

# Intrinsic and Extrinsic Elements in Web Series 17 Forever: Structural Analysis

**Fathurohman, I.<sup>1</sup>, Ardila, N. M.<sup>2</sup>, Ahsin, M. N.<sup>3</sup>, Hidayati, N. A.<sup>4</sup> & Darmuki, A.<sup>5</sup>**

<sup>1,2,3,4,5</sup>Universitas Muria Kudus, Kudus, 59327, INDONESIA

\*Corresponding author email: [irfai.fathurohman@umk.ac.id](mailto:irfai.fathurohman@umk.ac.id)

**To Cite This Article:** <https://doi.org/10.53797/icccmjssh.v2i6.6.2023>

Received 27 November 2023, Revised 11 December 2023, Accepted 25 December 2023, Available online 27 December 2023

**Abstract:** A literary work is a work created to convey information about the content of a story. Literary works contain many constructive things. These constituent elements are what are called the structural elements of literary works. One form of literary work is a web series. This research chose the web series 17 Forever as the object of study. The 17 Forever web series in this research is studied in the structural field. The aim is to find out the elements in the 17 Forever web series. These structural elements are divided into two, namely intrinsic elements and extrinsic elements. Intrinsic elements are elements that build this WES series from within. Meanwhile, extrinsic elements are elements that build from outside. There are two theories used, the intrinsic element uses Ramdan's theory, while the extrinsic element uses Nurgiantoro's theory. The method used in this research is a qualitative method with descriptive presentation. There are two sources of data in this research, namely primary and secondary. The primary data source is the web series 17 Forever. Meanwhile, secondary data sources include books, articles, theses. The data collection techniques used are listening to techniques and note-taking techniques. The results of the structural elements in the 17 Forever web series are two, namely intrinsic and extrinsic elements. The intrinsic elements found are (1) themes of romance and struggle. (2) Characters: Anjani/Dawai Kirana, Pura Sujarwo/Pluvovil, Slamet Atmojo/Suwarno, Cindy Pramono Putri, Siska, Rustam/Jliteng, Srikandi. (3) First person point of view. (4) Setting: (a) setting: Olifant High School, Dawai's house, Dua Masa Cafe, small hallway/alley, library, teacher's room, Slamet's grave, Rustam's house, Putra's house, Cindy's house, Asri's house, activist headquarters, and other places Putra and Dawai live in 2045, (b) setting in the morning, afternoon and evening, (c) social setting in the form of attitudes and living habits of the characters. (5) Mixed flow. (6) Mandate: if you make a mistake, you must apologize and not repeat the mistake again, everything has its risks, including greed, and everything cannot be defeated equally, everything has its own point of view. Meanwhile, the extrinsic elements found were (1) Author biographies: (a) Setiawan Hanung Bramantyo and (b) Jeiha Angga Pradana. (2) The story behind the scenes. (3) Values that exist in society: (a) social values, and (b) moral values.

**Keywords:** Literary Works, Structural, Intrinsic Elements, Extrinsic Elements, Web Series 17 Forever

## 1. Introduction

A literary work is a work that contains literature in it. Literature is the result of creative work that places humans and their lives as the object. Saputri et al., (2021), Febrilian et al., (2022), provide the understanding that literature is the result of writers' creativity through reflection after seeing various life events in the social environment. Literary works are expressions of certain human needs (Ahsin & Ristiyani, 2019). A literary work is a masterpiece created by an author/creator with the aim of providing information about the content of the story (Arnolia et al., 2021). Generally, literary works cannot be separated from the authors who have composed and created them (Sabila et al., 2022). The creation of literary works is usually based on the experiences that the creator has had. There are many forms of literary works, one of which is entertainment media. Media continues to develop rapidly along with the times (Putri & Ahsin, 2022). Not only as a medium for entertainment or viewing, but this media also functions as a means of conveying information, both implied and explicit information (Rizza et al., 2022). The creation of literary works can take various forms. Literary works can be poetry, prose, novels, films, even web series. The web series was born from the confusion

of Scout Zakarin who imagined being able to watch a film or video without having to wait for it to be shown on television and being able to choose what film and which episode he wanted to see; therefore, the web series was born. Web series are short serial shows broadcast by developing media, namely web TV (Prita, 2020). This web television is a site that provides concept test videos, updated continuously, and can be accessed using the internet. This social media channels both positive and negative impacts (Nuha et al., 2022). Examples are YouTube and Vimeo. However, as time goes by, new platforms are starting to emerge that make it easier for people to watch films, web series, etc. such as Iflix, Video, WeTV, and other platforms.

In contrast to films which can be watched once and have a duration of approximately 90 minutes, web series have several episodes where each broadcast has a relatively short duration, namely approximately 15-30 minutes. Web series are divided into several episodes under one title which are uploaded over a certain period of time (Prita, 2020). These uploads have their own schedule, it could be one episode a week, two episodes a week, or more depending on the policies set by the content creator. Like other literary works, web series have structural elements in the form of intrinsic and extrinsic elements. Intrinsic elements are the elements that build this web series. Intrinsic elements include theme, characters or characterization, point of view, setting (time, place and atmosphere), plot and message (Ramdan et al., 2020). Nurgiantoro (Apriyana et al., 2022), states that extrinsic elements are conditions regarding the author's attitude and outlook on life that lie behind the creation of a work.

Therefore, a web series is a series of scripted or non-scripted online videos, usually more than one episode, released on the internet. Web Series are made to be consumed online and are normally released on video-sharing platforms, for example, YouTube or Vimeo or are made accessible through streaming platforms, for example, Amazon Prime Video, Netflix, or Hotstar, and so forth. Over the year, Web series have taken a flight towards replacing television broadcast via Network Radius and also giving Artists a platform to work freelance without the barriers of channels. In Web series the one distinct feature which differs it very much from TV shows is its duration, episodes can be as short as a couple of minutes and last up to 30 minutes, so they're good for the online viewer on the go. The format opens up the space for creators to play with how they want to tell a story, tackle smaller subjects, and release work that would not have seen the light of day with traditional television. Web series are available across various genres and cater to different tastes of the audiences and viewer preferences.

There are a number of reasons behind the rise of web series. Now, high-speed internet is more affordable and more widely available, and smartphones and other mobile devices allow us to watch videos online on-the-go. Digital video technology has made creating high-quality video content more accessible to more people, as well. Social media the rise of social media platforms meant creators had potent tools to promote excitement around their web series, interact with their audience, and create a loyal fan base. Web series have also provided many famous filmmakers including acting icon Joseph Gordon Levitt and a bevy of popular YouTube content creators with a platform when they would otherwise never have a break within Hollywood. Creators can demonstrate their talents and receive recognition for their work as channels have lower barriers to entry and creators are more closely connected to their audience. Web series have also made a few breakthroughs into television; Charlie Brooker's TV series *Black Mirror* began life as a series of one-off dramas by Channel 4, before being picked up by Netflix and commissioned for a full series. With an increase in the consumption for online entertainment, web series could have a great defining part in the upcoming future of television and video content.

This is important because structural aspects of a web series create an idea of how the narrative, aesthetics, and its impact can be drawn over the entire series. This gives us the chance to analyze various intrinsic elements (like theme, characters, plot, and setting) and extrinsic elements (like the background of the creators and the available resources) in order to gather a better knowledge of the creative process and learn what influences the final product. By looking at the intrinsic elements, we can pull apart the story bits to see what the main ingredients of the web series are that make it so good, so easy. It can help give insight into what the creators are trying to convey and how they are viewing these issues to make their series more authentic to its purpose. The study of characters and their growth throughout the saga can reveal the motivations, animosities and links that keep the story going. By breaking down how the story is constructed to keep viewers engaged & invested in what happens next, we can better understand the plot structure & pacing. Looking at the setting, we can understand how the time period, place, and social context shape and inform the characters' decisions as well as the series' general vibe.

In addition, external elements of inquiry add necessary frames to which we could interpret the web series. In other words, seeing who the creators are, where they come from, what their intentions and influences are can provide a look into their artistic vision and how it informs the art's decisions. But, beyond that, it can also explain certain facets we see on the series like, perhaps, it's scale or it's look or it's storytelling, because other factors from the production side of things like money, effects, taste or storyline acceptance always drive the direction of a series. With this in mind, a somewhat fuller picture appears of the web series not just as a work, but as the product of those who made it, their lives and dreams, and of a particular cultural and industry climate of the times. In the end, understanding the skeleton of a web series allows us to respect the level to which digital acting storytelling has evolved. Blueprints also help us get insight into how different things come together to form a powerful and robust narrative experience. This practice not only indicates the particular nuances, the strengths & the weaknesses of a Web-series in question but also alludes to the way it interacts with various concurrent, sequential or past works belonging to the same/adjacent genres, mediums illustrating

the evolving patterns of storytelling techniques & the taste of the audience down the pages of time. These observations not only deepen the experience and engagement with their show but also add to the larger conversation on digital media, online content and the direction storytelling is taking in the digital age.

In analyzing "17 Forever" examining these structural elements not only tells us how the use of the web format can have specific impacts on narrative, audience, and genre, but also allows us to go further in our discussion of the series as a whole. Place your observations in the wider subject of web series as a new form and share information with others about what is working and not working in the world of online content, and how these new kinds of stories are changing the way we consume entertainment.

The researcher chose the web series entitled 17 Forever as the object to be researched. The Web series 17 Forever is the result of a collaborative production between MD Entertainment and Dapur film which premiered on the WeTV and iflix streaming platforms on March 10, 2022. Web Series 17 Forever is a collaborative work by Hanung Bramantyo and Jeiha Angga, both of whom also serve as directors for this web series. This web series tells the story of Dawai (played by Syifa Hadju) who is often bullied at her new school because she is thought to like Putra (Rizky Nazar), but it turns out that Putra is attracted to Dawai because he is considered different from the other female students. The story is not only about Dawai's life in high school but also about the characters' journey to solve the mystery within it.

The aim of this research is to determine the structural elements in the web series 17 Forever. These structural elements are divided into two, namely intrinsic elements and extrinsic elements. Intrinsic elements include theme, characters and characterization, point of view, setting, plot and message. Meanwhile, extrinsic elements include the author's biography, behind-the-scenes stories, and the values that exist in society.

## 2. Methodology

This research is research using a qualitative descriptive method. Qualitative research is a type of research that places the role of the researcher as the core instrument that plays a role in data collection. Apriyana et al., (2022), Almia & Fathurohman, (2021), concluded that qualitative research is a process of collecting data that is carried out naturally with the aim of interpreting the symptoms that occur where the researcher is the main instrument. Qualitative research is research that produces descriptive data (Marlinton & Moh. Kanzunudin, 2021; Ekanasari et al., 2021). The descriptive qualitative research method means that the data obtained or produced is in the form of words (Yekti et al., 2021). The aim of this research is to determine the structural elements in the web series 17 Forever. There are two structural elements, namely intrinsic elements and extrinsic elements. The intrinsic elements in this research use Ramdan theory. Meanwhile, extrinsic elements use Nurgiantoro's theory. The technique used to collect data is the listening and note-taking technique. The listening technique is carried out by listening carefully to the progress of the 17 Forever web series. Then proceed with writing it down. This note-taking technique is a data collection technique by recording listening results (Farah et al., 2022).

During the process of analysis of 17 Forever using listening and note-taking, the data was gathered to consider the intrinsic and extrinsic qualities of the web series 17 Forever. By watching along, using such strategies made it possible for us to remember key events and characteristics of the scene in the process of catching the important fragments of the scene, making it possible to thoroughly analyse the observed series. We watched every single episode of 17 Forever during the listens phase and assessed different parts of the story, characters and production. Researchers paid close attention to the conversation, and highlighted any specific lines or exchanges where we would learn new information about the characters' histories, motivations or relationships. We even took account the tone, inflection and emotional delivery of the actors as they add further to the mood and impact of the scenes as a whole.

In addition, researchers paid attention to the auditory cues of background music, sound effects, and ambient noise, all of which can be behaviorally relevant windows into the context and emotional valence of different scenes. For instance, ominous music can add suspense to a scene, while the sound of birds can evoke feelings of tranquillity and inform the viewer that they are located on a lush, vegetated hill. Researchers also did so while listening and noted the observations and insights in detail. Researcher's notes were also organized by the various structural elements by examining theme, characters, plot, setting, extrinsic factors. For every item, researchers wrote down examples, quotes or descriptions, so that they could remember how these different contents were implemented and presented through the series. Researchers, for example, when looking up the characters they were wrote their names, where they were first mentioned and their function in the story, what the researchers knew about them until then. They also wrote notable character moves, choices, or struggles, and epic character arcs. In this regard, we broke down each episode plot-wise and identified main events, turning points, cliffhangers and narrative techniques to keep your audience on their toes for the long haul.

Apart from these inherent aspects, researchers also jotted some external information such as the contexts of the creators, production difficulties, and the feedback of the audience. Through various interviews, behind-the-scenes clips and some of the promotional material related to "17 Forever", we also conducted our research into what the creators were driven by when coming up with their ideas, the kind of technicality they had to go through to make these ideas a reality, and if there were any bumps along the road when it came to the creation of this film. Thus, reserachers looked into internet forums, reviews and social media discussions in general regarding audience reception, where patterns, well reception once again criticism became evident continuously.

During notes, researchers took extreme care to make note-writing as detailed and accurate as possible by noting the exact time at which a technique was performed, the episode in which it occurred, and examples of the technique for ease of extraction and reference during analysis. We respected the difference between what we personally observed happening and our personal interpretations and remembered to keep the data on the one side and the analysis on the other side. This deep, rich dataset, which researchers were able to accumulate by practicing these listening and note-taking techniques, mapped out the poorly understood structural features of “17 Forever” with clarity and precision. This systematic base was used to locate and separate patterns, themes and affiliations between the series, therefore the strong substance of the following analysis and how all these factors fall into engaging the plurality and effect of the web series.

The data source is the subject where the data can be obtained (Listyarini, 2021). There are two sources of data in this research, namely primary and secondary. The primary data source is the web series 17 Forever. Meanwhile, secondary data sources include books, articles, and theses. The data collection techniques used are listening to techniques and note-taking techniques. The steps are to watch the 17 Forever web series on the WeTV application and listen to the events and content of the 17 Forever web series. Then, the researcher recorded the events and content in the web series 17 Forever.

### 3. Results

Literary works have structural elements in them. Wati et al., (2022) states that structure is a series of ideas which include unity of ideas, ideas of self-organization, and ideas of information. Structure is an element that is bound, related, and creates a comprehensive meaning (Hidayatullah et al., 2020). Web series 17 Forever also has structural elements in the form of intrinsic and extrinsic elements. Intrinsic elements are the elements that build a web series. Meanwhile, extrinsic elements are circumstances regarding the author's attitude and outlook on life which are the background to the creation of a work. The following are the intrinsic and extrinsic elements found in the web series 17 Forever.

#### 3.1 Intrinsic Element

Intrinsic elements are the main elements that build a work or can be said to be elements that exist in the work. The intrinsic element is the builder of the work that comes from within (Ramdan et al., 2020). Intrinsic elements include theme, characters and characterization, point of view, setting, plot and message.

##### 3.1.1 Theme

Theme is an image or idea that is the basis of a story which usually appears repeatedly and is abstract (Ramdan et al., 2020), which concluded that theme is the basis of a story in a literary work which plays an important role in determining the main problem in the story. Theme is the idea or main idea in a story (web series 17 Forever) which is the core of the story itself and has an important role in determining the problem of a story. It is through this theme that the story writer conveys something that is related to life's problems. The theme raised in the web series 17 Forever uses the theme of love and struggle.

Romance is a matter of affection between a man and a woman. The web series 17 Forever shows the theme of romance through the love story between Slamet and Anjani in 1965. Slamet is depicted as a General chosen by the President while Anjani is just an ordinary woman he loves. Slamet and Anjani love each other and Slamet has even proposed to Anjani. This can be seen in the following quote.

Slamet: “Anjaniku, maukah kau menikah denganku?”

Anjani: “Ga. Ga mungkin aku menolakmu mas.”

(Bramantyo & Angga, 2020)

This quote proves that Slamet and Anjani's love story has reached a serious stage. Apart from that, there is also a love story between Putra and Dawai. Their love story began with Putra who was attracted to Dawai's intelligence until finally they formed a relationship. Putra continues to chase Dawai, he reveals to Dawai that he loves Dawai and is always in Dawai's shadow.

Putra: “Aku kepikiran kamu dari kemarin. Aku ga tau juga kenapa kaya gitu. Aku coba buat ga mikirin, tapi yang ada aku malah ga fokus. Dawai, aku sayang kamu.”

(Bramantyo & Angga, 2020)

The excerpt from Putra's dialogue shows that Putra always thinks about Strings. He had tried not to think about it, but Putra was increasingly unfocused. Until finally he decided to go to Dawai's house and express his feelings. Day by day their relationship gets closer even though there are many puzzles that they both have to solve.

The second theme found in this web series is the theme of struggle. According to the KBBI, struggle is an endeavor full of difficulties and dangers. The struggle in this series tells the story of Dawai who struggles to solve the mystery that is attached to him. Dawai is an ordinary girl who became immortal after drinking a liquid given to her by her lover in the

past. He struggles to restore his body's condition so that it can return to normal like humans in general who can age and get injured. Dawai finds it difficult to be in such a condition. This can be seen in the following quote.

Dawai: "Hah, tapikan kamu tahu sendiri Sri, hidupku susah. Aku harus terus berpindah, aku harus terus sembunyi. Aku harus terus mengganti identitasku setiap 5 tahun sekali supaya orang-orang ga curiga sama aku. Mungkin setiap wanita ingin selamanya awet muda seperti aku supaya terus dikagumi. Tapi aku ga Sri. Aku pengen seperti kamu, tumbuh apa adanya."

The quote above shows that Dawai's life is very difficult because he has to constantly move and change identities. Dawai's struggle, which was initially only with Sri, has now changed. He was helped by many people, namely Putra, Rustam, Bony, Cindy and his friends, even Putra's father Budiman. They work together to find where the Roro Jonggrang statue is located which can restore Dawai's condition. Until finally, they found the place they were looking for.

### 3.1.2 Characters and Characterization

According to Abrams, a story character is a person who appears in a narrative work or drama, who is interpreted by the reader as having certain moral qualities and tendencies as shown in their speech and actions. Characterization is a depiction of a character or actor through attitudes, traits and behavior in a story (Widayati, 2020). In short, a character is a depiction who plays a role, it can be a human or an animal in a fable story. Meanwhile, characterization is the character of the character. Characters and characterization are the most important aspects in a story because characters play a role in building it. The characters themselves have their own roles and characteristics, some are protagonists, antagonists and protagonists. The following are the characters and characterizations found in the web series 17 Forever.

#### 1. Anjani/Dawai Kirana

Anjani/Dawai is the main character in the web series 17 Forever. Anjani is the real name of the main character and the name Dawai Kirana is Anjani's new identity in 2019 in Yogyakarta. Anjani is described as an intelligent, responsible and wise character.

#### 2. Putra Sujarwo/Pluvovil

Putra is the main character in the web series 17 Forever. He was Dawai's lover from 2019 to 2045. Initially he was a normal human who could get hurt and age. However, after all the puzzles were solved, he and Dawai decided to become immortal troops to guard Gajah Mada's heritage parchment and the statue of Roro Jonggrang. In 2045 he uses his new identity as Pluvovil. Putra is described as a figure who is firm, never gives up, and wise.

#### 3. Slamet Atmojo/Suwarno

Slamet Atmojo and Suwarno are the same person. Slamet Atmojo is his real name, while Suwarno is his new identity after he was declared dead in 1965. He was Anjani's lover in the past and Putra's grandfather in 2019. Slamet is a responsible and closed figure.

#### 4. Cindy Pramono Putri

Cindy is a figure who at the beginning of the story is hostile to Dawai because Putra is close to Dawai. However, as it neared the end, Cindy changed her support to Dawai. He realized that his treatment of Dawai had been wrong. Cindy has an emotional/angry attitude.

#### 5. Siska

Siska is Putra's mother. He is shown as a figure who loves his family and is a hard worker as the backbone of the family. Siska really loves her son and grandfather. Siska is also willing to work hard and often overtime so that her family can live well. He tries to be a good parent for his son. This is in line with Sari et al., (2022) which states that parents have a big influence on children's education.

#### 6. Rustam/Jliteng

Rustam/Jliteng used to be Slamet's friend in the military. Slamet also helped him during the Pagar Betis incident. He carried out the mandate from Slamet to save and give it to Dawai/Anjani. Rustam even participated in helping Dawai to solve all of Slamet's puzzles.

#### 7. Srikandi

Srikandi is Anjani's younger sister. He always accompanied his brother until the end of his life. The character Sri is described as someone who is friendly and loves his family. Sri is friendly to everyone, and she also really loves her sister Anjani. He was always afraid that he would no longer be able to accompany his brother.

### 3.1.3 Point of View

My point of view is the way a story is told (Widayati, 2020). Another opinion comes from Fithriyani et al., (2020), that point of view is a view or method used by the author as a means of presenting the story in a work to readers. The point of view is the way/method the creator of a literary work places himself in the course of the story. The point of view itself has types, namely first-person point of view and third person point of view. In the web series 17 Forever researchers discovered the use of first-person point of view. The first-person point of view is characterized by the use of the word I. This can be seen in the following quote.

“Perempuan mana yang tidak bahagia, ketika kekasihnya berniat menikahnya. Setiap ucapannya tidak pernah aku lupakan. Wangi parfumnya seperti menempel di ingatan. Peristiwa yang sudah puluhan tahun silam, tapi masih sangat membekas. Hingga menjadi mimpi buruk.” (Bramantyo & Angga, 2022)

Based on the quote above, it shows that the web series 17 Forever uses a first-person point of view. My character in this web series is the character Anjani who is familiarly called Dawai Kirana in 2019 as her new identity.

### 3.1.4 Background

Widayati (2020) concluded that the setting is everything that surrounds the characters, such as time, place and atmosphere or social environment. Setting is a situation that gives influence to a story. There are three types of setting, namely place setting (showing the location of the incident), time setting (showing the time when the event occurred), and social setting (showing social life).

#### 1. Background Scene

Setting is the location used in a literary work. Usually there are several locations that will be featured in literary works. Found several places used in the web series 17 Forever. These places are Olifant High School, Dawai's house, Dua Masa Café, small hallway/alley, library, teacher's room, Slamet's grave, Rustam's house, Putra's house, Cindy's house, Asri's house, activists' headquarters, and Putra and Dawai's residence. in 2045.

#### 2. Time Background

Time setting refers to the time an event occurs. In the web series 17 Forever, the settings are found in the morning, evening and afternoon.

#### 3. Social Background

Social setting is a setting related to social life in literary works. This social setting can be in the form of living habits, ways of thinking, traditions, customs, attitudes of characters, and views of characters. In this web series the social background is found in the characters' attitudes and living habits. The attitude of the character found is Cindy who feels powerful at school because she is the daughter of the foundation owner. Meanwhile, Dawai's living habits are found in Dawai, who has to move and change his identity every 5 years.

### 3.1.5 Plots

The plot is the parts that make up a story (Pramidana, 2020). Plots are events that proceed according to the storyline from the beginning to the end of the story (Apriyana, 2022). Plot is the course of the story from beginning to end which is the forming part of the story. There are three types of plots, namely forward plot (the story runs from beginning to end sequentially), backward plot (the ending of the story is placed first at the beginning and then at the beginning), and mixed plot (a mixture of forward plot and backward plot). In the web series 17 Forever we find the use of mixed plots.

This mixed plot is illustrated by the beginning of the broadcast which shows a scene in 1965 when Slamet proposes to Anjani. But after that it moved to 2019 when Dawai started her new life as a high school student forever. This series does not move forward but is interspersed with scenes from 1965. For example, the scene of Slamet giving a bottle filled with liquid to Srikandi. Another scene in the past was when Slamet was held captive by a group of seven tigers and many more scenes from the past appeared. The use of a mixed plot in a story not only enhances its appeal but also allows the audience to gain a deeper understanding of the characters and the underlying conflicts. By inserting flashbacks from the past into the present storyline, viewers are invited to piece together the narrative like a puzzle. This creates a more interactive viewing experience, as the audience actively connects events occurring across two different timelines.

Moreover, a mixed plot helps build tension and curiosity gradually. When a story suddenly shifts to the past, viewers may not immediately grasp the significance of the scene. However, as the story progresses, these scenes begin to gain context and meaning. In 17 Forever, for example, certain scenes from 1965 only make sense when linked to events in 2019, creating an element of surprise and strengthening the overall conflict of the narrative.

Finally, the mixed plot structure enables more complex and emotionally rich character portrayals. The audience is not limited to seeing the characters at one stage of life but can witness their journey and transformation over time. In the case of Slamet and Anjani, their past provides a complete picture of love, sacrifice, and secrets that influence the lives of characters in the present. Thus, the mixed plot adds depth to the story and enriches the psychological dimension of its characters.

### 3.1.6 Message

A message can be defined as a message that the author wants to convey to the reader. The author's message can be conveyed implicitly or explicitly. Implicit messages can be found through the characters' thoughts, feelings, behavior, and indirect depictions that contain the message. Meanwhile, written messages are messages that are written or delivered directly. It can be concluded that the message is a message or something that the author wants to convey so that the story becomes meaningful which can be conveyed implicitly or explicitly. There are three messages found in the 17 Forever web series. The first mandate is that if you make a mistake, you must apologize and not repeat the mistake again. The second message is that everything has risks, including greed. Lastly, everything cannot be lumped together, everything has its own point of view.

## 3.2 Extrinsic Elements

Extrinsic elements are elements that exist outside the literary text but influence the story organism system indirectly. In other words, it can be called an element that has an influence on the structure of the story but does not take part in it. Extrinsic elements are elements that are outside the work.

### 3.2.1 Writer Biography

The author's biography explains the author's background. This background can include personal identity, educational background, or the writer's career. The following is a biography of the director and writer of the web series 17 Forever.

#### 1. Setiawan Hanung Bramantyo

Setiawan Hanung Bramantyo is more familiarly called Hanung Bramantyo. Born in Yogyakarta on October 1 1975. Hanung is a young director who has produced many works. Hanung's wife is named Zaskia Adya Mecca. It is recorded that he has studied at the Jakarta Arts Institute majoring in film under the auspices of the Faculty of Film and Television.

Hanung has received quite a few awards. In 2005 he was selected as best director at the Indonesian Film Festival through his film, *Brownies*. He managed to get the same award in 2007 at the same event through his film entitled *Get Married*. Apart from these two awards, there are still many awards that Hanung Bramantyo has received.

In 2022, Hanung Bramantyo and Jeihan Angga succeeded in winning the award as commendable web series director at the Bandung Festival through their web series entitled 17 Forever. This web series is played by famous actors, namely Syifa Hajju and Rizqi Nazar as the main actors. The majority of this series was conducted in Yogyakarta.

#### 2. Jeihan Angga

Jeihan Angga Pradana is known as Jeihan Angga. Born on November 6, 1990, in Sukoharjo, Central Java. He studied at the Indonesian Art Institute Yogyakarta. Jeihan Angga is a director and screenwriter. His wife's name is Windha Pramesti.

Jeihan Angga has been active as a director and screenwriter since 2011. He has worked on quite a few films. Jeihan has directed several works, including *Mecca I'm Coming* in 2020, *Just Mom* in 2021, *Garis Time* in 2022, and many more.

His film entitled *Mecca I'm Coming* won several awards, including in 2020 at the Tempo Film Festival as selected director and selected screenplay. In 2021, at the Maya Cup, he won awards for talent directing a selected first feature film and writing a selected adapted screenplay. Not only that, in 2022 he and Hanung Bramantyo managed to win an award at the Bandung Film Festival as commendable directors of web series with their work entitled 17 Forever.

### 3.2.2 Behind the Scenes Story

Behind-the-scenes stories are elements outside the story itself. The behind-the-scenes story of the 17 Forever web series explains the reasons for making the 17 Forever web series, the uniqueness of the 17 Forever web series, and the biggest challenges during the process of filming the 17 Forever web series. This can be seen in the following explanation.

On the WeLive event "Discovering the 17 Forever Theory", Hanung Bramantyo explained the reasons he and Jeihan Angga created stories like 17 Forever. Hanung said that at first, he just had an idea. He didn't want to make an ordinary love story. He wanted to make a love story between teenagers who had deep problems because Hanung believed that Indonesian teenage audiences were critical. vHanung was grateful because it turned out that the audience liked the web series 17 Forever.

On another occasion, namely at the event "Chatting 17 Forever with Mas Nunung". Hanung Bramantyo explains the uniqueness of the web series 17 Forever. This web series tells the story of a romance between a teenager and someone who is originally over 60 years old but is trapped at the age of 17. This series must be able to depict what 60 years ago was like because 60 years ago it turned out that there was a time when Indonesia was in turmoil, namely 1965. In 1965 there were many very big political upheavals. So, it makes teenagers at that time mature in time and lose the opportunity to become teenagers.

At the same event, Hanung calmly answered questions about the biggest challenges during the process of filming the web series 17 Forever. The biggest challenge in filming the web series 17 Forever was because filming was carried out during the pandemic. When making a film, you don't just talk about schools and cafes, but you also have to show situations where the settings need to be set in the past. That's what you have to look for. Coincidentally, at the time of filming there was a complex, a location in the city of Yogyakarta which could be used to display the 1965 set. There were many other challenges, one of which was when the team was about to enter filming, people attacked the team to disband because they were afraid it would bring crowds and bring the plague. and all kinds of things. That's what makes it difficult for the 17 Forever web series team. Hanung ended his answer by answering that his biggest challenge was there.

### 3.2.3 Values that Exist in Society

The values that exist in society can be social values, religious values, educational values, moral values, and many more. In this web series the values found are social and moral values. Social values are values that are used as life guidelines that are inherent in society (Putri et al., 2021). Kanzunudin (2021) states that social values can be known from the various events that make up the events of a story. The social values found were social values in the form of respecting elders/respecting teachers. Whatever the teacher, they must still be respected. Meanwhile, moral values are something that has high value in the form of a measure to regulate human actions and behavior that is considered good and bad in society (Afifah et al., 2021). The moral value found in this web series is the character's attitude of responsibility.

## 4. Conclusion

The results of the structural elements in the web series 17 Forever are two, namely intrinsic and extrinsic elements. The intrinsic elements found are (1) the theme of romance and struggle. (2) Characters: Anjani/Dawai Kirana, Pura Sujarwo/Pluvovil, Slamet Atmojo/Suwarno, Cindy Pramono Putri, Siska, Rustam/Jliteng, Srikandi. (3) First person point of view. (4) Setting: (a) setting: Olifant High School, Dawai's house, Dua Masa Café, small hallway/alley, library, teacher's room, Slamet's grave, Rustam's house, Putra's house, Cindy's house, Asri's house, activists' headquarters, and where Putra and Dawai live in 2045, (b) setting in the morning, evening and afternoon, (c) social setting in the form of the characters' attitudes and living habits. (5) Mixed flow. (6) Mandate: if you make a mistake, you must apologize and not repeat the mistake again, everything has risks including greed, and everything cannot be beaten equally, everything has its own point of view. Meanwhile, the extrinsic elements found are (1) biography Author: (a) Setiawan Hanung Bramantyo and (b) Jeihan Angga Pradana. (2) The story behind the scenes. (3) Values that exist in society: (a) social values, and (b) moral values.

## Acknowledgement

The authors would like to thank the fellow authors and organizations whose intellectual properties were utilized for this study.

## Conflict of Interest

The authors declare no conflicts of interest.

## References

- Afifah, N., Mohammad, K., & Irfai, F. (2021). Analisis Nilai Moral Film Tilik Karya Wahyu Agung Prasetyo. *Prosiding Seminar Nasional Pibsi Ke-43*, 166–172.
- Ahsin, M. N., & Ristiyani, R. (2019). Penerapan model sinektik untuk meningkatkan kemampuan menulis cerpen bagi mahasiswa. *KREDO: Jurnal Ilmiah Bahasa dan Sastra*, 3(1), 148-156.
- Almia, R., & Fathurohman, I. (2021). Model Pembelajaran Homeschooling di Era Pandemi Covid-19 sebagai Pendidikan Alternatif. *Buletin pengembangan perangkat pembelajaran*, 3(2).
- Apriyana, F., Salamah, & Idawati. (2022). Analisis Unsur Intrinsik Dan Ekstrinsik Pada Film Festival Anti Korupsi Tahun 2015 Yang Berjudul "Tinuk." *Lingua Rima: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 11(1), 76. <https://doi.org/10.31000/lgrm.v11i1.5787>
- Arnolia, T. R., Kanzunudin, M., & Kironoratri, L. (2021). Struktur dan Nilai Karakter Film Animasi Anak "Diva the



- Series” Karya Kastari Animation. *Indonesian Values and Character Education Journal*, 4(1), 20–27. <https://doi.org/10.23887/ivcej.v4i1.31999>
- Ekanasari, N., Fathurohman, I., & Nugraheni, L. (2021, October). Kearifan Lokal dalam Tradisi Manten Mubeng Gapura di Desa Loram Kulon. In *Prosiding Seminar Nasional Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI)* (Vol. 43, No. 1, pp. 58-64).
- Farah, E. N., Haliza, E. M., Ahsin, M. N., Rahma, R., & Utomo, A. P. Y. (2022). *TINDAK TUTUR PERLOKUSI PADA DIALOG FILM HAFALAN SHOLAT DELISA KARYA SONY GAUKASAK*. 3(2), 110–121.
- Febrihan, R. N. A., Fathurohman, I., & Ahsin, M. N. (2022). Representasi Kritik Sosial Pada Novel Merasa Pintar Bodoh Saja Tak Punya Karya Rusdi Mathari. *Edukasiana: Jurnal Inovasi Pendidikan*, 1(4), 183-191.
- Fithriyani, T., Fathurohman, I., & Roysa, M. (2020). Analisis Watak Tokoh Utama Dalam Novel Hati Suhita Karya Khilma Anis: Kajian Feminisme. *Klitika*, 2(2), 153–164.
- Hidayatullah, A., & Kanzunnudin, M. (2020). Analisis Struktur, Fungsi, dan Nilai Pada Folklor Nawangsih Untuk Pendidikan Karakter Siswa Sekolah Dasar. *Kredo: Jurnal Ilmiah Bahasa dan Sastra*, 4(1), 148-167.
- Kanzunnudin, M. (2021). Nilai Sosial dalam Cerita Lisan “Mbah Suto Bodo” di Kabupaten Pati. *Indonesian Language Education and Literature*, 7(1), 152-166.
- Listyarini. (2021). Analisis Deiksis dan Nilai Moral dalam Film Nanti Kita Ceritakan Tentang Hari Ini Karya Marchella FP Serta Relevansinya Dengan Pembelajaran Bahasa Indonesia di MTs. Skripsi. Surakarta: Fakultas Adab dan Bahasa Institut Agama Islam Negeri Surakarta.
- Marlinton, M., & Moh. Kanzunnudin, M. N. A. (2021). Seminar Nasional “ Potensi Budaya, Bahasa, Sastra, dan Pembelajarannya untuk Pengembangan Pariwisata dan Industri Kreatif ” Kudus, 13 Oktober 2021. *Nilai Budaya Dalam Sedekah Laut Untuk Menumbuh Kembangkan Rasa Religiusitas Masyarakat Di Era Digital*, 1(2), 101-113file:///C:/Users/user/Downloads/217-475-1-.
- Nuha, A. U., Fathurohman, I., & Ristiyani, R. (2022). Analisis Curhat Korban Kejahatan Asusila Menggunakan Pendekatan Semantik: Kajian Linguistik Forensik. *KREDO: Jurnal Ilmiah Bahasa dan Sastra*, 5(2), 547-562.
- Pramidana, I. D. G. A. I. (2020). Unsur Intrinsik dan Ekstrinsik dalam Cerpen “Buut” Karya I Gusti Ayu Putu Mahindu Dewi Purbarini. *Jurnal Pendidikan Bahasa Bali Undiksha*, 7(2), 61-70.
- Prita, R. (2020). PESAN AKHLAK DALAM WEB SERIES DIBALIK HATI KARYA FILM MAKER MUSLIM (ANALISIS SEMIOTIKA ROLAND BARTHES). In *Skripsi* (Vol. 34, Issue 8). <http://dx.doi.org/10.1016/j.jaad.2013.01.032>
- Putri, M. F. A., Purbasari, I., & Fathurohman, I. (2021). *Primary : Jurnal Pendidikan Guru Sekolah Dasar Volume 10 Nomor 5 Oktober 2021 Analyzing the Social Values Contained in the Film “ Tanah Surga Katanya ” By Danial Rifki Analisis Nilai- Nilai Sosial Yang Terkandung Dalam “ Film Tanah S Urga Katanya ” Karya. 10*, 1182–1190.
- Putri, N. S., & Ahsin, M. N. (2022, December). Digitalisasi Cerita Rakyat Berbasis Website. In *Seminar Nasional Revitalisasi Media Pembelajaran Bahasa Indonesia Di Era 5.0 Berbasis Kurikulum Merdeka Belajar* (Vol. 1, No. 1, pp. 60-66).
- Ramdan, M., Sudrajat, R. T., & Kamaluddin, T. (2020). Unsur Intrinsik dan Ekstrinsik dalam Film “ Jokowi .” *Pendidikan Bahasa Dan Sastra Indonesia*, 3(4), 549–558.
- Rizza, M., Ristiyani, R., & Noor Ahsin, M. (2022). Analisis Tindak Tutur Ilokusi Pada Film Orang Kaya Baru. *Buletin Ilmiah Pendidikan*, 1(1), 34–44. <https://doi.org/10.56916/bip.v1i1.216>
- Sabila, G., Fathurohman, I., & Ristiyani. (2022). Konflik Sosial dalam Novel Konspirasi Alam Semesta Karya Fiersa Besari Kajian Strukturalisme. *Geram*, 10(1), 1–9. [https://doi.org/10.25299/geram.2022.vol10\(1\).7458](https://doi.org/10.25299/geram.2022.vol10(1).7458)
- Saputri, S. F., Fathurohman, I., & Ahsin, M. N. (2021). Analisis Konflik Batin Dalam Novel Saddha Karya Syahid Muhammad. *Prosiding*, 65–71.
- Sari, N. Z., Ismaya, E. A., & Ahsin, M. N. (2022). Peran Orang Tua dalam Memotivasi Belajar Anak pada Pembelajaran Daring di Desa Gemiring Lor. *WASIS: Jurnal Ilmiah Pendidikan*, 3(2), 83-87.
- Wati, M. L. K., Kanzunnudin, M., & Fathurohman, I. (2022). ANALISIS STRUKTURAL ANTOLOGI PUISI ALARM SUNYI EMY SUY. *KREDO : Jurnal Ilmiah Bahasa Dan Sastra*, 5, 529–546.
- Web series 17 Selamanya. Disutradarai oleh Hanung Bramantyo dan Jeihan Angga, MD Entertainment & Dapur Film, 2022.

Widayati, S. (2020). Buku Ajar Kajian Prosa Fiksi. Sulawesi Tenggara: LPPM Universitas Muhammadiyah Buton Tenggara.

Yekti, N. A., Oktavianti, I., & Ahsin, M. N. (2021). Nilai Pendidikan Karakter Dalam Dongeng Pada Buku Siswa Tema 2 Kelas 3 Untuk Siswa Sekolah Dasar. *Guru Tua: Jurnal Pendidikan Dan Pembelajaran*, 4(1), 1–8. <https://doi.org/10.31970/gurutua.v4i1.59>