

## Sneak Peek as Micronarrative Trailers in Love Themed and Ramadan Indonesian Soap Operas (*Sinetron*)

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### INFORMASI ARTIKEL

### ABSTRAK

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*Sneak peek, Sinetron, Trailer, Mikronaratif, Television Series*

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*Sneak peek, Soap Opera, Trailer, Micronarrative, Television Series*

*This study delves into the phenomenon of narrative coherence within the context of sneak peeks in Indonesian soap operas with themes centered around love and Ramadan. Addressing gaps in previous research concerning the presentation of sneak peeks as either trailers or micronarratives in Indonesian soap operas, this research specifically focuses on how love-themed and Ramadan-themed soap operas present sneak peeks as trailers or micronarratives. The study employs a theoretical articulated by Venditti et al. (2017) to address the research questions. The findings of the research reveal that sneak peeks in love-themed soap operas tend to lean towards a trailer format, whereas approach, utilizing the concept of trailers proposed by Kernan (2004) and micronarratives as those in Ramadan-themed soap operas tend to adopt a more narrative-oriented structure. This study illustrates variations in the presentation of sneak peeks within Indonesian soap operas, with love-themed soap operas emphasizing the trailer aspect, while Ramadan-themed soap operas prioritize the narrative element.*

#### Abstrak

Penelitian ini mengulas fenomena naratif yang kohesif dalam konteks sneak peek sinetron Indonesia bertema cinta dan Ramadan. Menyelidiki kesenjangan dalam penelitian sebelumnya terkait penyajian sneak peek sebagai trailer micronarrative dalam sinetron Indonesia, penelitian ini fokus pada cara sinetron bertema cinta dan bertema Ramadan menyajikan sneak peek sebagai trailer micronarrative. Kami menggunakan pendekatan teoritis dengan memanfaatkan konsep trailer oleh Kernan (2004) dan micronarrative oleh Venditti dan rekan-rekannya (2017) untuk menjawab permasalahan. Hasil penelitian menunjukkan bahwa sneak peek dalam sinetron bertema cinta cenderung bersifat trailer, sementara sneak peek dalam sinetron bertema Ramadan cenderung bersifat naratif. Penelitian ini menggambarkan variasi dalam presentasi sneak peek dalam sinetron Indonesia, di mana sinetron bertema cinta lebih menekankan aspek trailer, sedangkan sinetron bertema Ramadan lebih fokus pada aspek naratif.



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## 1. Introduction

Sneak peek in the entertainment world serves as a means to represent an object by providing a brief preview of the object. The vast scope of the entertainment industry requires engaging promotional methods to capture consumer interest in the object. Sneak peek is one of the techniques that can be used to generate consumer interest in the object. The presentation of a sneak peek should be tailored to the object and the target market of the object itself. In the creation of a sneak peek, attention should also be paid to its function. We argue that there are two functions in creating a sneak peek that can captivate consumers. The first function of the sneak peek is as a trailer. Trailer is one example of a recurring critical stance within academic and popular discourse on such coming attractions (Gibley, 2006). The sneak peek is treated as a means to arouse consumer interest by providing a preview that piques consumers' curiosity, making them willing to wait for the object to be presented in its entirety. Trailers are very successful and valuable in the entertainment industry. In article by Karray et al (2017) revealed trailer in advertisement provides valuable information that can help viewers and investors form expectations about the film's future success. People appreciate them for their artistic merits, and they have become a central hub for audience, fan, and prosumer interactions, playing a significant role in popular media (Johnston, 2016). The second

function of the sneak peek is as a micro-narrative, where the sneak peek is treated as a brief overview of the story of the object that will be released.

Micronarrative representations, some elements of narrativity, consist of independent multimodal pieces dispersed in the digital narrative space and rely on the user's cognitive interpretation to link with other fragments (Venditti, 2017). The following example might help illustrate the statement:

*Ikatan Cinta* Episode 1297

Mama Rosa: "*Minum dan habiskan itu.*"

Mama Rosa: "Drink and finish it."

Arumi: (*meminum multivitamin tersebut*)

Arumi: (drinking the multivitamin)

Mama Rosa: "*Belum habis, minum terus!*"

Mama Rosa: "Not finished yet, keep drinking!"

Arumi: "*Sabar dong mbak, ini tuh rasanya gak enak banget.*"

Arumi: "Chill out, it does not taste good."

Mama Rosa: "*That is just multivitamin kamu bilang.*"

Mama Rosa: "That is just multivitamin, you said."

Arumi: (*meminumnya dengan ketakutan*)

Arumi: (drinking it with hesitation)

Continuing the story unfolds through Mama Rosa and Arumi's dialogue, the previously mentioned multivitamin is not genuinely nourishing but somewhat toxic.

Whether Arumi succumbs to poisoning after consuming it or not, this piques the audience's interest in the upcoming storyline. Thus, this information leans towards being a trailer snippet, enticing the audience's curiosity. In discussing the concept of sneak peek in film and media works, theories supporting the understanding of this concept can be applied. Sneak peek, referring to elements around a film, plays a crucial role in helping viewers analyze a show's complex narrative and themes. Moreover, sneak peek can intentionally provide a misleading portrayal to arouse audience interest. It also encompasses pivotal moments in films that stand out from the script to captivate the audience's attention and facilitate film exploration. All these elements shape the expectations and interpretations of the audience regarding the film as a whole (Martins, 2019; Oja, 2019; Wang et al., 2020; Akdurucak, 2020). According to Venditti et al (2017), sneak peeks or trailers play a vital role as a brief and powerful form of communication to capture the audience's attention. They introduce the concept of micronarrative to analyze how trailer moments in films function as an efficient communication tool, influencing the audience's perception of media works. Sneak peeks are also found in soap operas. The storyline of soap operas is crafted through a method of continuous, endless narrative progression, a technique that adeptly fosters viewer attachment and piques curiosity with each episode (Ashifa, 2024). In the context of soap

operas, we argue that there are differences in the use of sneak peek, where romantic soap operas tend to create curiosity with misleading story depictions, while *Ramadan* soap operas more explicitly present the following narrative. This illustrates the flexibility of paratext elements in adapting to different genres and production contexts in the entertainment media.

Presenting a sneak peek as a micronarrative trailer in a soap opera creates a flexible picture for the audience, a gap left by previous research. Therefore, this research aims to investigate how the sneak peek is presented as a trailer for micronarrative in soap operas. According to Kernan's theory (2004), the trailer plays three roles, namely the genre role, the story role, and the stardom role, with the micronarrative serving as a glimpse of the next part of the story. In this study, we also investigate the presentation of the sneak peek as a trailer for a micronarrative on the themes of love and *Ramadan*. The researchers chose *Ikatan Cinta* and *Para Pencari Tuhan Jilid 16* as the primary objects because these two soap operas align with the theme and are popular soap operas on Indonesian television.

The soap opera *Ikatan Cinta* became phenomenal by presenting a dramatic and conflict-filled romance story, thus capturing the audience's interest and curiosity about the continuation of the plot. *Ikatan Cinta* also received a positive response from the public and was able to achieve the highest rating of 12.6 and an audience share of 44.7 (Fateha et al, 2022). Additionally, the

presence of talented actors and strong promotion to build buzz played a significant role. The consistency applied successfully led the soap opera *Ikatan Cinta* to surpass episodes exceeding 1000, and it was a replay from the initial episodes even though its story had finished. However, the soap opera *Para Pencari Tuhan Jilid 16* became phenomenal for presenting an engaging story and strong religious and moral values during the *Ramadan* season for 30 days. *Para Pencari Tuhan* is a television program that can highlight Islamic educational values is through the broadcast of soap operas (Aspalam, 2020). Consistency in delivering the narrative has successfully captured attention and sustained its appeal, reaching 16 seasons by 2023. The success of this series can be attributed to the combination of these elements, allowing it to remain relevant and beloved by a diverse audience.

The flexible portrayal of the audience towards the presented sneak peek is related to all elements that form the audience's expectations and interpretations of the entire film (Martins, 2019; Oja, 2019; Wang et al., 2020; Akdurucak, 2020). The sneak peek in soap operas is tailored to the theme of the object and its market.

1. How do love themed Indonesian soap operas present sneak peek as a micronarrative trailer?
2. How do *Ramadan* themed Indonesian soap operas present sneak peek as a micronarrative trailer?

We employed the theories of trailer by (Kernan, 2004) and micronarratives by (Venditti et al., 2017) to address the research questions. The first theory is trailer by (Kernan, 2004); a trailer as a sneak peek is a short snippet that usually provides a brief overview of the film by showing the advantages of the film to promote the film. This is reinforced by the second trailer by (Venditti et al., 2017); micronarratives are a sneak peek to convey and represent reality, meaning that micronarratives are representations. (Kernan, 2004) states that classical rhetoric is a way to analyze trailers where the trailer is basically a persuasive cinematic message. We argue that the sneak peek in the soap opera above has the intention of the trailer arousing the audience's curiosity by presenting a persuasive sneak peek. According to (Venditti et al., 2017), micronarratives represent an essential strategy for writers to focus more attention and maintain the essence so the audience feels involved. We assume that micronarratives as a sneak peek are a short story summary as a representation of the author's strategy to provide important information in a narrative that involves the audience.

This research expands the meaning of sneak peeks as trailers and micronarratives. The television viewership intensity indicates promising trends, specifically with a notable inclination towards eagerly anticipated soap operas. The television market is expanding, and regulations are rising, accompanied

by the convenience of access due to technology. This allows viewers to watch broadcasts not only on traditional TVs but also through digital television. The presence of technology in digital television systems enables the creation of interactive multimedia services and has the possibility of overlapping with services offered on different communication platforms by Haquq (2020). The term *sinetron* is an abbreviation for *sinema elektronik*, defined in the *Kamus Besar Bahasa Indonesia (KBBI)* as a film created specifically for electronic media, such as television. Soap operas are a type of television program that tends to be more conservative, with a strong focus on matters related to domestic life (Fulton et al., 2005). Films and TV shows have had market value for a while and are considered creative industry products (Lutfi, 2017). The soap opera style of serials has influenced both the genres of factual television and fiction television, resulting in historical variations or narratives within genre distinctions (Fulton et al., 2005). In this context, electronic cinema refers to cultural, artistic work produced using a camera and recorded on videotape through electronic processes. Subsequently, the work is broadcasted on television through television stations by Windri, M. (2022).

Watching television also give the another experience compare to reading a book or watching movie in cinema which is television programme aired in specific and regular time (Allrath et al., 2005). In that so, it allow television

programme has a lots of episodes including sinetron. Sinetron presents dramatic narratives serialized across multiple episodes. The appeal of *sinetron* lies in its ability to represent real-life stories characterized by plot twists and engaging scenes, fostering emotional connections with the audience. In general, *sinetron* provides a brief overview of what will unfold in the next episode, known as a sneak peek. When the sneak peek represents the sinetron episode's content, it takes on a meaningful significance. Each snippet featured in the sneak peek is strategically employed to arouse viewers' curiosity by showcasing compelling moments and impending conflicts, thereby prompting the audience to follow the subsequent developments in the episodes.

Sneak peek means to show something briefly or give a glimpse of something that has not been fully revealed or released. Sneak peeks are usually used to arouse audience interest and curiosity. Found that media texts relating to paratext include prequel and sequel films, studio promotional materials, toys and games, DVD and Blu-ray releases, as well as deleted scenes and producer comments from produced productions. According to Gray's message in (2010) from a fan, it states that every form of media has paratexts or snippets designed for a specific purpose. Likewise in soap operas also have sneak peeks. For instance, in soap operas, in the form of important scenecuts, interesting dialogue, or dramatic moments that can generate audience interest. Sneak peek can also be used in the



entertainment industry context to promote a movie or soap opera. It is usually released before the episode airs or as part of the show's promotion. Sneak peeks are divided into two types, namely trailers and micronarative. Trailers are snippets/pieces of the story that give a curious effect, or the story stops during an important scene or dramatic moment until the audience wants to know the continuation of the story.

In the realm of filmmaking, trailers emerge as more than just promotional tools. Providing insights into the story and thematic core of a film, these previews serve as visual invitations, drawing viewers into the world crafted by filmmakers. Through careful selection of scenes, music, and precise pacing, trailers become concise yet impactful storytelling mediums, setting the stage for the audience's journey into the realms of narrative, emotion, and visual spectacle. The role of film trailers is not only limited to being a promotional tool but also serves as a subtle supervision to train key moment detection models in movies without requiring human annotation by Wang, L., Liu, D., Puri, R., & Metaxas, D. N. (2020). Trailers, as snippets, possess a unique ability to provide a brief yet intense overview of the storyline, main characters, and essential elements to be presented in the upcoming lengthy narrative. Beyond mere promotion, trailers also serve as captivating storytelling media, capable of evoking curiosity about subsequent episodes.

Trailers not only showcase intriguing story snippets but also

introduce crucial narrative fragments to be unfolded. The success of a trailer lies in its ability to present an emotionally engaging story, creating high expectations for the continuation of the offered tale. The elements of trailer are organized to achieve the expected effect (Ginting et al., 2022). Meanwhile, micronarratives enrich the audience or reader experience in the context of sneak peeks. Acting as short stories or excerpts, micronarratives have the specific purpose of providing a general overview of content before its official presentation to the public. In the realms of marketing and promotion, sneak peeks become strategic tools to build anticipation and interest in a work. These short stories are designed specifically to explore the essence of the narrative and offer an initial glimpse into key elements such as characters, plot, and atmosphere. Micronarratives in sneak peeks act as small windows, inviting the audience or reader to feel the essence and allure of a work before its official unveiling. By combining the storytelling allure of trailers and the richness of depiction from micronarratives, the audience or reader is presented with a captivating and anticipatory experience, making them more engaged and interested in the unfolding story.

In article written by Chadha, et al. (2015) revealed that sneak peek is able to expose future events and can be used to address microarchitectural bottlenecks in asynchronous programs. This article also states that sneak peek can

improve the performance of Web 2.0 applications. This can be taken as an explanation that sneak peek is not only used in movies or series but also sneak peek can also be used in the context of websites. In the article by Sugadev (2023), it is revealed that the concept of a sneak peek can be explained in the context of cover design and paratext discussions. Specifically, the redesign of the front cover of Chetan Bhagat's novel "Revolution 2020" is portrayed as a marketing tactic to attract new reactions from readers. Moulton (2018) revealed that the trend of blockbuster 'announcement' trailers, which act as previews for the upcoming teaser trailers. These short, fleeting clips generate excitement for an upcoming film while also prompting audiences to

reminisce about past cinematic experiences. Their unique reveal-conceal format entices fans to scrutinize the content for hidden hints (looking inward) and to draw connections to previous movies (looking outward).

## 2. Method

The data of this qualitative research were in textual, visual, and operative forms. Visual data involves scene sneak peek related to the broadcasted episodes. Textual data includes dialogues in the sneak peek that interpret the episode. In other hand, operative data comprises the geometric positions of sneak peek, consisting of two types: whether the sneak peek appears in full screen or as a small box in the corner. This data is directly extracted from TV soap operas.

**Table 1**

No	Example
1	<p>Textual</p> <p><i>Ikatan Cinta</i> Episode 1297</p> <p>Mama Rosa: "Minum dan habiskan itu."  Mama Rosa: "Drink and finish it."  Arumi: (<i>meminum multivitamin tersebut</i>)  Arumi: (drinking the multivitamin)  Mama Rosa: "Belum habis, minum terus!"  Mama Rosa: "Not finished yet, keep drinking!"  Arumi: "Sabar dong mbak, ini tuh rasanya gak enak banget."  Arumi: "Chill out, it does not taste good."  Mama Rosa: "That is just multivitamin kamu bilang."  Mama Rosa: "That is just multivitamin, you said."  Arumi: (<i>meminumnya dengan ketakutan</i>)  Arumi: (drinking it with hesitation)</p>

2 Visual



This scene tells Mama Rosa constrains Arumi to drink the suspicious fluid.

3 Operative



The type of the sneak peek is a trailer, whereas it aims to gain the audience's curiosity about the next story. The placement of sneak peek in *Ikatan Cinta* is full screen to reach a visual impact and get the audience's full attention.

**Table 2**

No	Example
1 Textual	<p><i>Di suatu malam para anak punk berkumpul dengan para ustadz, dan di sana terdapat satu Perempuan Bernama Isyana.</i>                      One night, the punk kids hang out with the religious folks, and there is a lady named Isyana.  <i>Pak Soleh, ayah Isyana, sadar bahwa King memperhatikan anaknya, dan ia menunjukkan ekspresi tidak senang.</i>                      Mr. Soleh, Isyana's dad, notices that King is eyeing his daughter, and he makes a displeased expression.  <i>Pak Soleh: "Isyana, Pulang,"</i>                      Mr. Soleh: "Isyana, head home."  <i>King: "Mau gua anter?"</i>                      King: "Want me to give you a ride?"  <i>Isyana menggelengkan kepala dengan Anggun</i>                      Isyana gracefully shakes her head.  <i>Isyana: "Terima kasih."</i>                      Isyana: "Thanks."  <i>Isyana pun kembali ke dalam rumahnya</i>                      Isyana then goes back to her crib.  <i>Pak Udin: "waduh, Jack, kayaknya bakalan ada masalah baru."</i>                      Mr. Udin: "Oh man, Jack, there might be some new drama."</p>



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Pak Jack: "Astaghfirullah astaghfirullah astaghfirullah."  
Mr. Jack: "Have mercy on me."

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2 Visual



When Isyana wants to go back to her home, King offers to take her home. This scene displays Isyana and King's first assembly.

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3 Operative



The type of the sneak peek is micronarrative whereas it tells the audience about the story. The placement of sneak peek in *Para Pencari Tuhan* is full screen to reach a visual impact and get the audience's full attention.

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The analysis technique is derived from Spradley (2016) and has been applied to this research. Four processes—domain, taxonomy, componential, and finding cultural themes—are used to complete the study. Firstly, in the domain analysis, Kernan's Trailer theory is employed to determine whether sneak peek, presented as trailer, serves as stimuli for viewers' curiosity about the next episode. The trailer is considered a domain because it is a part of an episode. After watching the trailer in each episode, taxonomy takes place. Here, Kernan's trailer is divided into three categories: genre, story, and stardom. Genre is the approach of

the trailer with familiarity, allowing the audience to sense the soap opera's atmosphere through the trailer. The story is the rhetoric in the film that forms a promotional metanarrative to stimulate viewers' desires and interests in the presented trailer. Stardom is the connection between the rhetoric of the fame of the cast and the existing trailer, making it more enticing for viewers to watch. With support from Venditti's micronarratives, the aspect of micronarratives in the soap opera context is used to discover whether micronarratives serve as fragmentation or remediation. Stardom is the connection between

the rhetoric of the fame of the cast and the existing trailer, making it more enticing for viewers to watch. With support from Venditti's micronarratives, the aspect of micronarratives in the soap opera context is used to discover whether micronarratives serve as fragmentation or remediation. Fragmentation is identified as fragments of other stories within the displayed episode. On the other hand, remediation is determined as whether the stories in micronarratives have synchronicity with previous episodes (repetition). The next step is componential analysis. Here, the domain and taxonomy findings are represented in the textual description below to indicate their connections.

The emerging connections may form a pattern that can be understood and tend to be used as a reference to determine the purpose of upcoming trailers. The last step is cultural theme analysis. In this phase, the differences and similarities in soap opera trailers with love and *Ramadan* themes are analyzed to reveal each theme's textual, visual, and operative elements.

### 3. Result and Discussion

Analyzing two soap operas with two types of previews, the results suggest that from a sneak peek perspective, trailers and micronarratives are implemented to elucidate the categorization of soap operas with a love theme. Among 30 episodes of love-themed soap operas, 22 were classified as trailers, and within these 22 trailers,

15 were categorized as story type, 7 as genre type, 5 as stardom type, and 8 as micronarratives. In the 30 episodes of Ramadan-themed soap operas, 25 were categorized as micronarratives, 5 as trailers, and among these 5 trailers, they were classified based on story type.

#### **Sneak Peeks in Love-Themed *Sinetron***

##### **Sneak Peeks as Micronarratives**

Rena was in a coma in the hospital, apparently dreaming of meeting Opah.

Opah: "*Rena harus cepat sembuh ya sayang, Rena yang kuat, supaya bisa cepet main sama opah, ya?, janji?*"

Grandfather: "Rena must recover quickly, dear, Rena is strong, so that she can quickly play with grandpa, yes, promise?"

Rena : "*Iya opah*" (*sambil menangis*)

Rena: "Yes grandpa" (while crying)

Opah : "*Jangan nangis dong sayang*" (*mengusap air mata Rena*)

Grandfather: "Don't cry, dear" (wiping Rena's tears).

Rena : "*Aku pasti akan kangen sama opah*" (*menangis sesenggukan*)

Rena: "I will definitely miss grandpa" (sobbing).

Opah : "*Opah lebih kangen sama kamu, ulu-ulu cinta-cintanya opah*" (*memeluk Rena*)

Opah: "Grandpa misses you more, grandpa loves you more, oh my darling" (hugging Rena).

Suster : "*Dokter-dokter liat pasien itu mengeluarkan air mata*"

Nurse: "Doctor, see that the patient had tears in his eyes."

*Dokter : "Akan saya cek terlebih dahulu"*

Doctor: "I'll check first"

*Suster : "Baik, dok"*

Sister: "Yes, doc"

*Dokter : "Ini pertanda baik, setidaknya otaknya sudah mulai merespon"*

Doctor: "This is a good sign, at least her brain has started to respond"

In episode 1330 of the soap opera *Ikatan Cinta*, it is portrayed that Rena's condition in the hospital is progressively improving as she dreams of meeting and attempting to recall Papa Surya. Subsequently, in the subsequent episode, *Ikatan Cinta* episode 1331 merely recapitulates the narrative from the preceding episode and continues its storyline. Consequently, in this particular episode, the utilized sneak peek adopts a micronarrative approach, as the concluding scene primarily narrates the unfolding story. Notably, eight identical data points have been identified.

### **Picture 1** **Sneak Peeks as Trailers in Love-Themed**



In episode 1297 of the soap opera *Ikatan Cinta*, a dramatic scene unfolds wherein Ayumi is coerced by Mama Rosa to ingest a

multivitamin, which is later revealed to be poison instead of a genuine multivitamin. The conclusion of this episode takes on a trailer-like quality as it elicits curiosity among the audience. Subsequently, in episode 1298 of *Ikatan Cinta*, the narrative seamlessly continues from the preceding episode, which left a suspenseful cliffhanger with the impending events following Ayumi's ingestion of the poison. Hence, the sneak peek employed in this episode assumes the form of a trailer.

### **Sneak Peeks in Ramadan-Themed Sinetron**

#### **Sneak Peeks as Micronarratives**

*King : "Lo anak orang kaya ya?"*

King: "Are you from a rich family?"

*Udin : "Bukan cuma anak orang kaya, gua juga kaya."*

Udin: "Not just from a rich family, I'm rich too."

*King : (Senyum mengejek)*

King: (Smirks)

*Gembel : "Lu jer?"*

Gembel: "What about you?"

*Asrul : "Ya kalo temen gua kaya, gua juga pasti kaya dong."*

Asrul: "Well, if my friend is rich, then I must be rich too."

*Doble : "Orang kaya ngapain jadi punk."*

Doble: "Why would rich people become punks?"

*Udin : "Jer, lu aja yang jawab."*

Udin: "Answer that yourself, Jer."

*Asrul : "Don't judge by its cover."*

Asrul: "Don't judge by its cover."

*Cupi : "Apaan tuh?"*

Cupi: "What's that?"

*Asrul : "Jangan liat orang dari penampilannya. Buat apa*

*penampilannya necis tapi kelakuannya iblis."*

Asrul: "Don't judge people by their appearance. What's the point of looking neat if their behavior is devilish."

King : *"Sepakat gua sama lu."*

King: "I agree with you."

Doble : *"Gua mau bertemen sama lu, biar ketularan kaya."*

Doble: "I want to be friends with you, so I can catch some wealth vibes."

Gembel : *"Gua juga, gua pengen punya duit banyak."*

Gembel: "Me too, I want to have a lot of money."

Udin : *(Ketawa) "Sebenarnya kita semua bisa kaya."*

Udin: (Laughs) "Actually, we can all be rich."

King : *"Bisa terkenal juga?"*

King: "Can we be famous too?"

Udin : *"Kalo ada duit bisa."*

Udin: "If there's money, yes."

King : *(Mengangguk)*

King: (Nods)

Cupi : *"Bisa mencintai dan dicintai orang."*

Cupi: "Can we love and be loved by people?"

Asrul : *"Kalo ada duit semua orang pasti cinta."*

Asrul: "If there's money, everyone will love."

Udin : *"That's right jer (tertawa) tenang, kalo lu ikutin saran gua semua keinginan lu bisa tercapai."*

Udin: "That's right, Jer. (Laughs) Don't worry, if you follow my advice, all your wishes can come true."

King : *"Apa saran lu?"*

King: "What's your advice?"

Udin : *"Slow bro, kita susun rencananya dulu."*

Udin: "Take it slow, bro. Let's plan it out first."

King : *(Mengangguk)*

King: (Nods)

Cupi : *"Siapa yang nyusun rencana?"*

Cupi: "Who's going to plan it?"

Udin : *"Jerry, Jerry ini sarjana komunikasi."*

Udin: " Jerry, Jerry is a communications graduate."

Gembel: *"Jer, gua mau nanya sama lu,"*

Gembel: "Jer, I want to ask you something."

Asrul : *Apa?*

Asrul: "What?"

Gembel : *"Kalo lu jadi sarjana sekolah berapa tahun?"*

Gembel: "If you become a graduate, how many years do you study?"

Asrul : *"Kalo normalnya empat tahun."*

Asrul: "Normally, it's four years."

Udin: *"Tapi dua tahun Jerry udah jadi sarjana."*

Udin: "But Jerry here became a graduate in two years."

Gembel: *"Ga normal dong."*

Gembel: "That's not normal."

In episode 2 of the soap opera *Para Pencari Tuhan* Jilid 16, the characters gather at a restaurant to discuss wealth, which is believed to attract friends, love, and everything else. At the beginning of episode 3, the soap opera continues the previous story that ended in episode 2 and then presents a new storyline for episode 3. Twenty-five similar data points indicate a trend that Ramadan-themed soap operas use

micronarratives in presenting their sneak peeks. This suggests a narrative pattern that tends to combine small elements or short stories to build tension and the audience's desire to know more, creating an appeal to engage viewers in the evolving story.

**Picture 2**  
**Sneak Peeks as Trailers in**  
**Ramadan-Themed**



At the end of episode 4 of the soap opera *Para Pencari Tuhan Jilid 16*, the story focuses on Bang Jack, who has a desire to buy a house. Real estate agents then offer a property strategically located near malls, karaoke joints, nightclubs, and more. Despite the tempting locations presented by the agents, Bang Jack actually desires a house located close to a mosque. However, the storyline takes a turn when Bang Jack receives a phone call from someone, and this story will continue in the next episode. The discovery of 5 similar data points indicates that the soap opera *Para Pencari Tuhan Jilid 16* tends to adopt a trailer narrative style in presenting its sneak peeks,

incorporating dramatic touches to capture the audience's attention.

### **The Patterns of Sneak Peeks in Love-Themed *Sinetron***

If Love-Themed, Trailers, then it implies that the soap opera *Ikatan Cinta* will dramatize romantic scenes to emphasize and maintain the romantic elements in the story, preserve the quality of symbolism, and evoke the audience's curiosity about the presented conflicts. In a sneak peek of a romance-themed soap opera, viewers are often treated to emotionally charged moments that tug at their heartstrings. These glimpses specifically highlight the conflicts and dramas faced by the main romantic couple, creating tension and curiosity. Additionally, the enchanting romantic settings, such as breathtaking landscapes and candlelit dinners, contribute to a visually captivating atmosphere. Symbolic imagery is also present in the sneak peek, using visual metaphors and symbolic objects to deepen the meanings of love, commitment, and passion in the story. Carefully chosen romantic dialogues provide a deeper emotional dimension, while montages and flashbacks serve to remind viewers of the characters' journeys and reinforce emotional connections among them. The carefully selected music in the sneak peek plays a crucial role as well, setting the appropriate mood and intensifying the intimacy in romantic moments. The on-screen chemistry between the main characters, showcased through the



actors' performances and their appeal, becomes a decisive factor in conveying a convincing and engaging romantic relationship. These sneak peeks often conclude with mysterious cliffhangers, leaving the audience in suspense and curiosity. These cliffhangers leverage moments of conflict or crucial decisions in the romantic plot, challenging viewers to find out how the story will unfold. Overall, these patterns are designed to create a captivating experience that emotionally engages the audience. In a sneak peek of a love-themed soap opera, the combination of these elements forms a narrative that dramatizes romantic scenes, emotionally charged, and visually appealing, enticing viewers to witness the evolving love story in each episode.

### **The Patterns of Sneak Peeks in Ramadan-Themed *Sinetron***

If *Ramadan*-themed, micronarratives, then it implies the sneak peek within *Ramadan*-themed soap operas undergoes meticulous planning to construct captivating micronarratives. These narratives often depict harmonious family relationships and introduce elements of romance involving characters with varying levels of religious knowledge. Notably, in Indonesian soap operas during *Ramadan*, there is a deliberate shift away from prioritizing religious principles. Instead, the focus leans heavily towards portraying events unfolding during the month. Although religious moral principles are incorporated into the sneak

peek, their presence is understated, with a more pronounced emphasis on themes of romance and familial unity. This narrative approach reflects a nuanced storytelling strategy, catering to the cultural and entertainment preferences of the audience during the *Ramadan* season.

This research has significant implications for various stakeholders in the television industry, particularly regarding Indonesian soap operas themed around love and *Ramadan*. First, the research findings indicate that sneak peeks, as a form of micro-trailer, can enhance audience interest in soap operas. This could encourage producers and scriptwriters to create smarter teasers by focusing on key narrative elements that can capture viewers' attention without revealing the entire storyline.

Second, this research also impacts soap opera marketing and promotion strategies. Knowing that effective sneak peeks can increase viewer attendance, marketing teams can use these research findings to create more targeted and compelling promotional campaigns. They can utilize short clips as promotional tools on social media and other digital platforms to reach a broader and more diverse audience. This is particularly relevant leading up to *Ramadan*, when demand for religious content increases.

Third, from an academic perspective, this research contributes to previous studies on micro-narratives and media



promotion strategies in Indonesia. It provides opportunities for further research on the effectiveness of various trailers and teasers in different cultural contexts, as well as how Indonesian audiences respond to various media promotion strategies. This study can also serve as a reference for similar studies in the television industries of other countries with comparable markets and cultural features to Indonesia.

#### 4. Conclusion

To indicate sneak peek within two distinct themes possessing specific narrative significances, whether they manifest as trailers or micronarratives, is an essential inquiry. An identification of narrative incoherence is discerned within Ramadan soap operas, as the exhibited sneak peeks tend to be more supportive than truly reflective of the overarching storyline. Trailers are posited as representations encapsulating the entirety of a narrative within a single episode, conveyed through a segmented scene serving as a catalyst for viewer curiosity, notably observed within romance-themed soap operas. Micronarratives, on the other hand, are indicated as emphasizing the meaning of the narrative and entailing repetitions of preceding scenes within an episode. Both modalities play pivotal roles interdependently within episodes.

The concept of sneak peek in the investigated context extends beyond the binary categorization proposed by Kernan (2004) as trailers and micronarratives by

Venditti et al. (2017). The influence of sneak peek serves as a foundation for analyzing incoherence within the sneak peek narratives prevalent in *Ramadan*-themed soap operas. This analysis goes beyond mere categorization, as sneak peeks also function as a guiding framework for designing narratively incoherent sneak peek. This underscores the possibility that sneak peek, irrespective of being categorized as trailers or micronarratives, may exhibit inconsistencies with the overarching narrative of the film or soap opera.

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