

WOMEN REPRESENTATION IN POLYGAMY GENRE TV DRAMA SERIES

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A B S T R A C T

The current development of films and drama series as mass media has a role as an effective form for conveying a message and "Mega Series Suara Hati Istri: Zahra" is one that raises a discussion with gender issues in the form of social relations between women and men. This drama series also tells the culture of polygamy and women's role is still dominated by men in social life. Based on this description, this research is built on the issue of gender and the role of women which represented in the media. The research uses Sara's Mills discourse analysis in order to see how women represented in a polygamy genre. Focused on the micro features to analyzed how women represented by level such as subject-object position and director-viewers position. There are ten scene in total which analyzed and described by the visual images, forming dialog into text to analyze it from the text form, and also the symbols that shown in by the scenes. Based on the methods, in this research was found that there are differences in the position of women and men in the practice of polygamy where the men's role is dominance. the formation of this drama series, which is considered to reflect the values of everyday life as well by depicting the position of women as discourse which seen from the position of the reader role and is considered by the director.

INTRODUCTION

Women have an critical role in carrying out various activities related to existing traditions. Although the role of women is currently still underdeveloped because the public still dominated by men. Although it is not seen formally in the various existing traditional activities, it cannot be denied that women have a significant role and influence on men's decisions. Indonesian culture sometimes marginalizes the role of women, influencing the formation of the nation's character. For example, from a women's perspective, violations of norms such as those above need to be socialized and strengthened at this time, namely the phenomenon of community-based violence in the name of adat and Shari'a. A

custom can only function as a form of local wisdom that has social sanctions if it is seen as a threat of violence in the name of customary rules. Women's role is placed as the subordinate.

Muhammad Idrus in his writing entitled gender construction in culture reveals that the functions and roles that women carry out unconsciously are usually constructed by local culture as second-class citizens, so culture has an important role in the construction of one's gender. So it is undeniable that the existing cultural construction will greatly affect the role of women in society, the more open and responsive a culture or tradition treats women, the more open space for women to participate in

the public sphere (Romli, Roosdinar, & Nugraha, 2019).

Today, films and drama series as mass media have the most crucial role in the development of cinema in Indonesia. Polygamous drama series, played with the role name of Zahra, have more or less caused controversy in the general public. The public considers that Indosiar drama series should not employ minors to act as third wives with scenes that brings controvercy and are considered as an inappropriate act. Even so, there is also an implied message from this drama series related to how a women can freely determine her decision and position in the practice of polygamy.

In this way, it is similar if films and drama series are allegedly an effective forum for conveying a message and meaning. Then packaged in such a way in entertainment wrappers. In addition, socialization agents who are considered to be gripping weapons are still held by the media. From here one can understand oneself and the world, however it is important to be able to understand and study the mass media in a critical way.

The development of increasingly massive technology also has an impact on the development of the world of cinema and drama series. Behind it, all, films and drama series are still a means of communication to convey ideas. In the polygamous drama series entitled "Zahra", gender issues have been packaged in revealing the social reality of polygamous married life. The issue of polygamy and the exploitation of women in this drama series takes the background of the social life of most people. This drama series also raises a discussion with sensitive issues such as social relations between women and men plus patriarchal culture which seems to add spices to the story. Women are often used as objects that are never absent from the media spotlight. This is where the discussion about women becomes an interesting thing to research.

In reality, women's lives are still dominated by men. For example, the position of women in social life is still regulated by men, especially regarding the rights and obligations of women.

Sarah Gamble in her book entitled *Introduction to Understanding Feminism and Postfeminism* (Suwastini, N. K. A., 2019) states that women experience many forms of oppression under the pretext of roles, such as receptionists, secretaries, girls with odd jobs, and so on. Most sadly, women are also oppressed by being portrayed as images, ranging from objects of sexuality, seductive women, and others.

These various images make women as objects for investors to reap huge profits. Because in fact, women are only seen from a biological aspect. Such as facial beauty, hair beauty, body beauty, and much more. Drama series that are deliberately shown on television are more or less influenced by the social life of the community which also can be considered the possibility that people would follow the acts and vile behavior that is played in the drama series scene.. And there are many case about violence against children and woman.

The PPPA Ministry noted that there were 8,114 reports of violence against children and women. Then as much as 221.5 percent is domestic violence committed by family members. The Legal Aid Institute (LBH) as of March 30, 2020, in the women's journal shown there were 59 cases of domestic violence, rape, and sexual violence. 17 out of 59 of them were cases of domestic violence. From this description, it is appropriate to ask why women are often the object of propaganda by the media. Perhaps, the constructions built on women and the entrenched stereotypes about women are the reasons for this to happen.

Representation usually relates to stereotypes and depictions of something and the true meaning that is displayed . There have also been many studies on women's representation in Indonesia. One of them, Listyani (2010) states that the study of representation is always related to social reconstruction built by human consciousness. Humans always carry out social reconstruction because when communicating, they always receive and send symbols. When receiving and sending these symbols, humans always do the social reconstruction of these symbols. No wonder if the actual representation can change, along with new views that always

appear in human life. Representation is a way to form knowledge that is enabled by the brain to interpret a sign that is done by all humans. A clearer definition is the use of signs (sounds/sounds, images, etc.) to connect, produce, describe, photograph something that is seen, imagined, felt in a certain physical form. (Danesi, 2012:20).

The feminist movement is a movement of women to reject everything about marginalized and demeaned by the dominant culture, both in the political, economic, and social fields in general. The struggle of women to fight the attachment to power relations with men is an endless struggle. Feminism is a concept that emerged concerning social change, development theories, women's political awareness, and the women's liberation movement. Included in the meaning of a male and female gender. (Lestari & Suprpto, 2020).

Gender balance is to equate masculine and feminine positions in the context of a particular culture. This is because, in a certain culture, the feminine is often considered inferior, not independent, and only a subject. For this reason, feminism can also be said as a movement to fight for women to be independent.

In general, polygamy is often known as marriage between a man and several women at the same time or at different times. In Indonesia, the practice of polygamy has become something that is legalized, meaning that it is permissible for a husband to have more than one wife. polygamy. Although there are restrictions regarding polygamy, in writing polygamy has been allowed in Indonesia. This can be seen from the regulations on polygamy listed in the marriage law. However, polygamy remains a difficult thing to accept in society. Polygamy is a phenomenon in a society that has occurred for a long time but is still polemic. Both from the point of view of religion, society, and legislation. In a general sense in society, polygamy is defined as a man marrying many women. (Suprpto, 1990: 71). In addition, the understanding of polygamy comes from the

experiences experienced by the people around them. The issue of polygamy is still considered a private issue of others and is still taboo to be discussed in a wider scope.

There are several reasons why polygamy is shown as a scene in a film or drama series. For example, polygamy for reasons of religious observance, avoiding adultery, economic reasons, reasons for empathy, and polygamy reasons for lust. The existence of polygamy which is motivated by various reasons can influence the audience in interpreting polygamy in the film. The holy book of Islam, explains the law of polygamy. As has been explained in the Qur'an letter An-Nissa verse 3. In addition, in Christian religious teachings, the law regarding polygamy is explained in the Gospel of Matthew chapter 19, verses 4 to 6. Not only regulated by religious law but polygamy is also regulated by law. described in law no. 1 of 1974 article 3 paragraphs 1 and 2 concerning marriage.

One of a media product that consumed in social this day is Drama Series. Drama series this day are massively consumed in society this day. According to Dunixi (2009), there are several forms of lifestyle, namely lifestyle industry, lifestyle advertising, public relations, and lifestyle journalism, independent lifestyle, and hedonic lifestyle. Hedonic lifestyle is a lifestyle that assumes that material pleasure and enjoyment is the main goal of life. This hedonic lifestyle is dominated by teenagers as a result of the influence of television shows. The influence of drama series will be felt very strongly if all levels of society are not able to be critical in broadcasting drama series, of course, people will be dragged into negative things from the effects of drama series that are broadcast. For example, from negative scenes in drama series that are shown, especially in this case, teenagers whose status is still in the search for identity and need good supervision.

Sara Mills’s Critical Discourse Analysis. This method is considered suitable because this research can present the results of combining the theory and concepts of research carried out with a perspective that can see how women is described in text. This method by Sara Mills aims to find out how women are depicted in a discourse by placing representation as to the most important part of the analysis. The Sara Mills method analyzes how the position of the actor is placed in the discourse and places that position as the subject of the story and the

object of the story from the structure of the text and the meaning of the text as a whole. what is being studied is a film, according to Mills' model of discourse analysis, the film is not made separately with the public who have a role as the audience. It can be interpreted that the film is made by looking at the conditions of the community at that time and the context of the community itself (dalam Amalia, G. F. & Safitri, A (2021).

Furthermore, the positions will be analyzed in this study are described in the following table:

Table 1.
Sara Mills’s Analysis Objectives

Level	Analysis Objectives
Subject –Object Position	<p>The position of women in occupying two positions at once, namely as a subject (story) and object (which is told). Every actor in the drama series "Mega Series Suara Hati Istri: Zahra" has the same opportunity to be in the position of subject or object. This is seen from the subject of the actor from the point of view of each actor. Then as the object of the sufferer, namely how their presence and representation are presented and displayed by other actors.</p> <p>This is analyzed from the meaning contained in the text seen from the structure of the text. In paying attention to the structure of the text, critical linguistics is used to focus attention on the structure of language and how it influences the meaning of the audience.</p>
Director-Audience Position	<p>How the reader identifies and places himself in the narration of the text. The placement of the reader's position is generally associated with how the greeting is made in the text. This is related to the use of the pronoun “I/You/Us/We” where the audience is addressed or addressed directly by the text.</p>

Based on what have been described above, this study aims to knowing how the representation of women in the polygamy genre drama series by seeing women position by subject-object level and knowing how viewers describe women in the polygamous drama series titled “Zahra” on Indosiar.

METHODS

The research method used in this discussion is a qualitative descriptive method using a critical discourse analysis approach by Sara Mills. The key to Sara Mills' analysis is about 'discourse' which has a written or spoken meaning and can be interpreted more broadly due to the influence of media and cultural developments.

As for something that can produce meaning, namely films, posters, advertisements, video clips, and so on. Eriyanto (2001) describes Sara Mills' analysis model to show how actors are shown in the text and how the audience identifies and places them in the storytelling of the text. The concept of the reader's position according to Mills is not placed directly by the author but opposite

Therefore, this critical discourse analysis of the Sara Mills model was chosen by researchers using the micro features to find out and describe how women are depicted in film scenes whose method is more adapted in describing discourse from scenes. Several aspects will be investigated, namely in terms of production to power which gives rise to a socio-political context. The data analysis technique used in this research is technical qualitative data analysis from Miles and Hubberman. Miles and Hubberman states that there are three streams of analytical activities

that occur simultaneously, namely: Data Reduction, Data Presentation, and Conclusion Drawing.

RESULT AND DISCUSSION

The research subject in this research is the drama series "Mega Series Suara Hati Istri: Zahra" which is produced by the Mega Kreasi Films institution. The object of research in this study are several scenes and dialogues that are included in the form of text, because this study uses critical discourse analysis of Sara Mills who views the text as important to determine the position of the subject-object in the drama series "Mega Series Suara Hati Istri: Zahra". As for the scene that choosed are in total of ten (10) scene that has determined the scenes in the selected episodes which are: 1) considered to represent the research problem regarding the representation of women in polygamous drama series, 2) contain interactions between husband and wife actors or interactions between wives.

Table 2.
Unit Analysis



Visual	Audio/Dialog	Symbols
	<p>Putri: "Now there will be a third wife who is much younger than us."</p>	<p>The interaction of two wives, who seem cynical and intonations that do not like each other. This is shown from their expression</p>
<p>Figure 1. Wives Interaction Scene</p>	<p>Tirta: "If you are not willing to accept Zahra, I will give talaq to both of you."</p>	<p>Tirta shows a relaxed style with a soft voice in conveying his threat</p>
	<p>Figure 2. Tirta Threatening His Wives Scene</p>	



Figure 3. Tirta and Zahra Bed Room Scene

Tirta:
“I’ve been looking forward to it with you.”

On the bed, Tirta caressed Zahra's face with a passionate gaze. Zahra is worried and helpless from the expression on her face



Figure 4. Zahra brooding in Bed Scene

Zahra:
“Ya Allah, hopefully I can be tough to accept all this. But I’m not ready to be the wife of a husband I don’t love and fulfill the duty as a wife.”

On the bed, Tirta fell asleep and Zahra was crying shown from the tears on her cheeks



Figure 5. Tirta and Zahra in Bed Scene

Tirta:
“Are you ready? Doing your duty as my wife.”

(with low and lust yet also intimidating intonation)



Figure 6. Tirta’s Wives Interaction Scene

Putri:
“So, now you are officially “Mas Tirta's wife”, right?”

The scene is described as taking place in the morning with Zahra having just finished taking a bath

Zahra:
“Mbak, I don't know if you're hurt. But know that I'm the one who's hurt the most right now, Mbak.”



Figure 7. Tirta Caring Zahra Scene

Tirta: (with low and caring voice)
 "I really hope for this child in your womb"



Figure 8. Tirta pulls Zahra Scene

(Zahra is pulled strongly and by force by Tirta)

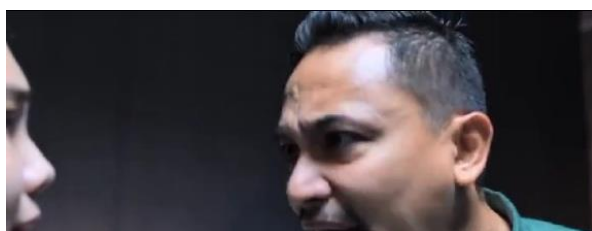


Figure 9. Tirta snapping at Zahra Scene

Tirta: (Tirta yelling in a high tone while scolding Zahra)
 "You aren't allowed to leave this house without my permission. I already bought you, so you can't mess around."



Figure 10. Zahra Crying Scene

Zahra: Showing a sad and tearful expression, Zahra can buy. I'm your wife."
 hoarsely tried to speak loudly.

The findings in this study were examined from the data collected and described descriptively and then analyzed with sara mill's Critical Discourse Analysis.

1. Position of Subject Perpetrator-Object Sufferer

In the drama series "Mega Series Suara Hati Istri: Zahra" it was found that the role of men is

always placed as the subject of the perpetrator while the role of women is positioned as the subject of the perpetrator and the object of the sufferer who dominates. This is obtained from the structure of the discourse in terms of dialogue by the actors. The findings are described in the following table:

Character	Occurrence of Perpetrator Subject	Occurrence of Sufferer Object	Scene
Putri	1	1	1,2
Ratu	-	1	2
Tirta	5	-	2,3,5,7,9
Zahra	2	4	1,3,4,5,6,10

2. Director-Audience Position

Furthermore, it is found how the role of women is described from the interaction between wives and the interaction between wives and husbands. The positioning of the audience is shown from the point of view of the characters. As for how the position of the director-audience can be seen in the following dialogues:

“Now there will be a third wife who is much younger than us”.

The researcher interprets the message that the director wants to convey as how the position of women as a wife feels threatened by the new wife that her husband will marry.

“If you are not willing to accept Zahra, I will give talaq to both of you.”

From the dialogue fragment above, the husband said to his two wives. The researcher feels that the message the director wants to convey is to show that Tirta as a husband has high authority over his wives. This is judged by the threats contained in the dialogue, showing that husbands have dominant authority over wives if they oppose their husbands. This is shown by the use of the word "menalak" in threatening his two wives.

“I've been looking forward to it with you”.

“Are you ready? Doing your duty as my wife”.

“I really hope for this child in your womb”.

“You aren't allowed to leave this house without my permission. I already bought you, so you can't mess around”.

Those dialogues above were delivered by Tirta (husband) to Zahra (wife) in their interaction as husband and wife. The researcher interprets the message that the director wants to convey in this scene to show how the position of men and newly married women is in serving their husbands. It is also shown how the limited position of women in negotiating their opinions in a husband-wife relationship. This is judged by how Tirta uses the words "I" refers to himself and "you" to show his position and ownership of Zahra as his wife. From these dialogues, the director indirectly invites the audience to participate in positioning themselves and seeing the scene from the point of view of Tirta to feel the domination of husband over wife. Meanwhile, the position of women is described by the director by showing a wife who has limitations in negotiating her opinion, which is shown by the absence of resistance by the wife, who in this scene is represented by the role of Zahra.

“I'm not something you can buy. I'm your wife”.

Furthermore, in the dialogue above delivered by Zahra, the researcher interprets this scene where the director conveys how women view their position. This refusal by Zahra illustrates that her

position as a wife cannot be equated with an item and is branded as its owner by her husband. This is in line with the feminist view that opposes gender inequality towards women.

3. Women Representation in Polygamy Genre

The drama series "Mega Series Suara Hati Istri: Zahra" is shown the position of women which is described from the interaction between wives and the interaction between wives and husbands. The depiction of the interaction between wives shows how the relationship between wives does not get along, which is shown by their mutual dislike. Then it is also shown how the attitude as a wife towards a husband who wants polygamy by marrying a young women is shown to be threatened. This seems to describe the reality of how the views on the practice of polygamy have pros and cons. With the practice of polygamy, it shows that this is a loss for the women because the position of women feels threatened if her husband remarries and practices polygamy because of feelings of being hurt and betrayed so that it has great potential to damage the integrity of the household. (Rismawati, 2015).

Then the position of women and husbands is represented that women have a different position from men. Men are shown to be the most dominating in the scenes. Several things were found, namely how men are always positioned as subjects of actors compared to women from a discourse review and the position of men who dominate in terms of depicting the point of view of the characters told by the director. The position of men described, among others, is how men have power and have ownership over women.

Regarding the position of men who have power, this is shown in scene 2 regarding statements by a husband who threatens to divorce his wife. This dominance is also seen in the act of divorce issued by the husband to the wife. According to the KBBI the word "talaq" is

defined as a divorce between husband and wife; break the ties of marriage. This means that divorce is an attempt to end a marital relationship. Regarding divorce, it is explained in more detail in the teachings of Islam. About this divorce, a lot of writing in classical fiqh books is in the hands of men (Fitriawati, H., & Zainuddin, Z. 2020). So it can be understood that a husband has more power in breaking a marital relationship. In Q.S An-Nisa verse 34:

الرِّسَاءُ بِمَا فَضَّلَ اللَّهُ عَلَّيْهِنَّ أَنْفَقُوا بِمَا بَعْضٌ مِنْ أَمْوَالِهِمْ...
الرِّجَالُ قَوَّامُونَ عَلَى

"Men are the leaders of women, because Allah has made some of them (men) superior to others (women), and because they (men) have spent part of their wealth".

From the above verse, it is shown that the position of men is as a leader. It is explained in detail in Tafsir as-Sa'di regarding this verse, namely: Allah says that men are leaders over women. This is explained in the words قَوَّامُونَ which means that people who take care of or protect something or can be interpreted as a leader. Then further explained through the fragment ..أَنْفَقُوا بِمَا مِنْ أَمْوَالِهِمْ.. which means with something they make a living from the wealth of men. This is what later according to the commentator Shaykh Abdurrahman bin Nasir as-Sa'di, is the most appropriate factor for a person (referred to the men) to get the title قَوَّامُونَ (qowwaam), means leader.

Judging from this verse of the Qur'an, we can conclude that the leadership of men is judged from obligations and responsibilities compared to women. It can also be seen that the leadership of men over women is not discriminatory or tarnishes the values of equality. The lack of review of the meaning of leadership by men based on this verse of the Qur'an in social life causes the constructed meaning to be limited to the basic structural context of language. Not infrequently the social practice that is transmitted and becomes a construction in society regarding men is that being a leader is considered to benefit the position of men.

If we relate it in social life, the practice of talak is seen as being in the hands of the husband on

the basis that the husband is the head of the family and all decisions rest with the husband. (Fitriawati, H., & Zainuddin, Z. 2020). So that in social practice in family life, "talaq" is used as a threat from husbands to wives which shows the practice of male domination over women in the family.

CONCLUSIONS

This research on the representation of women in drama series with the polygamy genre was conducted to see how the message to be conveyed regarding the position of women in a polygamous practice was carried out. The representation of women in the drama series portrait that women have different positions than men in the practice of polygamy. Through Sara Mills' discourse analysis, the researcher interprets the discourse about the position of women in the drama series. Then it was found that the position of women is depicted dominantly as the object of the sufferer while men are always depicted as the subject of the actor in the discourse. This shows that there are differences in the position of women and men in the practice of polygamy. The different positions of women are also depicted as having limitations in negotiating their opinions, which shows the existence of gender inequality. Women are also positioned as ownership by men which illustrates the existence of power in the position of men compared to the position of women.

In this polygamy genre, the director is considered to be trying to convey a message about the position of women in the practice of polygamy in society. This is based on the formation of this drama series, which is considered to reflect the values of everyday life as well as assessing every dialogue and scene shown in this drama series. The depiction of the position of women as discourse can also be seen from the position of the reader, namely where the reader (audience) plays a very important role and is considered by the director. The audience in this case is positioned to be able to participate in feeling the position of the actor through scenes and dialogue. The audience also plays a role in this drama series by feeling the point of view of the characters depicted in this drama series.

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