

The Dynamics of Women's Role in Public Area : A Framing Analysis toward Women's Character in Leading Religious TV Drama

ABSTRAK

Meskipun banyak kritik dan kontroversi, drama TV agama telah memantapkan dirinya sebagai salah satu program TV yang paling banyak ditonton di Indonesia. Seperti banyak yang lain dari jenisnya, drama TV agama menyibukkan diri dengan konflik sekitar karakter wanitanya. Tapi karena dicap sebagai drama religius, orang mungkin bertanya-tanya bagaimana prinsip-prinsip agama yang diterapkan pada program hiburan seperti ini. Pertanyaan ini ditunjukkan pada bagaimana program menggambarkan peran karakter wanita di tempat umum: apakah memberdayakan perempuan melalui karakter wanitanya, atau tidak? Sebuah analisis framing dilakukan pada tiga drama TV agama yang disiarkan pada tahun 2010 telah menemukan beberapa kesimpulan. "Ketika Cinta Bertasbih" dan "Para Pencari Tuhan (4 musim)" telah berhasil

menggambarkan karakter wanita dalam peran penting dalam mengatasi isu-isu publik kontemporer. Sementara itu, "Safa & Marwah" gagal dalam mengenai masalah tersebut. "Safa & Marwah" didominasi oleh masalah domestik dan konflik yang dibingkai karakter wanita dalam stereotipe tradisional yang paling ketinggalan zaman.

Kata Kunci: Program TV, Drama TV Religi.

ABSTRACT

Despite many critics and controversies, religious TV drama had been established itself as one of the most watched TV program in Indonesia. Like many others of its kind, religious TV dramas occupied themselves with conflicts surrounding its female characters. But being labeled as religious drama, one might wonder how religious principles were being applied on such entertainment program. The question is aimed on how the program portraying the role of its female characters in public area: whether it empower women through its female characters, or not? A framing analysis employed on three religious TV dramas which being broadcasted in 2010 has revealed several conclusions. "Ketika Cinta Bertasbih" and "Para Pencari Tuhan (4th season)" had successfully portrayed its female characters in significant role in order to overcome contemporary public issues. Meanwhile, "Safa & Marwah" was considerably failed in regarding such issue. "Safa & Marwah" was dominated by domestic problems and conflicts which framed its female characters in most unfashionable traditional stereotype.

Keyword : TV Program, Religious TV drama.

BACKGROUND

Religious drama TV—popularly known as religious sinetron—has its own history. At first, before developed as one of the leading drama genre in Indonesia television world, Islamic theme program was only popular in the month of Ramadhan. Beside speeches, such programs were presented in the form of drama, musical concert, comedy, variety show, reality show, quiz, even cooking class program broadcasted in Ramadhan only. The map of Islamic theme program was gradually changed in 2005, when Televisi Pendidikan Indonesia

(TPI) broadcasted “Rahasia Illahi”—a serial drama based on stories concerning the consequences resulted from violation of religious norms in most extreme measures. Despite critics over its horrible illustration of God’s law, people love the drama and it was reflected on its rating. Since then, religious drama TV became popular in every season—not limited on Ramadhan only.

Unfortunately, religious drama TV attained many critics. The drama was considered failed in representing the essence of religious value. In fact, religious drama TV exploited violence and superstitious as well (Astuti & Gani, 2008). Concerning women’s role, some critics noted how those kind of drama TV has framed woman in negative ways. Female characters were positioned more as helplessly victims, or insanely mean human being! In brief, women were portrayed in very degrading stereotype (YPMA, 2008).

Women was depicted as helplessly creature, unempowered, suppressed by others, subject of domination by other significant, poor, stupid, lack of economy power, dependent, and unable to fight and to resist. Women’s role is more existed in domestic area due to the fact that conflicts were mainly happened in family settings.
(Astuti & Erhamwilda, 2010)

Nevertheless, thematic map of religious drama TV in Indonesia is changed recently. Thanks to Habiburahman El-Syirazi for his books’ amazing success—two of them were filmed. “Ayat-Ayat Cinta”, followed by “Ketika Cinta Bertasbih” (KCB) were remade for television drama series. Despite huge publicity which significantly contributed to its success, the audience embraced its alternative theme compared with previous religious TV drama series whose stories were full of conflict and family intrigues. The changing theme’s lead to other consequences: changing of plot, of stars, of production aspects, and also of women character and issues linked with them.

If we do believe that sinetron—and so does other television program—are not just a

reflection of symbolic reality around us, but also construct our reality as well, then it is important to observe closely what has been going on considering women issues. For long time, sinetron (I would like to use this term freely interchangeable with other popular terms such as “television drama”, “TV drama” or just “drama”) has been accused as the vehicle of constructing meaning which strengthening women’s stereotype in most negative ways. Women are portraying as helplessly creature, emotional being, greedy, hysterical, stupid, naggy, and so on. With the turn of women characterization in recent drama, it is noteworthy to identify the new framing of women’s role in public area, and to analyze the implications within such changes both in the logic of production and in social construction of reality concerning this matters.

Based on the introduction above, the main research problem is formulated as follows: “What is the frame of women’s public role as presented in Indonesia’ religious sinetron in 2010?”. To answer this question, several specific research problems are formulated as follows:

1. What is the frame of women’s public role as presented in Indonesia’s religious sinetron in 2010 as viewed from framing devices?
2. What is the frame of women’s public role as presented in Indonesia’s religious sinetron in 2010 as viewed from reasoning devices?
3. What are the implications arising from the frame considering women’s public role as presented in Indonesia’s religious sinetron in 2010?

Empowering women, especially in public role, is not an easy task. Constructing gender-sensitive laws is not enough. A series of affirmative action must be exercised in order to encourage women involving themselves in public role, including to make an entrance into media sphere. According to Norris (1997), media has significant role to induce

gender equity movement. Within its sphere, media are capable to offer various model and solution to overcome women marginalization in public sector. For example, by giving more spaces for women issue in framing gender gap, problematizes sexism politics in workforce by highlighting gender politics, even educating women.

But that's the issue of First World Media. What about Indonesia's media? Do they support gender equality movement by doing such things? Or, ignoring women's issue and choose to support capitalist-patriarchy industry as naturally happened everywhere? Do they giving enough space for portraying women's issues in their media? If women do exist in media, as audience or object of exposure, in what context do women appear? Do they appear merely as male gazed object, or did media has fairly treated them in most respectable manner?

Let's take a look at Indonesia television—closely. Yes, women do appear in many programs. Nearly every program—even the 'masculine' one such as sport and news programs—represents women as broadcasters, presenters, hosts, guests, advertisers, entertainers, or audience. Yet, most of women's role in media is limited as objects of exploitation perpetrated by patriarchal media industries. Piliang, in his observation on entertainment television program called a strengthening of commodification symptom of women in media industries.

Women commodification in various television programs, in general, has pointed out how patriarchal ideology had already successfully diffused and subordinated women as complement only, merely an 'objects of desire' in men's kingdom. Comedy and music program in television, therefore, became the vehicle of meaning in creating 'common-sense' in the society, which preserved male's hegemony over female.

(Siregar et.al., 2000:131-132)

Based on Norris statement, one has to admit that women's role attributed by Indone-

sia television has not yet touched the idea of gender equality and gender empowerment, even in the most upper surface. Watching television series focused on women's world, it is obvious that Indonesia television weren't be able yet to strengthening the role and position of women among public. These assumption was coined based on several studies concerning women and their public role.

Speaking about such research, several years ago, study about women and their public role is not limited on signification practice of women among family or society. A changing idea of women's role and their identification in social world has affected the analysis of mass media role in the life of women as audience. Barrett (1992) stated, "... *this cultural turn became increasingly evident in the 1980s, but its origins can be discerned in the late 1970s, presaged by Marxist feminist interest in ideology and psycho-analysis*" (Jackson in Jackson & Jones, 1998:21). Moreover, as stated by Jackson, Marxist-feminist studies which previously were materialist oriented and were problematized inequality between men and women on domestic chores and workforce market, are now removing its focus on language, discourse, and representation. As the big part of 20th century representation machine, media become what-so-called as 'a vehicle of meaning'—according to Lerner. Therefore, everytime media are involved, the problem of meaning, signifying, and performing women's public role became the problems of representation which essentially ideological in macro-structural level.

This research is derived from the encounter between religious discourse and media discourse. Religious is defined as set of system, order of discourse, or set of philosophy and practice to experience life as chosen by its disciples (Astuti, 2005:234). Though, in fact, it is hard to disengage religion from everyday life, religious dimension has distinct space which separated them from daily practice. Religion provides set of norms as guidance for human in practicing their life according to

their beliefs. Ideal norms of religion is different, and in many ways, is never be the same with pragmatic value of daily life (Siskawati, 2006).

The encounter between media (which represent secular discourse), and religious discourse (which, at the very heart of it, is against every secular notion) could be seen from religious program produced by the media. Muhammadun AS called this as “the tragedy of religion-celebritism” (Kompas, November 21st, 2004). The tragedy was caused by several factors. First, the shallowness of religious comprehension. Religion was merely taken as rituals in formal manner (*fiqh-oriented*). People ignored its basic values and occupied themselves on code of conduct, rituals, sets of ceremony—instead of deepening their knowledge on the essence of religion. Second, such situation reflected the takeover of ‘mosque culture’ by ‘market culture’. According to Kuntowijoyo (1991), market culture referred to the culture fully packed with manipulation and material-oriented. Market culture was differentiated from mosque culture based on ideal norms: purity, honesty, modesty—it is the enemy of hedonism lifestyle. Speaking about religious program based on TV, it is clear that market culture does dominantly appear in such program. The signs are obvious enough: luxurious lifestyle, drive to excessive consumption, symbolic migration by the hosts, etc. In the world of television, those kind of manipulated signs had been winning its space among public against the modest culture of mosque.

If media were considered distorting religion values, such phenomenon also appeared when relation among media and women was being problematized. In news, women had been positioned as objects, victims, decoration, or nothing at all (Zamroni and Nuraini, 2008). Just a male gaze object. Basically, news production practice reflected a symbolic annihilation of women (Tuchman, 1978 in Boyd-Barret & Newbold, 1995:406). In advertising, women were depicted based on these five images:

image of frame, image of pillar, image of bed, image of bowl-porcelain, and image of human interactions (Tomagola, 1998:330 in Dewi, 2008). All of this unfairly depiction about women is actually inseparable from capitalist-cum-patriarchal-ideological trap.

More about women and their unfairly fate, how do Islam depict women, or, precisely, what is the position of women within Islamic perspective? Several schools of thought, sects, or ‘mazhab’ have different standpoints regarding women position in the society. But, in the heart of every discourse, Islam put women in highly respected level. They (women) have dignity, and in fact, the honor of men, or of the society, are placed on the existence of women. That’s how Islam—as any other religion—preoccupied themselves to build certain code of conduct in treating their women both in society or in more private space such as family.

For so long, Islam had been enduring accusation as patriarchal-based-religion. This accusation was misinterpreted taken from Al Quran and history of the Prophet about how they treated women around them, and how women should behave according to Islamic regulation. Islamic scholars—also their sympathizers—resisted and contested such accusation by referred to philosophical foundations beyond the acts. The Prophet became ideal example about how the head of family tried to protect and educate their women. His examples became norms encompassing all aspects of human’s life. Of course, some obstacles still needs to be revisited—especially in modern times which posed Islamic society with new challenges. For example, the case of women as leader, or political rights of women. Such discourse still face many resistance from other parties. Yet, the fact that such discourse is highly circulated and being talked about in many groups has proved that the issue is regarded highly important in Muslim society.

Apart from suspicion and stereotyping practice which never ceased to appear in the relation between Islam and ‘the other’ of

Islam (western, non-Islamic movement group, Islamic youth liberal movement, feminists, etc.), Islam has repeatedly stated that women and men held no substantial differentiation regarding their position in society. By articulating demand on men and women to make significant contribution to overcome society's problems, Islam has clearly emphasized the importance of both men and women to work side by side in building the community. It means, for Islam, men and women have similar ability and competencies—and also, similar rights and responsibility. The term of 'equality' disturbed Islam as much. Islam prefers using terms such as 'balance and proportional' in order to explain the reason behind different treatment and regulations toward men and women in Islamic perspective. What so called as 'unfairly treatment' endured by women in Islam is actually a distribution of responsibility of men and women regarding their biological differences. Those biological differences has placed men more in public area (supporting the family), while women—blessed with motherhood and nurturing nature—had been located more at home to fulfill their obligations (raising the family). Negotiations over crossing the space is enabled due to special circumstances. For example, when women have to take over men position as breadwinner of the family, or when society needs them (women) in certain occasions (Qaradhawi, 2003:152). So, it is suffice to conclude that there is balance over men and women regarding their rights, obligations, and, as consequences, regarding their private vs. public area (El-Nimr, in Yamani, 2000:145).

METHOD

This research tries to look beyond Muslim women representation as appear in religious drama TV. In discussing such matter, at least two issues need to be addressed. First, issue concerning how media represents religion values both in its product and discourse practice. Second, the problem concerning

Muslim women representation as appear in religious sinetron considering their public role.

In order to study the Muslim women representation regarding their public role, this research employs qualitative approach. According to Lindlof & Taylor, qualitative approach is best use in order to research and deeply dig the phenomenon being research. The aim of qualitative research, which "... seek to preserve and analyze the situated form, content, and experience of social action, rather than subject it to mathematical order or other formal transformations" (2002:18) is also considered well-suited for this research. A framing analysis using Gamson and Modigliani's model was used as instruments to analyze the texts. This model is consisted of framing devices (metaphors, catchphrases, depictions, exemplar, and visual images) and reasoning devices (roots, appeals to principles, and consequences). Gamson and Modigliani's model is popular among text researcher not only for their simplicity. This model is considered powerful due to its capability in relating words, picture, and any other key ideas as clues to read the hidden motives, moral premises, and reasoning assumptions beyond mass media products.

Three religious TV dramas listed on Top Ten Rating Program during period of research were chosen as objects of research. Based on Rating List issued by AGB Nielsen in period 01/01/2010 - 31/08/2010, "Safa dan Marwah" (SdM) was placed in 5th rank (rating: 4.8, audience share: 16.3, estimated audience: 2.360.000). "Ketika Cinta Bertasbih" (KCB) was placed in 7th rank (rating: 4.3, audience share: 17.6, estimated audience: 2.151.000). Meanwhile, "Para Pencari Tuhan (Season 4)" (PPT4), was on the last list (rating: 3.6, audience share: 13.9, estimated audience: 1.805.000).

ANALYSIS

Research Findings and Analysis

TV station owners are famously made repeated claims that women love sinetron, or

TABLE 1.
THEME, SCHEME, AND MORAL PREMISES OF RELIGIOUS DRAMA TV

| Aspects | KCB | PPT 4 | SdM |
|----------------|---|---|---|
| Theme | The struggle of husband/wife in implementing their marriage according to Islamic laws and values | The struggle of husband/wife in managing their marriage according to Islamic laws and values | The struggle of sisters separated by ill-fate to meet a happy ending. |
| Scheme | Chronological order. Several problems are related one another. Main plot developed to subplot each has its own solution but centered on main characters as the source of solution. | Chronological order. Several problems are related one another. Main plot developed to subplot, with its own characters, conflicts, and solution. Every character—even main characters—has its own conflict. | Flashback. The future was controlled by the past. A subconflict has potent to develop as new main conflict with large scale intensity. And this made the plot and twists are sometimes illogical. |
| Moral Premises | "Human is created perfectly. Human beings could reach their own perfection as long as they obey religious guidance. Conflict would be finished if everyone know his/her position, duty, and responsibility. Life is a serious matter and must be attended seriously." | "Human is not perfect. It is natural for making mistakes. The source of sin lies in humans inability to control their passion, desires, or 'nafs'. Life is a blessing. Enjoy your life, don't be too serious, try to follow religious guidance whenever you can." | "Human is born to suffer. The sufferings are manifested in many: poverty, weaknesses, ill-manner, antisocial behavior, even luxury and beauty. Pass the sufferings, you wil find happiness ever after. Happiness itself lies in materialistic forms." |

drama TV, a.k.a. *soap opera*. This is the reason why such program consistently targeted women by narrating stories from woman's point of view. No wonder if some media scholars was more than agree to mention it as feminine texts (Hollow, 2010: 120). Sinetron itself is a representation of soap opera, a series of 'feminine' story. Soap opera uses women as central of the story, utilizes women's point of view in characterizing the casts, and exercising women's perspective to depict women with all their problems to build the whole story.

MAIN THEME OF RELIGIOUS DRAMA TV

This analysis focused on three dramas equipped with religious mission—explicitly, or not. The three dramas are cathegorized as religious drama TV, i.e. drama based on certain religion values, or Islamic values in this case. Religious drama TV acquired certain characteristics: first, common names in Islam

are attached for characters's name—especially for the main characters (for example: Azzam, Husna, Kalila, Safa, Marwah, Kadir, Zalima, Sitti, Azrul, etc.); second; another attributes commonly found in religious matters were also being used in the drama (pashmina, scarf, hijab, 'koko', gamis, mosque, pesantren/ Islamic boarding school, etc.), third religious texts, or canonical laws were used as a means to justify the actions or scenes of stories; fourth, a series of rituals were performed as element of actions in the drama (praying, delivering speech, doing philanthropic things, greetings, and so on).

Based on those characteristics, the objects of research have met religious drama requirements. Religious frame appeared at first from the titles, and then the names of character, attributes, properties (fashion, ritual's properties, common place for ritual ceremonies), plus religious texts as foundations of the

whole narration. Whereas the logic of stories were mostly similar, yet the details, schemes, twists, and moral premises were different in several parts.

All dramas took the life of its main characters as central of story. That's why Azzam and Anna became the central of KCB, so do Aya and Azzam in PPT4, Safa and Marwah in SdM. To support the main theme, another characters were being casted. Sometimes, another family member became the supporting character. For some other time, it became the turn of colleague in workforce. Often, even somebody out-of-nowhere suddenly appear on the scene and became dominant part of the story!

THE PUBLIC ROLE OF MUSLIM WOMEN IN RELIGIOUS DRAMA

Despite the fact that religious drama performed many religious signs on their texts, one has to admit that such drama was unable to escape from stereotyping practice over women's character. Women were described as emotional being, whereas men were more rational. But this is not the focus of this article. Considering that the role of women in public sphere still problematizes by many, this writing would like to highlight how the drama have put Muslim women and depicted their role in public area. There's so many role that women can do in public. Each drama has different depictions concerning the matters, as presented in the following table 2.

Table 2 described the role of women in each drama as appear in public area. It appears that KCB and PPT4 had been succesfull in depicting women's role in public area. Consistent with religious teaching, women are put into certain roles such as teaching, preaching, consultant, and entrepreneur. Being attached to protagonist main characters, this attribution implied that the perfection of a woman in Islam lies in her capability to balance her private and public role.

Such is not the case of SdM. Here, in SdM, the protagonist female is enjoying herself in

her domestic area, became the queen of the palace, indulge herself in luxury, being spoiled and protected by every member of the family. Meanwhile, the antagonist and the alterego protagonist were struggling hard to make a living, support the family, setting a harmful strategy to attack the protagonist—all this effort lead them to preoccupy themselves in public area. Speaking about empowering, these characters looked more promising. They were able to empower themselves, and independent, compared with the main female protagonist character. But, being cast as the alterego or antagonist, the hidden message that seemed to appear is "women must be lack of something if they have to trespass their domestic area and busied themselves in public area". Based on this analysis, it is suffice to conclude that SdM has failed to represent the role of Muslim women in public space.

Metaphors are used to strengthening women's role in public area: women as supporting pillar, women as master of the kingdom, and women as problem solver. The opportunity to access public role implied different meaning for each drama. For KCB and PPT4, public area is an access to elevate women's social class due to the fact that the entering public area requires specific requirements (such as: well educated, have certain skills, economy power, social status, etc.) For SdM, the story is different. Public area is viewed as a threat for women. Accessing public area means entering a place full of threat for women: the bad guys, fierce competition, the loss of protection, means of survival, etc. The imperfection lies on public area. It's not the place for good and perfect woman. It's the place for women dealt with many problems, ranging from materialist problems (lack of supporting resources to make a living) to psychological problems (greedy, excessive desire to control other people's resources, and so on).

As far as concerning the rights of non-family, or the rights in the society in general outside family circle, an individual acquired

TABLE 2.
IDENTIFICATION OF WOMEN'S ROLE IN PUBLIC SPACE

| KCB | PPT 4 | SdM |
|--|--|--|
| <p>Anna: An ustadzah (a woman preacher), described as somebody who mastered information technology, and well-educated. She's the wife of Azzam—a preacher and also a merchant.</p> | <p>Aya: wife of Azzam. She's a career woman managing a succesfull publishing house. Of course, she's well educated, rich, and independent. Much too independent, though. In several scenes, she contested, even detested her husband decision.</p> | <p>Siti: wife of a fisherman. Living miserably after his husband was reportedly lost in the sea. It's not clear what she did for her living, but she had an adopted child who supported the family by doing various low level job such as waitress in canteen or working in cleaning service.</p> |
| <p>Husna: a radio announcer, actively involved in literary, and working also as teen consultant based on her education as psychologist. Coming from relatively rich family, religious.</p> | <p>Kalila: being the cousin of one of the richest person in the area, Kalila was prepared by his uncle to inherit his business.</p> | <p>Safa: daughter of a rich family. Except going to campus, it's not really clear what she's really do in public area. In one or two scenes she was depicted playing the role of St Claus by distributing food and clothing for the poor. But this was only temporary, and this scene was created to build her angelic appearance.</p> |
| <p>Eliana: An artist.</p> | <p>Mira: wife of Azrul. At first, she's only a housewife being domesticated at home, struggling hard to raise her children. Later, she became a succesfull businesswomen selling "Soto Batak".</p> | <p>Marwah: another alterego of main character. Lots of her role were performed in public area: going to campus, untangled intricate web of family's problem, working to make a living, facing family's enemies, and so on.</p> |
| <p>Lia: Teacher, enterpreneur (owned a succesfull cafe specializes on meatball soup) .</p> | <p>Haifa: the wife of Ustadz Ferry who succesfully contested the popularity of her husband as a preacher. Her regular appearance in television as the host of religious program had been envied by her husband.</p> | <p>Zalimah: an antagonist. Running a canteen to make a living for her family.</p> |
| <p>Erna: a teacher in Islamic boarding school (pesantren).</p> | | <p>Atika: help her mother to run the canteen.</p> |
| <p>Qonita: a teacher in Islamic boarding school (pesantren).</p> | | <p>Ratna: her real job remains unclear, but in order to reach her aim, she preoccupied herself in public area, such as dealing with lawyer to take over her cousin's inheritance under her management.</p> |

TABLE 3.
THE FRAME OF WOMEN'S ROLE IN PUBLIC AREA

| Framing Instruments | KCB | PPT4 | SdM |
|-----------------------------|---|--|---|
| <i>Framing Devices</i> | | | |
| <i>Metaphor</i> | Azzam: "Women is pillar, An. So please, don't preoccupy yourself with biased opinion and suspicion." | Azzam: "Ay, how dare I am to challenge you. This house is only hosted by one master. So does the company. And it's you who became the master of both: the house and the company." | Zalima: "It's me again to solve the problem. What can you do, husband? You just do nothing! Everything must be tackled by me!" |
| <i>Catchphrases</i> | "... Al-Quran has provided best advice for humans to save their lives. Ill fate starts when men and women ignoring God's guidance..." | Aya: "I would never forbid you to do this and that. Including if you want to take another wife. But you know what I'm capable of. You know what you deserve to get if such things happened." Azzam: "What, honey? Do I have to losing you if such things happened? " Aya: "You can't have everything, Azzam." | Siti: "As your mother, I'm so happy for you. You're not just beautiful, but also clever! You get that scholarship, and pass the exams for this university in Jakarta! I'm so proud of you, darling!" |
| <i>Exemplaar</i> | The female protagonists perform an ideal example of how Muslim women should involve themselves in public area in order to solve society's problems (poor education, drug addicted problems, early marriage, etc.) | The female characters in this drama became an ideal example of how Muslim women should empower themselves to face any challenges. Empowerment lies in public area, ranging from doing economic activities to being involved in mass media. | Ironically, the ideal example of women empowerment in public area lies in the hands of antagonists character and the alterego of protagonist female. |
| <i>Depiction</i> | Husna: "I'm graduated from psychology education. I learn this kind of things." | Mira: "Husband, please. God's gift for us comes from everywhere. Including from the wife who acts as the breadwinner for the family. Don't be upset by the fact." | Marwah: "Do you think that it's only you who have the brain? I'm truly independent, I could solve this problem by myself. Making money is not a big deal for me! I don't need your help!" |
| <i>Visual Images</i> | The setting of public area is consisted of roads, market, boarding school, office, hospital, studio/radio station. | The setting of public area is consisted of office, store, mosque, and front porch. | The setting of public area is consisted of road, campus, hospital and canteen. |
| <i>Reasoning Devices</i> | | | |
| <i>Roots</i> | Every human being is obliged to <i>amar ma'ruf nahi munkar</i> (inviting to do good deeds, and forbid bad attitude) | In the Eye of God, men and women are equal. Each has to compete to do good deeds. | Perfect women don't have to busied themselves in public area. She's the only queen of the palace. |
| <i>Appeals to Principle</i> | Women must be educated and equipped with certain skills to deal with society's problems. | Women must be educated and equipped with certain skills to empower herself. Economy power is the key to have certain position in the public. | Women must be strong, able to cheat, able to raise money, in order to achieve her aims. |

| | | | |
|--------------|---|--|--|
| Consequences | Women acquire the same position as men in the society. The capability of women to acquire skills and knowledge (similar with men) are acknowledged. The fullest essence of women came from their ability to involve both in public and domestic area. | With her education and economy power, women dominated every area both public and domestic. The key for women to access public role is by having economy power. | Women are forced to enter public area when encountered with problems: poverty, suppression, fierce competition, etc. Public area posed women with certain threats. |
|--------------|---|--|--|

similar and identical rights compared with other member of society. It means that individual is equipped with similar and identical rights which naturally fundamental in his/her life. Every member of society gains the same rights benefited from their natural talent: they have rights to work, rights to participate in circle of life, rights to offer his/herself in certain positions among public, rights to achieve those positions with legal deeds, and rights to perform or proven his/her achievement based on personal academic records or practical implications (Muthahhari, 2009:125-126). Statement made by Muthahhari, a leading Islamic scholar, acknowledged the uniqueness of every human being. Such uniqueness must be accommodated properly. It means that positive laws built by society must open up any spaces for every individual to develop their competencies based on each unique potent as implied in their activity and participation in workforce.

According to Muthahhari and other leading Islamic scholars, women participation in public area are vary. KCB and PPT4 targeted strategic issues to frame women's role in public area: education, mass media, preaching, and economy activities. For SdM, women's public role are limited on economy activities. Moreover, framing analysis has found that KCB and PPT4—compared with SdM—is much more successful in translating Muslim women's activities in public area. SdM is no less than ordinary drama TV who tried to mix religious attributes as signs with soap opera formula.

KCB—apart from 'virginity' discourse which I found irritating—has successfully positioned

women's character as clever as men, as independent intellectual, and tactical entrepreneur. So did PPT4. They portrayed women and men as equally natural as possible: emotional but also rational. By portraying women (and men) in such a way, several implications do arise. Both KCB and PPT4 had successfully escaped from traditional stereotypes and normative framework which often framed Muslim women in domestic area. Strong and perfect women do appear both in private and public area. They were not indulging themselves in domestic matters, but also giving significant contribution to support the family and to deal with social problems. On the contrary, SdM characterized women in different light. For SdM, perfect women don't have to busy themselves in public area. The hero in SdM is the queen of palace, sole housewife of the home, who had been disturbed by antagonist characters and being pushed to quit their palace, and therefore, entering public area without their consent. Women who seemed capable of doing many things, including evil actions, and women who struggling hard to make a living on the streets are not the hero—they are the villains, or the alterego of protagonist characters. They exist merely to highlight—giving contrast to—the hero who unable to do anything and live by the hope of attaining reward from their purity, endurance of sufferings, and endlessly good deeds. From this illustrations, it is clear that SdM has failed to portray women's role in public area in positive light. SdM even builds impression that women who entering public area are women suffering any kind of imperfection.

Viewed from production aspect, it could be synthesized that different aesthetical elements were working on the drama. KCB and PPT4 put their aesthetical element on realism, that is, the capability of drama to represent women's role on social/public issue. Meanwhile, SdM implicitly decided to put its aesthetical element on melodramatic action where character's emotion were extremely exploited. It is clear, therefore, that representation of women in public role appeared in those drama doesn't necessarily guaranteed depicting women's participation in public role. Some drama used women's existence in public area merely for ornamental purposes only. What's more sadly, in some drama, public area even become a means to strengthening women's traditional stereotypes which marginalized women's competencies and abilities compared with men in equal status.

CONCLUSION

After analyzing drama texts (both verbal and visual) concerning women's role in public area as appear in television dramas, it can be concluded that empowering women in public role is translated differently in drama TV. Of the three dramas being analyzed in this research, two—i.e. “Ketika Cinta Bertasbih” (KCB) and “Para Pencari Tuhan” Season 4 (PPT4)—had been successfully represented Muslim women's role in public area. The other drama, Safa dan Marwah (SdM) is considered failed, due to the fact that women's involvement in public area in the drama is no more than part of the story utilized to highlight the perfection of hero's character.

Moreover, as consequences of the main conclusions, several specific conclusions regarding research problems could be decided as follows:

1. There are differences in framing women's public role as viewed from the aspect of *framing devices*. For “Ketika Cinta Bertasbih” and “Para Pencari Tuhan (Season 4)”, the leading women characters were depicted equally in the same level with their men counterparts. The metaphors, catchphrases, exemplar, depictions and visual images are consistently building the image of women as independent beings equipped with skills, education, and economic power that enabled them to play significant role in public area. On the contrary, “Safa dan Marwah” has clearly unsupported women's role in public area. The framing devices being used in the drama indicated that public role was unsuited for women. By framing public area as dangerous place inhabited by antagonist characters, and by depicted public role merely as alternative role taken involuntarily by protagonists character due to their lack of resources, “Safa dan Marwah” has framed women's public role inconsistently with Islamic discourse.
2. The differences of *framing devices* affected the *reasoning devices* beyond each drama. “Ketika Cinta Bertasbih” and “Para Pencari Tuhan (4th Season)” have positioned women as individuals whose level of education, competencies, and abilities are equal with men. The aesthetical element of such dramas were put into realism: these dramas tries to portrait women as real as possible, as natural as they can be, within social context. For “Safa dan Marwah”, social issue was not the focus. Social issue was utilized mainly to emphasized the perfect character of the heroine. The aesthetical element here was essentially melodramatic circled around emotional downplay among its characters.
3. Several implications do arise from the framings:
 - a) Both “Ketika Cinta Bertasbih” and “Para Pencari Tuhan 4” has successfully translated women's concrete role in public area. Although the religion attributes being used in those two dramas appeared more than the latter drama (“Safa dan Marwah”), “Ketika Cinta Bertasbih” and “Para Pencari

Tuhan (4th Season)” didn’t fall into traditional stereotyping which domesticated women merely in household matters. Based on this analysis, those two drama provide audience with texts which empowering women’s existence in public area and public role.

- b) Unfortunately, “Safa dan Marwah”—though acquired better rank in rating list—has failed in framed women’s public role. Instead of promoting women’s public role as ways to empower women, this drama depicted public area as dangerous place for women, and therefore, unsupporting women’s public role. It means that women’s motives beyond their participation in public area is driven by certain pressures—instead of voluntarily triggered by rational motives.

Jackson, Stevi & Jackie Jones. 1998. “Contemporary Feminist Theories”. Washington, USA: New York University Press.

Piliang, Yasraf A. 2000. *Perempuan dan Mesin Hasrat Kapitalisme: Komodifikasi Perempuan dalam Program Hiburan Media Televisi.* in Siregar, Ashadi (ed.). 2000. “Eksplorasi Gender di Ranah Jurnalisme dan Hiburan”, Jogja: LP3Y.

Qaradhawi, Yusuf. 2003. “Kedudukan Wanita dalam Islam”. Jakarta: Globalmedia.

Siskawati, Isna. 2006. “Komodifikasi Nilai-Nilai Agama dalam Sinetron Televisi”. Article in Thesis Journal, Volume V, No. 2, Mei-Agustus 2006.

Zamroni, Mohammad dan Yanti Dwi Astuti Nuraini. 2008. “Komodifikasi Seksualitas dan Tubuh Perempuan Pascakolonial dalam Tayangan Televisi di Indonesia”. Article in Profetik Journal, Volume 1, No. 1, April 2008.

REFERENCE

- AGB Nielsen. 2009. TV Viewing_Q4 2009.
- Astuti, Santi Indra. 2005. “Ramadhan dalam Bingkai Religius di Televisi: Kajian atas Fenomena Infotainment dalam Program Sahur”. Theses. Program Pascasarjana, Departemen Komunikasi, FISIP-UI, 2005.
- Astuti, Santi Indra and Rita Gani. 2008. “Tragedi Mistik dan Kekerasan dalam Sinetron Religi di Televisi Sepanjang Ramadhan 2007”. Bandung: LPPM Unisba.
- Astuti, Santi Indra and Erhamwilda. 2010. “Representasi Perempuan Muslim dalam Sinetron Religius di Televisi Indonesia”. Hibah DIKTIS, 2010.
- AS, Muhammadun. “Ramadhan dan Fenomena Selebritisme Agama.” Article in Opini of Kompas, 15 Oktober 2004.
- Boyd-Barrett, Oliver & Chris Newbold (ed.). 1995. “Approaches to Media: A Reader”. London: Arnold.
- Dewi, Ambar Sari. 2008. “Stereotipe Perempuan dalam Iklan Radio di Yogyakarta”. Article in Profetik Journal, Volume 1, No. 1, April 2008.
- Hoover, Stewart M. (ed.) 1997. *Rethinking Media, Religion, and Culture*. London: SAGE Publications.
- Jackson, Stevi. 1998. *Feminist Social Theory*. In