

ABSTRAK

Siregar, Sabrina Yulianti. 2026 “Struktur Naratif Film *Bila Esok Ibu Tiada* karya sutradara Rudi Soedjarwo: Perspektif Tzvetan Todorov,” Skripsi Strata Satu (S1) Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Penelitian ini bertujuan untuk mendeskripsikan struktur naratif dalam film *Bila Esok Ibu Tiada* (2024) karya sutradara Rudi Soedjarwo dengan menggunakan teori struktur naratif Tzvetan Todorov, yang meliputi tahap *equilibrium*, *disruption*, kesadaran gangguan, upaya perbaikan, dan *new equilibrium*.

Penelitian ini menggunakan pendekatan objektif dengan metode analisis data secara formal atau struktural. Pengumpulan data dilakukan melalui metode observasi terhadap film yang tayang di platform Netflix, didukung dengan teknik simak-catat, dokumentasi berupa tangkapan layar (*screenshot*), dan transkripsi dialog serta adegan yang relevan. Data dianalisis secara formal dengan menitikberatkan pada unsur-unsur intrinsik pembangun cerita, khususnya alur dan hubungan antarperistiwa, kemudian hasilnya disajikan secara deskriptif kualitatif.

Hasil penelitian menunjukkan bahwa cerita dalam film ini berkembang melalui lima tahapan naratif Todorov. Tahap *equilibrium* menggambarkan kehidupan keluarga Rahmi yang masih harmonis sebelum kematian suaminya, Haryo. Tahap *disruption* ditandai oleh kematian Ayah yang memicu berbagai konflik antarsaudara serta memburuknya kesehatan Ibu hingga akhirnya ia meninggal dunia, yang kemudian menumbuhkan kesadaran anak-anaknya akan dampak konflik yang telah mereka ciptakan. Tahap upaya perbaikan ditunjukkan melalui tumbuhnya sikap saling memahami dan berkurangnya kesalahpahaman antarsaudara, yang disimbolkan melalui tembikar *kintsugi* yang menggambarkan bahwa hubungan yang retak masih dapat dipulihkan. Tahap *new equilibrium* tercapai ketika hubungan antarsaudara menjadi lebih harmonis, ditandai dengan sikap saling menghargai serta pengakuan atas pengorbanan masing-masing tokoh. Penelitian ini menyimpulkan bahwa konflik dan kehilangan dalam film tidak selalu berujung pada kehancuran, melainkan dapat menjadi sarana refleksi yang mendorong pertumbuhan dan pemulihan hubungan keluarga. Implikasinya, penelitian ini memberikan kontribusi bagi pengembangan kajian naratologi film Indonesia serta dapat menjadi referensi bagi penelitian sastra maupun film selanjutnya, khususnya yang menerapkan teori struktur naratif Tzvetan Todorov.

Kata kunci: struktur naratif, Tzvetan Todorov, film *Bila Esok Ibu Tiada*, *equilibrium*, *new equilibrium*

ABSTRACT

Siregar, Sabrina Yulianti. 2026 "The Narrative Structure of Rudi Soedjarwo's Film *Bila Esok Ibu Tiada: A Tzvetan Todorov Perspective*," Bachelor's Thesis (S1), Indonesian Literature Program, Faculty of Letters, Sanata Dharma University.

*This study aims to describe the narrative structure of the film *Bila Esok Ibu Tiada* (2024), directed by Rudi Soedjarwo, using Tzvetan Todorov's narrative structure theory, which consists of the stages of equilibrium, disruption, awareness of the disruption, attempts at repair, and new equilibrium.*

This research employs an objective approach with a formal or structural method of data analysis. Data were collected through observation of the film as streamed on Netflix, supported by note-taking techniques, documentation in the form of screenshots, and transcription of relevant dialogue and scenes. The data were analyzed formally by focusing on the intrinsic elements that build the story, particularly the plot and the relationships between events, and the results were then presented in a descriptive-qualitative manner.

The findings show that the film's story develops through Todorov's five narrative stages. The equilibrium stage depicts the harmonious family life of Rahmi before the death of her husband, Haryo. The disruption stage is marked by Haryo's death, which triggers various conflicts among the siblings and the deterioration of Rahmi's health until she eventually passes away, an event that raises the children's awareness of the impact of the conflicts they have created. The repair stage is shown through the growing mutual understanding and the reduction of misunderstandings among the siblings, symbolized by kintsugi pottery, which illustrates that broken relationships can still be mended. The new equilibrium stage is reached when the siblings' relationships become more harmonious, marked by mutual respect and recognition of each character's sacrifices. The study concludes that conflict and loss in the film do not always lead to destruction but can serve as a means of reflection that fosters growth and the restoration of family relationships. The implication of this research is its contribution to the development of Indonesian film narratology studies, serving as a reference for future literary and film research, particularly those applying Tzvetan Todorov's narrative structure theory.

Keywords: *narrative structure, Tzvetan Todorov, *Bila Esok Ibu Tiada* film, equilibrium, new equilibrium*