illustrate the protagonist’s psychological recovery—from a state of despair to achieving a new *equilibrium* and rediscovering the meaning of life.

Keywords: Narrative structure analysis, Tzvetan Todorov, *Hello Ghost*, Indra Gunawan, narrative structure.