

**AN AUDIENCE STUDY ON THE PORTRAYAL OF A TURKISH QUEEN
(HURREM SULTAN) IN *ABAD KEJAYAAN* TV SERIES (2015):
CASE STUDY IN DUSUN TAMBAKSARI**

A THESIS



BY:

**HUDLROTUR RIZQIYYATUS S.
NIM 121211233048**

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

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A THESIS

**Submitted as partial fulfillment of the requirements for the Sarjana Degree
of English Department, Faculty of Humanities, Universitas Airlangga
Surabaya**

BY:

**HUDLROTUR RIZQIYYATUS S.
NIM 121211233048**

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2016

DECLARATION

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Surabaya, June 14, 2015



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Hudlrotur Rizqiyyatus S.

This Thesis is dedicated to my mother, who love me unconditionally and my beloved father who passed away during the journey. I love you, let's meet in Jannah :)

Approved to be examined

Surabaya, June 14, 2016

Thesis Advisor,



Dadung Ibnu Muktiono, M. C. S.

NIP 139090992

Head of English Department,



Denny Arnos Kwary, Ph. D.

NIP 197501011999031001

**ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS AIRLANGGA
SURABAYA**

2016

**This thesis has been approved and accepted by the Board of Examiners,
English Department, Faculty of Humanities, Universitas Airlangga**

July 13, 2016

The Board of Examiners are:



Lastiko Endi Rahmantvo, M. Hum.
NIP 198302112014041001



Dadung Ibnu Muktiono, M. C. S.
NIP 139090992



Usma Nur Dian Rosvidah, M.A.
NIP 198012012008122003

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The Writer

“O My Lord, increase me in knowledge”

[20:114]

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**AN AUDIENCE STUDY ON THE PORTRAYAL OF A TURKISH QUEEN
(HURREM SULTAN) IN *ABAD KEJAYAAN* TV SERIES (2015)
CASE STUDY IN TAMBAKSARI REGION**

Hudlrotur Rizqiyatus S.

Abstract

It's been a long time that TV stations in Indonesia air the foreign TV series. The rise of foreign TV series that aired in Indonesia is due to the high demand from the audiences to airing foreign TV series. One of the most viewed foreign TV drama series is *Abad Kejayaan* (The Magnificent Century). It is the first TV series originating from Turkey, which aired in one of Indonesian TV stations, ANTV. Media such as TV series may become one of the most effective instruments in constructing gender in society. This study wants to examine how the audiences give meaning that represent their attitude toward this foreign TV series and the way of the audiences respond to how is women portrayed in TV series through the main female character in *Abad Kejayaan*, Hurrem. The results of the interview with the female audiences in Tambaksari sub-district, East Surabaya are used as the data. By dividing the category of the audiences' response, based on Ien Ang in her work *Watching Dallas*, it was found that most of the audiences are the fans of the *Abad Kejayaan*. They prefer to watch Turkish production rather than local soap operas by some consideration such as the theme of *Abad Kejayaan* which contains historical background and the main female character interestingly depicted in the program that rarely depicted in Indonesian soap operas. These reasons given by the audiences draw the new pattern of soap operas that should be appears in Indonesian soap operas. In addition, the audiences are negotiating in commenting Hurrem figure in term of femininity. Through their opinions, the writer concluded that they are negotiating their role and position as a woman in society. The audiences divided their role and position into liberal women who may have good career outside the house but they applied *peran ganda wanita* that prevailed in New Orde era and they still believe in *kodrat wanita* – the belief that define a woman by their domesticity and reproductivity. Thus, the television was instrumental in shaping the construction of gender toward femininity in the audience point of view especially the female audience in Indonesia.

Keywords: Audience Response, Femininity, *Kodrat Wanita*, *Peran Ganda Wanita*.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Indonesian television stations since early 1990s do not only present local TV drama series, but also the foreign ones (Ida 93). Up until 2015 the number of serial programs in the television is about 212 local and foreign soap operas with 59% presentation time and so far, people in 11 cities that were surveyed by Nielsen (January – September 2015), mostly tend to watch foreign serial program that have been dubbed to Indonesian, such as India and Turkey serials (Kurniawan). However, Turkey serials are the most preferred ones (Komisi Penyiaran Indonesia).

Facing this fact, Indonesian television stations attempt to air imported programs such as the ones from Korea, India, and Turkey. The beginning of the emergence of foreign TV drama series in Indonesia was marked by the hype of East Asian TV series, particularly TV drama series from Hong Kong in the early 1990s which get positive responses from the audiences. Then, in the early 2000s Indonesian TV stations aired more East Asian TV drama series especially from Korea, Japan, and Taiwan. TV dramas such as *Winter Sonata*, *Tokyo Love Story*, and *Meteor Garden* had a significant number of fans in Indonesia (Ida 93).

Following the huge popularity of East Asian TV drama series, in the late 2014, Indian and Turkish TV drama series get their place in Indonesian audiences' hearts. ANTV is an Indonesian local TV station that consistently airs Indian and

Turkey serials on prime time, starting from 18.00, such as *Mahabarata*, *Mahaputra*, *Ashoka*, *Surya Putra Karna*, *Abad Kejayaan*, *Cinta Elif*, *Shehrazat*, *Uttaran*, and many more. Shifting taste of the audiences who previously liked Korean dramas, they prefer to watch series from India and Turkey because they want new and “fresh” foreign serial programs. Gunawan, Manager Acquisition & Distribution told *merdeka.com* on October 30, 2015 that viewers of Korean dramas have decreased significantly because most people prefer to watch them through the internet or their own cell phones. He added, "Turkish drama series are selected because Turkey is currently the center of attention worldwide and ANTV is the one which caught the sign of it so we decided to serve Turkish drama series that are now being popular and liked by the viewers in Indonesia" (Abraham).

However, television as a form of mass media has an important role in spreading certain ideology and issues through. Taking one of the most popular genres among television programs, TV series is chosen as the main object to discuss. One of the issues discussed in television programs is the concept of femininity. Scenes from soap operas are shown to demonstrate the visualization of the story and the representation of femininity of women. It is the center of attention for feminist critics in soap opera. Brunsdon states that studies toward soap opera, conducted by feminist critics, are to look at femininity and 'feminine genre' in television criticism (qtd. in Hollows 117).

Many studies have found that soap operas are often linked to female viewers and their engagement toward them, like the one that Ien Ang did in her study on *Dallas* viewers. Thus, it may be said that femininity issue plays

significant role in shaping female viewers' perceptions toward certain products of media. Soap opera called as 'feminine genre' because it comprises the negative image of women and limitations from their point of view. Christine Geraghty, in her work, entitled *Women and Soap Opera* (1991), states that the soap operas have a patriarchal point of view that concentrates on the position and the problems of men in power, in which there is a separation between the masculine public realm with the feminine public realm (qtd. in Hollows 121). The study also found that the storyline of soap operas are narrated from female perspective. It is because of the audiences of soap operas are dominated by female viewers. The appeal of soap operas to female audiences is often associated with the suppression of their existence in the realm of household and personal emotions such as marriage life, family matters, romance, social relationship, and so on (Geraghty 47). That is why soap operas or TV series are always associated with female audiences.

Additionally, soap operas have always had main female character as a comparison of the male character. The role of the female character can follow or accept the male role as regulator and the main one that makes the norm in society, but with the role of female character in a soap opera, it shows that male-time power also could be challenged (Geraghty 74).

ANTV intensively airs TV series which are imported from India and Turkey productions. India and Turkey firstly greet the Indonesian audiences with historical-based TV series. The growth of historical-based TV series gives significant impact toward audiences' interest in watching television. Therefore, the writer assumes that many Indonesian people tend to watch historical-based TV

series as the content of historical and educational values is more interesting rather than other common TV series which bring up the story about romance and family matters.

This study focuses on one of the most popular historical-based Turkey TV series that is broadcasted regularly on ANTV called *Abad Kejayaan* or also known as *King Suleiman* or *Muhteşem Yüzyıl* (Magnificent Century). *Abad Kejayaan* is chosen due to the fact that this series has successfully attracted audiences by maintain stable ratings since its first broadcast on early 2015. This series also successfully occupied the first place on the time slot with 17.6 points (Kurniawan).

This TV drama is a historical TV drama about the journey of King Suleiman I, the Ottoman Emperor, and his wife Haseki Hurrem Sultan, the former concubine who is finally chosen as Sultana (consort of king). King Suleiman led the Ottoman Empire in 1520-1566. In his reign, King Suleiman was declared as the greatest Sultan in the history of the Ottoman Empire. He was also known as Suleiman the Magnificent or Kanuni (The Lawgiver). During his glory days, he made an impact on the history of many countries in Europe and the Middle East. When he ruled the empire, he met the woman who changed his life. History remembered her as Roxolena or Roksolana, Roxalene, Roxolane, and Rossa. However, the name she was called in most of her life is Hurrem. She received this name from the king due to her cheerful personality.

In the history of Ottoman Empire, Hurrem Sultan is King Suleiman's favorite woman. Her bright personality made King Suleiman chose her as Sultana.

Her influence over the Sultan soon became legendary. She gave the Sultan six children: Sehzade Mehmed, Mihrimah Sultan, Sehzade Abdullah, Sehzade Selim II, Sehzade Beyazit and Cihangir. As her position was strengthened in the palace, she initiated a new order in the harem. Since her arrival in Topkapi Palace, she took some lessons about Ottoman language, mathematics, astronomy, geography, diplomacy, literature, and history. Due to her excellent education, she also became Suleiman's voice in diplomatic correspondence. Her correspondence focused on two things which were assurances of the King's peaceful intentions and exchange of gifts to the Ottoman alliances (Peirce 221). Hurrem had an influence upon foreign affairs and international politics. One of the big influences by Hurrem Sultan in diplomacy is that she was in the charge of maintaining the peaceful relations between the Ottoman Empire and Polish state with a Polish-Ottoman alliance (Peirce 221).

In this TV drama series, Hurrem Sultan (also known as Alexandra) was a slave from Russia and finally became a harem at Ottoman. Firstly, it showed the initial condition of Alexandra (Hurrem) who would be chosen as a harem in the palace of King Suleiman. Alexandra entire family was killed. She was depressed all the way inside the vessel to the palace, she was constantly being hysterical. In the palace, Alexandra always disobeys the rules. She felt that no one had the right to have her but herself. She did not want to become a Harem, she committed various ways to get her out of the palace. However, the security was strict; Alexandra became more depressed until she heard an adage from one man of the palace. Alexandra's way of thinking was slowly changing. She set the tactics,

trying to attract the hearts of King Suleiman. She assumed that if she gave birth to King Suleiman's children, she could be in the power for revenge.

The presence of Hurrem in this palace attracted King Suleiman and made other harems jealous of her, especially Mahidevran, the consort of King Suleiman, who gave birth to him a crown prince, Sehzade Mustafa. This TV drama portrayed Alexandra as a beautiful and good-humored girl who smiled a lot. It made King Suleiman admired her bright character and fell in love with her. Then, the enchantment of Hurrem on King Suleiman was very strong. Her intelligence finally attracted the King and made her become the adviser of King Suleiman on matters of the state of Ottoman Empire. Unlike the history which described her success on politics and government, *Abad Kejayaan* further illustrated the royal family problems, power struggles and vividly shows about Hurrem's struggle in achieving her goals at the Ottoman Empire with a dramatic storyline.

It seems that there are some audiences that agree with Hurrem's attitudes and behaviors in *Abad Kejayaan* while some disagree with such depiction according to the various comments the audiences left on ANTV twitter account @whatsonANTV that accessed by the writer in 25 March 2016. That account is an ANTV official page that contains all of the information about programs on the channel such as news and sports programs, entertainment programs, locals and foreign drama series (especially from India and Turkey). On this page there are promotional posters and descriptions of the new programs that are currently aired on ANTV such as *Abad Kejayaan*. This TV drama was aired on ANTV in January 2015 and the promotional poster was uploaded on @whatsonANTV on 15

January 2015. The writer finds out various opinions of the audiences through the comments on this promotional poster. The comments are from the viewers who like and dislike the program. In addition, they also give attention to the characters in *Abad Kejayaan*, especially the figures of King Suleiman and Hurrem.

There are a lot of positive and negative comments about these two main characters, especially Hurrem Sultan figure. Most of the comments show positive attitude toward Hurrem's characteristics. Most of them said that she is smart, charismatic and brave. She can be an entertainer, advisor, and consultant for King Suleiman. However, there are also audiences who disagree with her attitudes and behaviors by saying that she is a witch and cunning because she snatches Mahidevran's position as the first lady. The presence of positive and negative responses raised by the audience shows that this program succeeded in gaining audiences' attention, it can be obviously assumed that it gives certain impact toward audiences' attitude due to what currently happens in society.

Liebes and Katz posit that viewing television is not merely a passive activity in which the audiences are simply influenced by what is shown; rather it is the process of an active and involving experience, which is influenced by the cultural backgrounds that individuals carry while watching the program (Ida 102). Therefore, a study needs to be conducted regarding this phenomenon.

This study aims to reveal how female viewers give responses when watching *Abad Kejayaan* TV series. In this case, Turkey and Indonesia share common similarities in terms of historical and cultural background. It might also give significant influence concerning the fact that this text is historical-based. Due

to the fact that many studies about audiences especially in watching TV series are conducted toward female viewers, it may be said that gender become the major critics of this study. Thus, this study brings up the issue about femininity depicted by Hurrem, the main female character on *Abad Kejayaan*.

Femininity becomes a serious issue discussed among scholars back then. According to Beasley, femininity is women's commonality with each other (46). It also strengthened by Frances B. Cogan who stated that femininity is a state of being a woman and also mentioned four characteristics any good and proper young woman should cultivate, which are piety, purity, domesticity, and submissiveness (Cogan 68). It is important to conduct a study toward female viewers regarding their responses toward such foreign TV series and contextualize the issue that emerged within Indonesian context.

The writer chose Tambaksari Sub-district in Surabaya as the research field with the consideration the biggest population of women in Surabaya is in Tambaksari according to a survey conducted by BPS (Badan Pusat Statistik) of Surabaya. Tambaksari is located in East Surabaya with the area is ± 8.99 km². the total population is 248289 people with 124060 of male population and 124229 of female population in 2013 (Badan Pusat Statistik Surabaya). Most of women in Tambaksari work as housewives with the total 6422 of people.

Through this study, the writer intends to examine how audiences respond certain ideology displayed on television as a trend that happens in society and how they construct meaning toward it. The study also concerns how the female audiences see foreign TV drama series such as *Abad Kejayaan* in shaping the

perception toward femininity that is shown in the program. It is assumed that most of the audiences give positive responses to *Abad Kejayaan* along with Hurrem because of its good historical-based storyline and how woman figure appeared on the program.

1.2 Statement of the Problem

Based on the background of the study above, the statements of the problem in this study are:

1. How do the female audiences respond to the portrayal of Hurrem Sultan figure on Turkish TV drama *Abad Kejayaan* that aired on ANTV in context by gender discourse in Indonesia?
2. How do the female audiences respond to *Abad Kejayaan*, Turkish TV series?

1.3 The Objective of the Study

Based on the statement of the problem, the objective of the study is to examine how female audiences respond to the portrayal of femininity of woman through Hurrem Sultan figure on a Turkish TV series entitled *Abad Kejayaan* that aired on ANTV and how *Abad Kejayaan* as the imported TV program can be accepted by the audiences.

1.4 Significance of the Study

The purpose of this study is to analyze female audiences attitude toward what they see on television through TV series or soap operas. Scenes from soap operas often demonstrate the visualization of the story and the portrayal of femininity of women. It is important to understand the term of femininity for female audiences to know how women in society portrays their feminine traits which are constructed by patriarchal system depicted in soap operas.

In this study, the writer expects the readers to be able to know more about the discourse of femininity that is depicted in the media. In addition, this study also means to give contribution to researches in cultural studies especially for English Department students in the issue of gender on soap operas or TV series and understanding the ideology embedded in it such as femininity.

1.5 Definition of Key Terms

Audience Response : Audience response is key test for the success of any entertainment and cinema. Cinema quality can be measured by the satisfaction of the audiences (Lovell and Sergi 50).

Femininity : Femininity is an identity category that refers to the social and cultural characteristics associated with being female (Barker 68).

Kodrat Wanita : The social role of women, intended for women, due to biological destiny, that defines them as a mother (Robinson 10).

Peran Ganda Wanita : Dual role of women in the New Order era in Indonesia in which a woman has her right to work or get a job, but being a mother and wife is their destiny (Ida 28).

CHAPTER 2

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Audience Reception

The second generation of audience study is marked by the emergence of reception studies toward romantic serials done by numerous theorists like Dorothy Hobson (1982), Ien Ang (1985), Liebes and Katz (1984 and 1990). They look into the audience of one of the most famous romantic serials at that time namely Dallas. One of the most popular work come from Ien Ang with her work entitled *Watching Dallas*. Ang used respondents' letter as the data of her analysis. Respondents' letters are seen as a discourse produced by people who want to express emotional feelings when watching certain serials, socially available ideologies and images to make meanings. The TV series itself has its own influence towards people's behavior. Therefore, Ien Ang applied an approach used in earlier era because 1970s was the roots of new audience research that gave the way to the rise of the tradition (Hermes).

Ang proposed a concept called 'the ideology of mass culture' because *Dallas* is a product of a popular culture in which the capitalist practices occurred. Facing this phenomenon, she insisted, a product can be consumed from the means by which it was produced. The ideology of mass culture divided each individual in the position of a specific subject. In this case, the letters obtained from the audience of *Dallas*, Ang shows four positions of the audience of *Dallas*: fans,

ironical viewers, haters, and populist. These four categories are actually not so different with the ones Hall suggested. The difference takes place in how far the meaning infiltrates within the respondents themselves and their awareness that the show is the product of mass culture.

The first category is fans; the category in which the audiences really love the show and they are judged as the people who are fooled by mass culture for enjoying its product. The second category is ironical viewers; the category in which the audiences are aware that the show is the product of mass culture but they still willingly watch it, so they can make fun of it and gaining the pleasure in watching it by mocking the show. The third category is haters; the category in which the audiences dislike the show and totally reject the idea of mass culture because it produces such show. The last category is populists; the category in which the audiences are aware of the idea of mass culture and identify themselves as fans but they are unable to prove themselves as lovers, so they maintain their positions by being populists in order to gain pleasure. The last category is quite complicated though, because it equalizes the taste between one another and the pleasure is immeasurable.

Ang gives the knowledge that not only knowing the pleasure in the imagination of the audience but also understanding of the relationship between pleasure, fantasy, and identification of a wide range of audiences and their opinions and perspectives of the audiences in their attachment to the various genres of culture and cultural products (Hollows 135).

2.1.2 Femininity

Femininity, firstly, will associate to gender, especially gender regimes (Walby 9). Gender regimes are systems of gender relations, in which there are different aspects of gender relations that are connected and form a system. The system in gender is to differentiate treatment between men and women (Beauvoir). The conceptions of gender are largely determined by their social legal and cultural construction. The term femininity is the social construction of women from the binary difference inherent "masculinity" and "femininity" is generally derived from biological distinctions between the "sexes", men and women. Men should be masculine, while women need to be feminine. Femininity is used in identifying how the figure of a woman exceeds conventional conceptions of being men and women (Landy 261).

The term of femininity comes up from the word 'feminine'. Feminine is associated with submission and dependence. Femininity means the construction of women's behaviors in society. According to Beasley, femininity is women's commonality with each other (46). Many scholars attempted to re-define femininity concept, for example Tyson in her book *Critical Theory Today* stated that traditional gender role cast women as emotional (irrational), weak, nurturing, and submissive (Tyson 85), while another scholar like Frances B. Cogan stated that femininity is a state of being a woman and also mentioned four characteristics any good and proper young woman should cultivate, which are piety, purity, domesticity, and submissiveness (Cogan 68).

Femininity is a heterogeneous object of knowledge, produced in relation to multiple sites of cultural praxis (Johnson 33). In other word femininity is articulated as false consciousness of incompetence. It is a construction of roles and behaviors promoting women's subordination as a response to masculinities in order to maintain gender hegemony (Connell 840). Therefore, femininity is one of many terms in the discourses of contemporary cultures that result from the cognitive activity of categorizing; however, the terms masculine and feminine carry emotional convictions unassociated with other terms that classify the species while dividing humans into two mutually exclusive categories (Greeley).

Based on these definition, femininity is characteristics of which is owned by a woman as a symbol. The characteristics described to be feminine is to appear weak, futile, docile' (Beauvior 334).

2.2 Review of Related Studies

There are several studies about soap opera, which is often linked to female viewers and their engagement toward it. The first study is written by Ien Ang, entitles *Watching Dallas* in 1985. Ang used respondents' letter as the data of her analysis that she received in response to the advertisement that she posted in women's magazines in Netherlands, *Viva*, to find out why the audience liked or disliked the soap opera *Dallas* (Hollows 131). Through these ads she received forty-two letters from viewers who both liked and disliked Dallas (thirty-nine of the women and three girls). This is the basis of an empirical research on female audiences' enjoyment in watching *Dallas*. Her concern was the pleasure while

watching the soap opera by understanding how the mechanism of pleasure works as a result of satisfaction. The ads which she displayed in the magazine included the question 'What is the mechanism of pleasure; how is it produced and how does it work?' Respondents' letters are seen as a discourse produced by people who want to express emotional feelings when they watch certain serials, such as *Dallas*, socially available ideologies and images to make meanings. The TV series itself has its own influence toward people's behavior.

Ang's letter writers standard about pleasure or un-pleasure in watching *Dallas* makes it possible to deal with the question of 'realistic' for the standard of 'realistic' or 'unrealistic' that determines the program as the 'good' or 'bad' one. Ang illustrates her point by revealing that the respondents who disliked *Dallas* think that the program is bad and 'unrealistic', while the respondents who liked *Dallas* think the program as 'realistic' and good (Hollows 132). Ang mentions that viewers who liked *Dallas* has an 'emotional realistic' where their pleasure comes as the experience of the world 'recognizable' in the soap opera is the same as their experience in the real world such as a quarrel, happiness, misery, intrigue and dilemma (Ang 42). For the audience this psychological reality of *Dallas* can be enjoyed because it deals with the subjective experiences caused by mixed emotions from the audience called 'tragic structure of feeling' (Hollows 132). The structure of this feeling that emerges through the melodramatic conventions with excessive emotion felt by the audience as 'carrier melodramatic effect' which reinforces the emotional feelings of the audience and make pleasure in watching *Dallas* (Ang 64).

Furthermore, the pleasure of watching *Dallas* was raised by the audience because there is a relationship between the fictional world and the real world that they experience daily. However, to be able to feel the emotional pleasure this audiences should have a tragic structure of feeling in watching *Dallas*, viewers must have a melodramatic imagination. Ang stated that the pleasure in watching *Dallas* offered to the audience is the ability of the program to make the 'melodramatic imagination' becomes visible and tangible. *Dallas* became enjoyable for viewers who have a relationship with the subjective experience as a 'dimension' in reality (Ang 82-83). Based on the relationship between emotion and experience makes the audiences, especially female audiences, get the pleasure with their melodramatic imagination in watching the program.

Thus, the writer follows Ang study in audience reception toward foreign text to know how the local audiences, particularly female viewers, give their attitude and meaning toward the ideologies that appear in the text.

The second study is written by Rahma Ida (in Heryanto, 2008). The study is entitled *Consuming Taiwanese Boys Culture Watching Meteor Garden With Urban Kampung Women in Indonesia*. She states that soap operas are often associated with women or female viewers (Ida). The study focuses on the form of *kampung* women's emotional engagements with the main characters as in *Meteor Garden*. Based on the title, it can be seen that the study focuses on Indonesian national culture that mimic the style of boys in Taiwan. The condition occurs after the appearance of the serial *Meteor Garden*. Global cultural formations have

affected the local/domestic site of television programming and consumption in Indonesia.

She examines about how urban *kampung* women are emotionally engaged with the main character in Taiwanese drama series *Meteor Garden* and how domestic TV viewers give meaning toward such foreign text (Ida). Thus it can be concluded that the study shows that the audience could describe the character of the actors in the serial *Meteor Garden* and give a positive response. The similarity of the study with the writer's study is that concerning the female audiences of the foreign program. The writer will bring up the issue about femininity, which lies within the main female character in the story and female audiences engagement toward it. The difference is so clear here, concerning the context of both texts; the one is from Taiwan, while the other comes from Turkey.

The third study toward female viewers is done by Brenda Chan and Wang Xueli, in their work, entitled *Of Prince Charming and Male Chauvinist Pigs: Singaporean Female Viewers and the Dream-world of Korean Television Dramas* in 2011. They intend to explore how Singaporean women make sense of Korean TV dramas (K-dramas) as female subjects living in the gender hierarchy of their society and how K-dramas become resources for reflexivity for them (Chan and Xueli). This study has similarities with the one that the writer conducts, in which both texts are originally from different country and both texts are explored from the outside of its original cultural context. The only difference takes place in the context.

Thus, in this research, the researcher will examine the response of female audiences rather than the text. It may be argued that femininity issue plays significant role in shaping female viewers' perceptions toward certain media product. The writer focuses on the portrayal of femininity of woman and connects it to the female audiences about gender construction in their point of view. This becomes the gap between this study and those three studies. This study will discuss the femininity of woman through Hurrem figure on *Abad Kejayaan*. It may show that femininity is an interesting thing to analyze because the female character in this TV series (Hurrem) is challenging. The femininity elements will be analyzed through the concept of gender and femininity approach which is related to the audience reception.

CHAPTER 3

METHOD OF THE STUDY

3.1 Research Approach

This study focuses on the female audiences' response toward the representation of femininity in Hürrem Sultan figure on Turkish TV drama *Abad Kejayaan*, which is aired on ANTV. This study applies the qualitative approach, which emphasizes verbal descriptions and explanations of human behavior (Jackson 17). According to Marvasti, a qualitative research serves detailed description and analysis of the quality, or the substance of the human experience. He states that qualitative research emphasizes on the reflexive or the give and take relationship between social theory and methods that generate words, rather than numbers, as data for analysis (Marvasti 11). Thus, the qualitative approach is used for the deeper analysis of the study to examine the audiences' responses and reveal the existence of the issue.

The writer uses interpretative approach in the study. Interpretative approach examines how people make sense of their lives, how they define their situation, and how their sense of self develops in interaction with others (Jackson). By using interpretative approach, the writer examines the text in order to understand human social behavior in society. Because this study deals with the audiences' responses, so the results that represent their opinions will be useful. Therefore, by combining these two, the writer describe and explain the analysis in

the form of words as well as the findings and result in order to give better understanding to the readers.

This study also uses audience reception. Reception analysis is used to view and understand how the responses, including attitude, acceptance, and meaning, are formed or produced by the audiences to the content of television (Ida 161). In this study, the reception of the audiences is used to know the responses of the audiences in watching *Abad Kejayaan*. The writer does the interview. In conducting the research of audience reception, there are several methods of data collection that can be done, and one of the examples is interview (Ida 162). The interview result emphasizes the feeling, meanings, experiences, memories and actions of the informants toward the text.

3. 2 Data Sources

3.2.1 Primary Data

The primary data for this study is the results of the interview. The writer uses interview results with female audiences of *Abad Kejayaan* (the respondents) as the primary data. The writer decides to have an interview with the female audiences of *Abad Kejayaan* because the majority of the audiences of TV drama are women. Thus, this study limits the respondents only for women who live in Surabaya. It is interesting for the researcher takes the data on female respondents to obtain a detailed description of femininity that can be described by the female respondents.

3.2.2 Secondary Data

For the secondary data, it consists of printed and unprinted materials, which are reliable or trustworthy (books, scholarly articles, web sites and reports). These data are the supporting data that are used to analyze and interpret the primary data source.

The writer obtains the sources of the secondary data from the library and online sources, such as websites, sagepub online, e-library Perpustakaan Nasional Republik Indonesia (PNRI), etc. The secondary data helps the writer to make the study more valid and reliable because it provides some evidences in order to strengthen the writer's arguments.

3.3 Scope and Limitation

In conducting the study, the writer focuses on women that are living at (Tambaksari sub-district) East Surabaya respond to the representation of femininity in Hürrem Sultan figure on Turkish TV drama *Abad Kejayaan* aired on ANTV. Therefore, this study focuses on the female audiences respond to the portrayal of femininity on this TV series.

3.4 Population and Sampling

The population of the study is citizens in Surabaya, especially women. According to Nielsen in 2011, the majority of the audiences of serial drama are female; the housewife with an average of percentage is 15.8% and career woman with an average of percentage is 12.7% (Nielsen). The writer limits the location of

the respondents in Surabaya. Surabaya is chosen because it is the second largest city in Indonesia, as well as an urban area that typically has a high consumption of culture. By considering this fact, this population target of this study are women that are living at Tambaksari sub-district, East Surabaya, because the number of women, living in this area, is the largest compared to others (see Table 1).

Subdistrict	Population		
	Male	Female	Total
Tambaksari	124060	124229	248289
Gubeng	77203	79023	156226
Rungkut	56127	56073	112200
Tenggiling Mejoyo	29459	29506	58965
GunungAnyar	27941	27840	55781
Sukolilo	57343	57296	114639
Mulyorejo	45010	45569	90579

Table 1: The Total Population of East Surabaya Subdistrict Year 2013 in book Year 2014

Due the big population, this study applies non probability sampling (purposive sampling) to get the respondents, in which not everyone in the population can be the respondent in this study in order to get deep understanding about the issue. Purposive sampling is the sampling in choosing the participants based the knowledge which is possessed by the researchers related to the population, its components, and the purpose of the study (Babbie 97). The participants have to answer some questions about the presented issue (MacNealy

157). The chosen respondents are based on some of the characteristics or criteria which have been determined by the writer. The criteria of respondents:

1. Female
2. Housewives
3. Career women
4. Housewives and Career women
5. Watch *Abad Kejayaan* min 3 times
6. Age 30 to 65 years old

The writer chose housewives and career women because according to survey by Nielsen, the most viewers of TV series or soap operas are housewives and career women. Next, the respondents at least have watched *Abad Kejayaan* minimal 3 times in order to know about the story and characters. Then, the age range is determined as in that age, according to Erikson, people passed eight stages of life in which a person experiences several processes. He stated that people in their 30 to 65 or so-called middle-aged adult, think that career and work are the most important things at this age, along with family. Middle adulthood is also the time when people can take on greater responsibilities and control (qtd. in Boeree 07-08).

3.5 Research Ethics

In conducting this study, the writer has dealt with some ethical issues, concerning data collection and other steps in the research process. At first, the participants were asked whether they were willing to participate in the interview

or not in a form of letter. The participants were offered whether they wanted to disclose their names or not; made it anonymous or made up names for purpose. After they agreed, then both parties arranged the time and place for the interview. In this research, a cellular phone was used to record the interviews. Before conducting the study, the writer informed the participants orally about the recording activity. Then, the writer informed that the participants had rights to accept or reject recording activity, to stop the interview or even request to delete the recording data. Furthermore, transcription materials had also been confirmed by the participants before deleting the original recording upon request. Privacy and anonymity remain confidential in the transcripts and publication of the interview results. At the end, the researcher informed the participants that they could have the summary on the conclusion of the study after it is completed, so they can access the publication by contacting the writer through the contact details provided.

3.6 Technique of Data Collection

After collecting the respondents' data, the writer approached them by visiting them and starting a small conversation or in-depth interview. The purpose of in-depth interview is to reveal the hidden perception or understanding of the respondents toward cultural experience in their point of view (Marvasti 21). The writer wanted to find out how the respondents react to foreign program such as *Abad Kejayaan*. This interview allows the respondents to be freely to express their views of their own terms during the interview. This aims to make the respondents

feel comfortable during the interview. Then, in doing in-depth interview, the writer spoke Bahasa Indonesia in order to make the respondents understand the questions that were given by the writer. The total number of the interviewees is seven people; three of them are career women and the rest are housewives. The data were collected from April 23, 2016 to June 05, 2016 by conducting in-depth interviews in Dusun Tambaksari RW 07 and 08 as the research field because of the most respondents are domiciled in this area. The classification can be seen below.

No.	Name	Age (y.o)	Profession	Interview Date	Category
1.	Dian	52	Career Woman	April 23, 2016	Fans
2.	Nunung	56	Housewife	April 28, 2016	Fans
3.	Mia	34	Career Woman	May 07, 2016	Ironical Viewer
4.	Ratih	37	Housewife	May 15, 2016	Fans
5.	Aulia	30	Housewife	May 18, 2016	Ironical Viewer
6.	Nanik	48	Housewife	May 29, 2016	Fans
7.	Santi	45	Career Woman	June 05, 2016	Populist

Table 2. Profile of the Respondents

During the interview, the writer used a questions list to guide the interview. Then, the writer used the open-ended question in conducting the interview since the respondents were asked to fill in their own responses freely (Stokes 143).

The questions are as follows:

Questions	Purposes
1. How regularly do you watch <i>Abad Kejayaan</i> ?	The questions number one to number four above are classified to examine the phenomenon of popular foreign TV drama series
2. Do you like <i>Abad Kejayaan</i> or not, why?	
3. What do you think about <i>Abad Kejayaan</i> ?	

4. What makes you interested in watching <i>Abad Kejayaan</i> ?	such as <i>Abad Kejayaan</i> in Indonesia and how the female audiences respond to the phenomenon.
5. Which characters do you like, why? 6. What do you think about the appearance of the female characters in <i>Abad Kejayaan</i> ?	The questions number four and five are classified to examine how the female audiences respond to the women depicted in <i>Abad Kejayaan</i> .
7. How do you think about the character of Hurrem Sultan in <i>Abad Kejayaan</i> ? 8. What do you think about her appearance and her attitude? 9. How does she present herself as a woman? 10. Does she reflect the femininity of woman according to Indonesian context, why? 11. According to your opinion, what is the influence in understanding woman through Hurrem Sultan figure in this drama?	The questions number six to number ten are classified to examine how the female audiences respond to the rportrayal of femininity of the main female character, Hurrem depicted in <i>Abad Kejayaan</i> .

Table 3: Questions List

3.7 Technique of Data Analysis

After collecting the data by interviewing the respondents, the writer did some following steps to do the analysis. First, the writer made the interview's transcript. The transcripts are the primary data of this study. The transcripts, then, were read and examined closely and carefully through coding process. The codes were created through categorization and data reading. In qualitative research, a code is usually a word or short phrases that represent the most significant content of a textual data (Saldana 03). Then, the writer divided the category of the audiences' response, based on Audience reception theory by Ien Ang in her work *Watching Dallas*. She suggests four positions of the viewers: (i) fans; (ii) ironical viewers; (iii) populists; and (iv) haters. After categorizing the data based on the positions, the writer, then, categorized the findings. Then, the writer interpreted the meaning and found the result in how the female audiences of *Abad Kejayaan* respond toward the portrayal of femininity in Hurrem Sultan figure and gender construction according to the audiences' perspective. In the end of this process, the writer made a conclusion.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1 Audience Responses

This chapter presents the analysis of the study that contains the findings and the discussion. The findings are the responses from *Abad Kejayaan*'s female viewers in Tambaksari, a sub-district in Surabaya, that are put into some categories as a part of the data analysis. The writer classified the respondents into some categories which are fans, ironical viewers, populist, and haters in the coding process. The writer also codes the characteristics of Hurrem Sultan according to the most appealing words conveyed by the respondents. The codes which represent respondents' opinions were created by the data reading.

The categorizations of coding and the data obtained are:

Audience responses in watching *Abad Kejayaan*

- i. FANS
 - a) Good Quality: this code represents the respondents' opinions who agree that *Abad Kejayaan* is a good program and they like it.
 - b) Excitement: this code represents the most common response from the respondents when watching the program.
 - c) Difference: this code represents the opinions that the program is different from others.
- ii. IRONICAL VIEWERS

- a) Bad Quality: this code represents the ones who think the program is bad and the respondents do not like it.
- b) Boredom & Indifference: this code represents the response from the respondents saying the program is boring, just an ordinary program and has no difference feature.
 - i. POPULIST
 - ii. HATERS

The interview results show that most of the respondents are FANS of *Abad Kejayaan*. In coding process, the writer found there are four respondents who are classified in this category. By saying that the program is good, they were excited when watching it and they thought it was different; the respondents give positive feedbacks toward the program. Then, the writer also found two respondents who are categorized as IRONICAL VIEWERS because they were watching the program but they gave negative opinions by saying the program was bad that made them bored, and it was just the same with other TV series. However, these respondents are also categorized as POPULISTS because they seemed to give not only negative opinion toward the program, but also gave positive opinion toward main female character (Hurrem). So they can be classified as the “fans” but not lovers of the program.

The writer also found one respondent who is categorized in POPULIST viewer. She watched and liked the program but she could not prove herself as a fan because she did it to equalize her taste with her friends. Therefore, the writer

only managed to find those three categories of the viewers because the HATERS of the program are hardly found.

Audience Responses in seeing the figure of Hurrem Sultan

- 1) Brave: this is most common response conveyed by the respondents. They like Hurrem's bravery in *Abad Kejayaan*.
- 2) Optimistic & Strong: this code represents Hurrem Sultan characteristic which is optimistic in achieving her goals and strong because she was not yielding her fate.
- 3) Intelligence: this code represents Hurrem Sultan figure as a Queen according to the respondents' opinions.
- 4) Affectionate: this code represents Hurrem Sultan figure as a wife of the King according to the respondents' opinions.
- 5) Nurturing: this code represents Hurrem Sultan figure as a mother to her children based on the respondents' opinions.

The coding process results show those five characteristics of Hurrem Sultan such as Brave, Optimistic & strong, Intelligence, Affectionate, and Nurturing are coming from the common words that appeared on the respondents' opinions. All the respondents who like the program including the ones who dislike it give positive sentiments toward her portrayal on *Abad Kejayaan*. They divide Hurrem in two positions. The first is a great leader as a Queen of Ottoman Empire because she is brave, optimistic & strong, and intelligent. The second is a good and affectionate wife as well as a good and nurturing mother for her children.

4.1.1. Audience Attitude toward *Abad Kejayaan*

i. FANS

The first category is the fans, the position in which the audiences truly love the program and those who are fooled by mass culture for enjoying its product. There are four respondents included in this category. They are Dian (52), Nunung (56), Nanik (48), and Ratih (37). All of these respondents love and enjoy the program. They illustrate positive attitudes toward *Abad Kejayaan*. Below are the results of coding process which only shows the positive codes.

a) Good Quality

Good Quality is the first code in this category. There are four respondents who like to watch *Abad Kejayaan*. They almost have the same reason in saying this program is good.

“I like watching serial TV on ANTV. *Abad Kejayaan* is the first serial TV from Turkey and I was curious about the story. I pretty much like it; **it also has a historical value**. So, *Abad Kejayaan* is **good and worth to watch**.” (Dian, April 23, 2016)

“*Abad Kejayaan* is **good**. This serial is my favorite and I think *Abad Kejayaan* is the best Turkish serial drama so far. I can enjoy it because it looks like have same values with Indonesia in terms of belief and religion. The program shows the magnificent era of Kingdom of Islam, Ottoman.” (Nunung, April 28, 2016)

“This program has a **good story line**. *Abad Kejayaan* did not only narrate romance-based story, but also the history of the Ottoman Empire and royal family matters in Ottoman. *Abad Kejayaan* is a good example of serial drama. **I manage to learn and know the history of Turkey** through the program.” (Ratih, May 15, 2016)

“I like *Abad Kejayaan* because it is a **good** serial program. It is my favorite Turkish serial drama. I like it because of the story which **contains historical values**. The story is easy to follow. As a viewer, I am happy and entertained by the program and gain some knowledge about Turkish history at the same time.” (Nanik, May 29, 2016)

From the statements above, it can be implied that they gave positive responses to the program. They said the program is good without comparing to the other program. The reason why they like the program is that *Abad Kejayaan* affects them in a positive way. Ratih and Nanik stated that they gained some knowledge about history of other country, in this case, Turkey. Then, Nunung also likes *Abad Kejayaan* because of is the similarity between Turkey and Indonesia in terms of belief and religion. Therefore, they only see the program in positive sides and their judgments” naturally come from their own point of view.

b) Excitement

Excitement is the second code in this category. It represents the opinions of the viewers who say that *Abad Kejayaan* is an exciting serial TV drama.

“Firstly, I saw the commercial of *Abad Kejayaan* shown on ANTV. **I am excited and curious** about the story so I watch *Abad Kejayaan* every day.” (Dian, April 23, 2016)

“**I am excited** because I have never watched the Turkish drama before. I enjoyed watching *Abad Kejayaan* to the point that I regret missing even only one of the episodes.” (Nunung, April 28, 2016).

“I never miss any episode of it. It feels so special because there is no commercial break on the program. **I am excited and enjoy** it so much.” (Ratih, May 15, 2016)

“It is simply entertaining for me. **I am excited** when *Abad Kejayaan* was airing. I always watch *Abad Kejaaan* every day because I am curious about the ending of the story.” (Nanik, May 29, 2016)

The respondents are excited when they watch the program for several different reasons. The first two respondents, Dian and Nanik, said that they were excited and curious about the story of *Abad Kejayaan*. Dian was interested to watch it because of the advertisement on ANTV. The second respondent, Nunung was excited because she never watched Turkish serial drama before and it makes her fall in love with the program. Then, the third respondent, Ratih, she is excited to watch *Abad Kejayaan* because the program was aired for two hours without any commercial breaks. Thus, the four respondents represent the excitement of the audience toward the program and they do not give negative judgment to the program. They only see *Abad Kejayaan* positively.

c) Difference

Difference is the last code in this category. Opinions in this category regard *Abad Kejayaan* is different from other serial programs.

“This program gives me a special feeling when watching it. I think **it is just different** from other serial programs. As the example, it has the main female protagonist character portrayed as an antagonist. I never found it in any serial programs before in Indonesian soap opera such as *Centini*, *Ganteng-ganteng Serigala*, and etc.” (Dian, April 23, 2016)

“I think **this program is different** from the others. It has special features such as the historical value of the empire. The existence of the characters such as King Suleiman and Queen Hurrem is real so it makes me want to learn about the Ottoman Era. *Abad Kejayaan* is a serial program that is worth to watch. It has a good story line which is completely different from Indonesian soap opera nowadays.” (Nunung, April 28, 2016)

“To be honest, I do not like to watch Indonesian soap opera because the story is just too dramatic and seems like have no ending and there

are too many episodes. I like watching Indian and Turkish TV series more, but my favorite is *Abad Kejayaan* because **it is different from the others**. What makes it different is that the story is about the struggle of Hurrem, the main female character in achieving her goals. She looks awesome in *Abad Kejayaan*. She is cunning and smart. I have never found this kind of character before in serial programs that I watched before.” (Ratih, May 15, 2016)

“*Abad Kejayaan* is the first Turkish serial program that I watch. It made me amaze because **it is completely different** from Indonesian soap operas. Even if this program has 100 more episodes, it seems like it has any problem to be solved, unlike Indonesian soap opera such as *Tukang Bubur Naik Haji* which has more than 1000 episodes with ordinary and flat storyline.” (Nanik, May 29, 2016)

The reasons conveyed by the respondents above have several similarities. Dian and Ratih said that the program is different from the others due to the main female character’s figure. Dian also compares *Abad Kejayaan* with Indonesian soap opera. In other hand, Nunung said that the program is different because it contains historical and educational values. Lastly, Nanik said that the program is different from Indonesian soap operas because of the number of the episode and the storyline. At this point, it means that the respondents feel *Abad Kejayaan* is unusual and special. Their opinions reveal their attitude in judging the program. They construct meaning or judgment of the program by watching and comparing to other programs. Thus, what they value as a different serial program is that the program should have good quality in terms of the story and the characterizations.

To cap it all, it can be implied that the respondents were willing to watch *Abad Kejayaan* mostly because the story is different from the others; like what Dian said, the program is different because it features main female protagonist as the antagonist. She found unusual characteristic in the female character which she

thought that it was completely different from what she found in Indonesian soap operas. This is the reason why she likes the program. Another reason the respondents are excited because they never watch Turkish TV series before and this program is their first Turkish TV series. They fell in love with the story of *Abad Kejayaan*. They stated that the program contains educational and historical values which make them happy because they can learn something through it. Therefore, they like *Abad Kejayaan* and said the program is really good.

At this point, referring to Ang, the audience considers this as a realistic program. Emotionally, the pleasure in watching the program by the audience comes as the experience of the world that "recognizable" is shown in the program, such as family problems, happiness, misery, struggle, and others (Hollows 132). However, even if the audience is categorized as the people who are fooled by mass culture, they have a strategy to overcome this matter. They are pursuing a strategy which is consciously or unconsciously internalize the ideology of mass culture in order to gain pleasure. Mirroring the opinions given by the audience, they chose to side with the positive side toward *Abad Kejayaan* by saying that they prefer watching this imported series rather than the local soap operas because it is completely different from the local ones. *Abad Kejayaan* offers historical contents and educational values that make the audiences entertained and educated since they learn something by watching the program.

ii. IRONICAL VIEWERS

The second category is ironical viewers, the position in which the audiences are aware that the program is the product of mass culture. However, they are still willing to watch it so they can make fun of it and gain the pleasure in watching it by mocking the program. There are two viewers included in this category; they are Mia (30) and Aulia (34). These viewers are watching *Abad Kejayaan* but they cannot enjoy the program. They give negative attitudes toward *Abad Kejayaan*. Below are the results of coding process which only shows the negative codes.

a) Bad Quality

Bad Quality is the first code in this category. The audiences have some reasons to support their hatred toward the program as below:

“This program is **bad**. The quality is really low. It has more negative sides than the positive ones. I do not see any good moral values delivered to the viewers. As the example, the program shows the revealing clothes worn by the female characters. It does not seem to educate and immoral. As you can see mbak..., some parts of their body are censored. It makes me think that this program only wants to sell the female characters’ body. I am disappointed with the program. I do not like it.” (Mia, May 7, 2016)

“This historical drama is **disappointing and bad**. This program features the female characters that expose their bodies. They look sexy. It is highly inappropriate when we look at it from Islam’s point of view. *Abad Kejayaan* is a serial which narrates the story of the Kingdom of Islam, Ottoman. The female characters’ clothing should be polite and appropriate according to Islamic *Shari’a*. This is very different from the clothes worn by the male characters, which are more polite and not exposed. In addition, this program is bad because it also shows a dispute between first wife and the second wife to win

their husband's heart. This is a bad example. They said it contains historical values, but in what way?" (Aulia, May 18, 2016)

The opinions above illustrate that the respondents under this code believe that this program is bad because of some reasons. They say that the program fails to deliver moral values. The concept of this program is the history of the great Kingdom of Islam, Ottoman; meanwhile, the clothes fail to show the Islamic values on female characters. Thus, they said the quality of this program is bad based on their critics on the female characters,, clothing.

b) Boredom and Indifference

Boredom and Indifference are the second code in this category. The opinions in this code basically revolve around how the program is boring and ordinary for some reason.

"I am bored, actually, I am not that excited with serials because of the dramatic story and the story is so-so because it seems like there is no ending just like that infamous Indonesian soap opera, *Tukang Bubur Naik Haji*. However, I watch *Abad Kejayaan* because I am curious about the story because it contains historical values from Turkey but then **I get bored after some time. The story is flat** and *Abad Kejayaan* airs for two hours without any commercial breaks." (Mia, May 7, 2016)

"It is so-so. I only watch the program at the beginning because the story is flat and too dramatic. I do not like watching soap operas or series, but then I am curious about the story of *Abad Kejayaan*. I know that it would be telling the story of the Ottoman Empire and I have searched the information on the internet before watching the program. I was excited with the story at first, but the more I watched it the more I could not enjoy it because the story is getting too dramatic like other serial programs. My expectation is, it would be different, but then I am bored because it is just **the same as the other** serial programs. The storyline is also the same as Indonesian soap operas which have too dramatic story. I do not like it." (Aulia, May 18, 2016)

It is clear that the audiences see *Abad Kejayaan* as boring and indifferent. It is because of the story is far from their expectation. At first, they are curious about the story, but then they get bored after watching the program. At this point, it can be said that there is a change in the judgment of the audiences toward the program. They seem disappointed with the story and they put the blame on the program, this judgment might be caused by themselves.

The audiences also have some sort of expectations after watching other programs. It means that audiences have their own standard toward a certain program, whether it is interesting or not, good or bad. Their expectation determines their standard; they had high expectation toward *Abad Kejayaan* because they thought it would be different compared to others. The programs that they watched before fail to fulfill their expectations and they demand *Abad Kejayaan* to fill the gap, but in the end it fails to meet their expectations. The audiences create their own standard and it is changing. In other words, the audiences do change, but the texts do not. Therefore, it leads to the judgment that *Abad Kejayaan* is boring and indifferent.

According to the statements in the codes above, they do not like the program since it was bad, boring and indifference. They only see the negative sides of the program and make fun of it by mocking the program. It is practiced by Mia; she looked happy and laughed when talking about how bad the program is. She thinks *Abad Kejayaan* is just looking for profit. She criticizes the clothes worn by the female characters. On the other hand, Aulia said the program is bad because it is just the same as Indonesian soap operas. It can be inferred that

Turkish serial program and Indonesian soap operas only aim for profit and ratings without considering about the quality of the story. They do not like Indonesian soap operas, therefore it can be one of the reasons why the audiences dislike Turkish series. They find similarities in both programs; their hatred and resistance toward the program might be influenced by their attitude toward Indonesian soap operas.

In addition, the audiences are aware of the ideology of capitalism contained in this program. Therefore, they do not see the text as what is barely displayed. They reverse the meaning unlike what is displayed through their bad comments. It is ironic that the audiences get the pleasure in watching *Abad Kejayaan* by saying this program is bad so they can make fun of it.

iii. POPULISTS

The third category is populist, the position in which the audiences are aware of the idea of mass culture and identify themselves as fans but they are unable to prove themselves as lovers, so they maintain their positions by being populists in order to gain pleasure. This third category is quite complicated though, because it equalizes the taste between one another and the pleasure is immeasurable. There are three viewers included in this category; Aulia (30), Mia (34) and Santi (45). Two of them are included in „ironical viewers“ category but in fact they also belong to this category because they seem equalize their taste with their friends. They are different with Santi (45) who truly love and enjoy the program. In this case, they also talk about the program with other viewers. For

example, Santi discussed the program with her work mate when they are in the office.

“When I meet my friends in the office, we will talk about *Abad Kejayaan*. It is because sometimes when they missed the story last night, they would ask me how it was going yesterday and vice versa.” (Santi, June 05, 2016).

Up to this, *Abad Kejayaan* acts as the connector between these people. The existence of the program here triggers a connection between these people because they shared the same interest in watching the program. She makes the program popular among her friends in her office. She wants other people to enjoy *Abad Kejayaan* together and she gains pleasure by doing it. This kind of situation is almost the same with the one that Mia and Aulia are in.

“I am actually the one who watches the program and tell my friends that there is a Turkish serial on ANTV but I cannot enjoy it. It is because there are a lot of negative images rather than the positive ones. Then, my friend curious and watch the program. When we meet, she always talks about the program and she likes Hurrem. Actually, I got irritated but I can handle it because I also know Hurrem’s characteristic because I have watched it even though only in a short period.” (Mia, May 07, 2016)

“I watch *Abad Kejayaan* with my mother because she likes it. I was the one who told her about *Abad Kejayaan*. Then I cannot enjoy it because it is just typically the same with Indonesian soap operas but it is completely different according to my mother’s point of view, she really likes it and her favorite figures are Queen Hurrem and King Suleiman. Therefore, (whether I like it or not) I watch it and know the characters because of her while I actually do not like the series.” (Aulia, May 18, 2016)

From those opinions, it is obvious that Mia and Aulia unconsciously tried to promote *Abad Kejayaan* and made it popular among other viewers. She made

other people to enjoy the program and get the pleasure in watching it. However, during the interview, when the writer asks them about Hurrem figure in *Abad Kejayaan*, they also give positive sentiment.

“Hurrem is different from other women in Ottoman. She dares to move and makes herself move forward.” (Mia, May 7, 2016)

“She is a person who can be relied on. She is very strong and optimistic achieving her goals. No matter what happen to her, she gets beaten, punished, or expelled, she remains strong and optimistic. This is what makes her get her goal to be the queen of Ottoman.” (Mia, May 7, 2016)

“Hurrem do not afraid to take the risk of the act which she did. She dares to stand against all those who oppose her to come forward. She was the ideal female figure that is brave and fights for her rights being bullied or belittled. I get some motivation after ses her attitude in *Abad Kejayaan*.” (Aulia, May 18, 2016)

In those opinions, Mia and Aulia give positive responses toward Hurrem figure. They said that they know those characteristics in fast because after several time they get bored of the program and stop watching it. However, they have same opinions with the fans of the program in commenting Hurrem characteristics. Their taste is equal to other person’s taste. That is why they also categorized in this position. Unconsciously they also gain pleasure for being populists.

iv. HATERS

The last category is haters, the category in which the audiences dislike the show and totally reject the idea of mass culture because it produces such program. They do not want to watch the program because it is bad as a product of mass culture.

Unfortunately, the researcher did not find the haters or any viewers of *Abad Kejayaan* who are included in this category.

4.1.2. Audience Attitude toward Hurrem Sultan Figure

This part explains about the audience responses by five female audiences in watching Hurrem (main female character) figure in *Abad Kejayaan*. The writer has five codes, conveyed by the respondents; there are BRAVE, OPTIMISTIC & STRONG, INTELLIGENCE, AFFECTIONATE, and NURTURING.

1) BRAVE

Brave is the first code. All of the respondents have the same opinions toward Hurrem figure. They consider Hurrem as brave woman. Here are some of the opinions:

“**Hurrem is brave.** I am so amazed by her courage. She is not a weak woman and surrender. She dares to voice her opinions and is not completely trapped by rules restricting women in that era. I like her so much.” (Dian, April 23, 2016)

“When I see her, Hurrem is a woman who is different from other women in Ottoman. **She is brave.** She dares to rebel and fight anyone who denies the rights that should be held by women.” (Nunung, April 28, 2016)

“She is different from other women in Ottoman. **She dares to move and make herself move forward.**” (Mia, May 7, 2016)

“If we look deeper, Hurrem represents women of today’s era. **She is brave** and can speak out her opinion. She does not let herself get trapped in the rules. Hurrem reminds me of the heroes of the emancipation of women in Indonesia such as Ibu Kartini and Ibu Dewi Sartika. Same as Hurrem, they must struggle to achieve freedom

and equality of rights for women. After all, I salute her figure as a woman.” (Ratih, May 15, 2016)

“Hurrem **does not afraid** to take the risk of the act which she did. She dares to stand against those who oppose her to come forward. She is the ideal female figure that is brave, and she fights for her rights being bullied or belittled. I get some motivation after seeing her attitude in *Abad Kejayaan*.” (Aulia, May 18, 2016)

The opinions above state that Hurrem is brave. They like Hurrem’s figure who dares to voice her opinions. Some of the respondents admire and they are motivated by Hurrem’s figure. At this point, Hurrem gives a positive effect to the audience where they are motivated by her presence.

2) OPTIMISTIC & STRONG

Optimistic & Strong is the second code. The respondents have several reasons in stating that Hurrem is an optimistic and strong woman.

“Hurrem has some goals to be achieved, she is **very strong** and she has a tenet that **unyielding in achieving her goals**. She is not a weak woman, surrendered, and lamenting her fate. These attitudes lead her to get what she wants.” (Dian, April 23, 2016)

“Hurrem could make herself move forward. She was a slave, a low-level caste, but she managed to become a queen. Her struggle was superb, she is **always optimistic** even though people in Ottoman against her.” (Nunung, April 28, 2016)

“She is a person who can be relied on. She is **very strong and optimistic** in achieving her goals. No matter what happen to her, even if she gets beaten, punished, or expelled, she **remains strong and optimistic**. This is what makes her achieve her goal to be the queen of Ottoman.” (Mia, May 7, 2016)

“Again, I am amazed by the figure of Queen Hurrem. She has a personality that every woman wants to have. She is **very optimistic**

and strong. I like to think if I were her in earlier times, I am not sure I can be like her and do such things.” (Ratih, May 15, 2016)

The respondents gave a positive response to the figure of Hurem which is optimistic and strong. At this point, Hurrem is the ideal female figure who inspired the respondents. They look amazed and loved her figure.

3) INTELLIGENCE

Intelligence is the third code. The respondents give the reasons below:

“Hurrem replaced King Suleiman to lead the kingdom. She once wrote a letter to the King of Poland that succeeded Ottoman in establishing good relationship with Poland. Hurrem looks **smart and amazing** there.” (Dian, April 23, 2016)

“I want to be like Hurrem. She is a woman who cannot be underestimated. She temporarily had replaced King Suleiman to lead the Ottoman because of his illness. I am surprised because she is **good in politics** and also in managing the state.” (Nunung, April 28, 2016)

“Hurrem can understand the situation. She **has intelligence** because she can distinguish something well, such as what to do and not to do. She is good to place herself in certain situations.” (Mia, May 7, 2016)

“Her figure is very different from the other Harem in the palace. She looks **smart; she has intelligence and the most prominent**. When she became a queen, she was responsible to be the prime minister and advisor to the King. I fall in love with her intelligence because she is a woman who can be a leader at that time. Suddenly Hurrem reminds me of Megawati, the first woman president in Indonesia.” (Ratih, May 15, 2016)

“As a queen, I think she is **very smart**. She did not only serve the King but also became his advisor and she could replace the King in leading the kingdom when he was ill. Somehow, I see the figure of Megawati inside the Queen Hurrem as a leader. That women should not be underestimated because we are also able to lead a country like Hurrem and Mrs. Megawati.” (Nanik, May 29, 2016)

The respondents argue that Hurrem is an intelligent woman because she is a female figure that has influenced the kingdom. She is an example of a leader who can be relied on. There is one respondent who likes her intelligence and she compares Hurrem to Megawati, the first woman president in Indonesia. It is because she finds the similarity between Ibu Megawati and Hurrem's figure who successfully replaced the King Suleiman temporarily to lead the Ottoman Empire.

4) AFFECTIONATE

Affectionate is the fourth code. The opinions are as:

“Hurrem loved King Suleiman and vice versa. Her **love for Suleiman looked very sincere**. I am amazed by her love for her husband.” (Dian, April 23, 2016)

“Hurrem always showed **concern and love** toward her husband. She could express her feelings well. She always supported and accompanied Suleiman to be successful leader of Ottoman. I love this couple. Hurrem is the ideal figure of a good wife, and even I want to be like her.” (Nunung, April 28, 2016)

“I think she is an affectionate wife because she always supported King Suleiman and also loved him very much.” (Mia, May 07, 2016)

“Hurrem's love for Suleiman was huge and sincere. As a wife, she always supported her husband in everything. She is a woman who had **full of love** for her husband and her children.” (Ratih, May 15, 2016)

“I can say that she is very loyal to her husband, King Suleiman. She is an **affectionate wife**. I like her figure as a wife. I also like their relationship because they loved each other.” (Nanik, May 29, 2016)

The respondents had the same point view toward Hurrem figure as a wife. They have a positive response to Hurrem attitude. It is very clear that the

respondents like her figure as a wife. She depicted the ideal wife figure toward the audiences and makes one of the audiences admire her and wants to be like her.

5) NURTURING

Nurturing is the last code. The respondents consider Hurrem as a good mother. The opinions are as follows:

“Although Hurrem looks really great as a leader or queen, she **did not forget her role as the King's wife and mother to her children**. She did not want her children to be excluded. Same as me, I would always do everything and give the best for my children.” (Dian, April 23, 2016)

“She is very **loving and caring for her children**. She even tried hard to make her children lead the Ottoman and be her successor. One of her children became the King of Ottoman to continue his father's reign.” (Nunung, April 28, 2016)

“Behind her figure which is brave, strong and optimistic, she is a **caring mother**, which her heart filled with love and affection for her children. She is very concerned with the future of her children that she is willing to sacrifice and do anything to get their children to someday be victorious. She is a great mother.” (Ratih, May 15, 2016)

“As a mother, Hurrem **always protected** her children and she never let her children left behind. She is a good mother.” (Nanik, May 29, 2016)

Hurrem's figure receives positive responses from the respondents. Her attitude as a mother has a significant impact on the respondents, so they see the figure of mother inside Hurrem who is a great Queen.

Based on those comments or opinions delivered by the respondents, the writer concludes that there are two roles and positions on Hurrem Sultan's figure.

The first, she is a great leader as a Queen of Ottoman Empire because she has brave, optimistic & strong, and intelligent characteristics. The second, she is a good and affectionate wife for her husband, King Suleiman, and also a good and nurturing mother for her children. So, these opinions represent their perspective in perceiving femininity. Despite their different categories, they have similar position or answer when they are asked about the portrayal of Hurrem.

4.2 New Pattern of Soap Opera

This study finds out that the responses, given by female audiences toward *Abad Kejayaan*, reveal their attitude in viewing *Abad Kejayaan*. There are more viewers who like the TV series rather than the viewers who dislike it. The writer finds that the emergence of Turkish TV series, specifically *Abad Kejayaan*, is as the current popular culture in Indonesia, which influences audiences in perceiving the meaning of soap operas. This phenomenon is one of the effects of popularity of Turkish TV series around the world. Turkish TV series were exported globally in the late 1990s. Then, the rise in the export of Turkish TV series around the world happened in the 2000s (Yesil 43). *Magnificent Century (Abad Kejayaan)* has become Turkey's most significant cultural export with approximately 200 million audiences in 50 countries, from Italy to China in 2013 (Yesil 44). The emergence of Turkish drama around the world is the key player in transnational television flows from Turkey.

The global popularity of Turkish television has generally relied on the notion of cultural proximity that are being received positively in any given culture

or society (Yesil 54). It has millions fans across the world and largely can be found in the Middle East, Africa, the Balkans and Central Asia, Latin America, Europe and Southeast Asia. Not to mention, Indonesia is also the part of it.

Turkey attracts Indonesian audiences by making TV series with historical-based entitled *Abad Kejayaan*. Turkish TV series become more attractive than Indonesian soap operas based on the audience responses. Most of the respondents prefer to watch Turkish TV series rather than local soap operas. They said that Turkish TV series, especially *Abad Kejayaan*, is more entertaining and educating in terms of the characters and the story. They found that Turkish TV series, which is foreign productions, are more pleasurable and more attractive rather than local soap operas in some reasons. The reasons are, first, they argue that Turkey, more or less, has similarity with Indonesia in terms of belief and religion. As we know, the major religion in Indonesia is Islam as well as Turkey. Both countries are equally a moderate Muslim nation that is successfully blended by the western culture and the eastern culture inside the country. So the respondents recognize that the cultural values and norms shown in *Abad Kejayaan* are quite similar to the belief and the norms belong to their society.

Considering the historical background of both countries, Indonesia and Turkey, before being a Republic, were in a form of Kingdom. Indonesia has several traditional Kingdoms, especially in Java, and particularly in the Central Java – Keraton Yogyakarta and Keraton Surakarta, adopting their cultural values that prevailing for the citizenship. In other hand, Turkey, in the history was also Kingdom of Ottoman. Both Kingdoms have a place in the palace that is only for

women. In the Central Javanese Royal Palace, there is a place called *Kaputren*. It is a place only for Royal women of the Kingdom, the wives/mistresses and the daughters of the King (Ida 23). They can do anything related to the women's works and activities inside the *Kaputren*, such as practicing the traditional Javanese dance, cooking for traditional ceremonies or events, painting Batik, etc. In other hand, according to Irvin Cemil Schick, Ottoman was divided the palatial space of Topkapi Palace into the *haremlik*, the place only for women to maintain the domestic sphere and *selamlık*, the place that is prescribed for men to operate the public sphere. So, gendered quarters, in the Topkapi palace, were separated (qtd. in Booth 70). The condition of the separation of men and women in both countries' society are reflected in *Abad Kejayaan* through the rules of the Topkapi Palace. Thus, there is similarity between Indonesia and Turkey in terms of history.

Secondly, the reason why these respondents are more interested in watching *Abad Kejayaan* because they seem to challenge the pattern of Indonesian soap operas that always deal with family matters and the place (role and position) of women. The dominant depictions of women in Indonesian soap operas are weak, submissive, subject to leadership of men, passive, emotional, etc. (Aripurnami 258). Geraghty adds, the hallmark of soap operas are women and central. Women are received 'place' but also being a subject to be 'placed'. Woman in the soap operas is depicted as the main character as well as the main object. Their femininity is seen as the basis for understanding the oppression of women. Values and feminine behavior is associated with passivity, obedience, and dependence (qtd. in Hollows 124). Respondents feel bored and do not agree with

the depiction of female characters in the Indonesian soap operas that look very domestic and very stereotyped in the femininity side. The respondents receive a positive thing from the depiction of the main female character of *Abad Kejayaan*, Hurrem; she looks very different from the women that are portrayed in Indonesian soap operas, such as *Centini*, *Cinta Fitri*, etc.

Based on respondents' opinions toward Hurrem's figure, they make Hurrem as role model because they are interested in her characteristics as a woman, in which she is portrayed as a woman who has a strong leadership and she is also an example of the ideal woman in today's era. They found Hurrem as an inspiring and leader figure of woman. She is strong, brave and smart, depicted in *Abad Kejayaan*, which is a product that comes from overseas. As an opinion said by one of the respondents, she found the similarity in Hurrem's figure as a leader and the first woman president of Indonesia, Megawati Sukarnoputri.

Indonesia was once ruled by a woman president and this respondent connects it to Hurrem's figure. Therefore, they can accept Hurrem because they see some similarities. Megawati ran for the election after the decline of the New Order era, led by president Soeharto. She advanced as a presidential candidate at the time of political controversy when there was a change in the democratic era of the New Order. She managed to be the first woman president of Indonesia after many processes such as the refusal of some parties, including some figures of Islam who rejected female president in leading the country. They combined *fatwa* of Islam and gender as a reason for refusal. Moreover, the lack of experience in

politics also became a reason for the rejection of Megawati (Van Winchelin 43-44).

However, with the liberation of women in the public sphere had made Megawati become optimistic and continue to run for the presidential elections. The parties strongly supported Megawati as a presidential candidate is PDIP Party (Indonesian Democratic Party for Struggle) and also national supporters of Megawati (Van Winchelin 49). After she managed to be a president, there was some progress achieved by Indonesia in the era of Megawati such as stabilizing economic activity the country by resigning as the membership of IMF in 2003 as a sign that Indonesia free from the economic crisis that began in 1998. Then she made the foreign political system in Indonesia to be free and active. Megawati is the first Indonesian woman president who was successful in her sovereignty over the past three years (Lesmana 243).

On the other hand, the well-known woman figures in Turkey, Roxolana or commonly known as Hurrem, was depicted negatively in the sixteenth and seventeenth century by Western and Europe society. She was known as a witch who could own King Suleiman who had made her as a queen. However, at the end of the seventeenth century, her image turned positive because some of historians found an error in the history when they depicted Roxolana (Yemolenko 233). The negative image of her changed into a positive figure for the European public. The positive image of Hurrem, including her education, intelligence, willpower, and other talents, had made the Ottoman Empire achieve its glory and prosperity. Hurrem played an important role behind the success of the king Suleiman to lead

the kingdom. She was someone behind the wall of the Imperial Harem in the palace who handled the correspondence matters of the court of kingdom in 1520s until 1550s, then, she also managed to be the King's advisor in politics and diplomacy of the Kingdom (Yermolenko 234).

Hurrem was a figure who is very important at the time of Ottoman Empire. She was also the only woman who managed to be a queen or a first lady in her entire life. She broke the Harem hierarchy where the first lady only accompanied the king until their crown prince, or the King's successor, successfully continued his throne (Yermolenko 235). From there, the respondents establish a connection between the figure Megawati with Hurrem, in which these two women are a strong woman who succeeded and became well-known figures in their era.

Additionally, the respondents also refer Hurrem with the heroes of women emancipation in Indonesia, such as Ibu Kartini and Ibu Dewi Sartika. They relate between the struggle of Hurrem to be a queen and the struggle waged by Kartini and Dewi Sartika in achieving the freedom and equality of rights for women. Based on the Indonesian context, the emergence of the idea of the emancipation of women was spearheaded by Kartini who saw injustice conditions experienced by women in Indonesia, particularly in the sphere of the family. Referring to the Riant Nugroho in his book entitled *Gender dan Strategi pengarus-utamanya di Indonesia*, he states that the emergence of the idea of women's emancipation is marked by Kartini's letters which have noted a great deal about the traditional values (especially Java) which restrict woman's position, making them dependent on men, who make women look helpless and submissive (Nugroho 161-163). The

audiences think it would be interesting that local soap operas raise the theme about heroes of women emancipation in Indonesia such as R.A. Kartini and Dewi Sartika.

Therefore, the audiences get completely different thing in *Abad Kejayaan* from local soap operas because there are still few of Indonesian soap operas that portray woman as a leader and as a role model, which is empowering; this is the reason why the audiences are more attracted to watch this program rather than Indonesian soap operas. In essence, it can be implied through their opinions, that these audiences are actually feminist. The audiences get positive things from the program. They state that Hurrem is brave, optimistic, strong, and intelligent as ideal woman and it can be inferred from the audiences, who have desire to empower themselves. The female audiences take the advantage of watching soap operas as a form of rejection of patriarchy that positions women as subordination (Hollows 119).

At this point, according to the reasons from the audiences, it can be said that it produces new meanings which created a new pattern of the soap operas, especially for Indonesian soap operas. These audiences want a good program, which is engaged with reference to the consideration of the content of the program. Indonesian soap operas are expected by the audience to serve a program, which contains educational values that elevate the historical background of the influential figures in Indonesia, especially women like Tri Buana Tungga Dewi, R.A. Kartini, Dewi Sartika, Cut Nyak Dien, etc. So, that soap operas or TV series do not only illustrate about family problems in everyday life, love matters, fight

for power and wealth, Indonesian soap operas would be great and interesting if they also contain about historical background of the story of influential figures in Indonesia, especially in depicting female characters as leader, active, strong, not submissive and optimistic. This is exactly the new pattern of the audience nowadays; they want Indonesian soap operas which are not only entertaining, but also the ones that show certain values, containing history and education such as this Turkish production.

4.3 Intertextualizing Hurrem Sultan, a Turkish Queen in *Abad Kejayaan* and Gender Construction toward Femininity in context of Indonesia

Firstly, Turkey is considered to be the only modern, democratic, and Islamic country, which makes it somewhat anomaly among the Islamic world, and the status of Turkish women visibly marks this difference (Muftuler-Bac 303). Since its transformation to Republic Turkey in 1923 was led by Mustafa Kemal Atatürk, Turkey has engaged in a project of modernization and secularization. As part of this transformation, Turkish women were emancipated and have been granted social, political and legal rights in 20th Century (Muftuler-Bac 303). Women may have the same privileges as men. They may have an opportunity to receive the same education, job, and condition as men. It proves that women in Muslim country such as Turkey; are not oppressed or powerless like what Western world viewed.

However, there still exist obstacles faced by Turkish women, in terms of liberation. Many scholars states that Turkish women are emancipated but un-

liberated (Kandiyoti). This condition contradicts with the terms of modernization because Turkish women are still oppressed by the patriarchal system. Turkish women face various forms of oppression and subordination by patriarchal system, influenced by Mediterranean culture, Islam, and Kemalism (the official state ideology) (Muftuler-Bac 305). Peristiany states that the Mediterranean family structure is based on male superiority and female inferiority (qtd. in Muftuler-Bac 305). Delaney adds that male superiority is looked by honor and shame codes, in other hand, women oppression is justified by the rules of appropriate behavior according to society (qtd. in Muftuler-Bac 305). The Mediterranean culture is a basis of male dominance in Turkey (Beck & Keddie 25).

Then, Islam, as the dominant religion in Turkey, divided the world into two, the public sphere that belongs to men, and private or domestic sphere that belongs to women (Muftuler-Bac 306). Kemalism in this case, is the one that promotes women emancipation in Turkey. It allows women to take a part in public sphere only if they conceal their femininity and display their modesty in their behavior. The ideal woman is portrayed as pure, honorable and unreachable, serving the higher cause of modernization in Turkey. However, although Kemalism is an ideology that promotes women emancipation, it still stereotypes Turkish women as modest in appearance, companion to their men in modernizing the country (Muftuler-Bac 307). These factors are the mirror of women's rule in the society.

Secondly, Women in Indonesia are still problematic because the culture weakens their role and position in the society (Ida 21). Rachma Ida, in her work,

entitled *The Construction of Gender Identity in Indonesia*, found that the position of women is in the two sides, traditional and modern women. Traditional women are women, who still follow the values and traditional norms (particularly the Javanese), while modern women are women who have modern lifestyle and have adapted to western culture. The construction of women in Indonesia, historically is reflected to the cultural values that oriented in Java.

The concept of women in Indonesia refers to the concept, which is adopted by the Royal family in Java, especially the Central Java. They position the status and the role of women in society based on the status of women in the Royal palace. Indonesian women are identified as the royal ladies, who are required to become an ideal wife for her husband and also mother who can educate their children properly (Ida 22). Indonesian women in the contemporary era through industrialization and modernization to make a woman started to get a place in the public sphere where traditionally only men were allowed to occupy it. Women, today, can enter into the government departments and business.

In fact, for the middle and upper-class women, their work aims to demonstrate their social status, whereas lower class women regard work is the struggle to help the welfare of their household. On the other hand, when women are at home, women still have to remember the obligations and position as wife and mother based on the views of society and culture. This is what is meant by "dual role" (*peran ganda wanita*), in which woman has her right to work or get a job, but being a mother and wife is their destiny (Ida 28).

The study found that Hurrem, who represents the Ottoman (Turkey) woman, successfully introduces Turkish women characteristics to the female audiences through this serial program. It makes the characteristics of Indonesian women fade away because they state that they are more interested in Turkish TV series in terms of the characters, especially the main female character, rather than Indonesian soap operas. They cast Hurrem as a role model in mirroring the ideal woman. In their opinion, Hurrem has special characteristics which represent Turkish women characteristics, that are brave, strong & optimistic, and intelligent, as a figure of woman in Ottoman era, in which the patriarchal system was operated. Not only that, the audiences also cast Hurrem as affectionate and nurturing figure of ideal wife and mother.

From these classifications of Hurrem figure, the female audiences seem neither challenge nor affirm the concept of femininity. They are in the negotiation with femininity in terms of women role and position. The audiences' backgrounds are housewives and career women. There is almost no specific different point of view in perceiving womanhood or femininity applied in Indonesia. They are categorized as modern women because they live in Surabaya, the second largest city in Indonesia after Jakarta, as well as an urban area, that typically has a high consumption of culture. Also some of the respondents are career women but still follow the traditional values. Opinion delivered by the respondent who is a career woman, when she saw the figure of a Turkish woman, Hurrem, it shows that there is a connection or bond that arises in them. Santi (45) states:

“Hurrem is a great queen figure in leading the Ottoman Empire. On the other hand she is a very affectionate wife toward her husband,

King Suleiman, and a very caring mother for her children. This is what motivates me to be able to position myself working outside as a worker and I still have to do my obligations well as a wife and mother for my husband and children in the house.” (Santi, June 05, 2016)

Based on the opinion delivered by Santi, it can be attributed to what is called as *„peran ganda wanita“* – dual role of women in the New Order era in Indonesia. Indonesian women nowadays are still applied the concept of womanhood in term of their role and position that prevailed in New Order era (Ida 24). During the New Order era, through industrialization and modernization, it gives opportunities for women in order to enter the public sphere, which previously only men were allowed. However, women should also continue to understand their destiny as wife and mother. Indonesian societies call it *„kodrat wanita“* - the nature of women (Ida 25). In the New Order's ideology, *„kodrat wanita“* is the social role of women, intended for women, due to biological destiny, that defines them as a mother (Robinson 10).

This is not much different from that experienced by women in Turkey, where women also undergo a dual role in their everyday life. Referring to the ideology of Kemalism, the women in the country can go to work and get equal rights same as the men, but she has to be respectable and maintain the good name of her husband when she is in the public sphere because the family is the main and important thing that must be maintained and cared for by the women in Turkey (Muftuler-Bac 307). Furthermore, the opinion submitted by the respondents as a housewife who is represented by Nunung (56) are:

“Hurrem is the figure of a wife and mother who is love her family. She is the queen who led the kingdom with the king, but she did not

forget her role as a wife and a mother. I am a housewife who is inspired by Hurrem in maintaining harmony in my home with my family.” (Nunung, April 28, 2016).

The opinion of the respondent above can be associated with the term '*Ibuism*' which raises the concept of femininity of women in the Indonesian context where it means that women are the ones who do all the daily activities domestically at home. Djajadinigrat (qtd. in Ida 25) defines *Ibuism*:

“As being an ideology which sanctions any action provided it is taken by the mother who looks after her family, a group, a class, company, or the state, without demanding any power or prestige in return.”

The concept of *Ibuism* derives from a Javanese cultural historical concept of womanhood or femininity. The concept of *Ibuism* focuses on the dominant Javanese ethnic values in defining the ideal woman – as being a good mother the children and as the one who does the domestic work in the family, throughout the Indonesian political sphere (Ida 25). The ideology of *Ibuism* was emerged in the late 19th and early 20th century when Indonesia was still a class society where status is important. Women as *Ibu* in *priyayi* – Javanese bourgeois class had to maintain their status symbol. According to Djajadiningrat, in her work, she makes the connection between *Ibuism* and *priyayization* in Javanese groups. She states that the process of *priyayization* is to support the development of the country. It is very important in the process of social transformation and the application of traditional values in supporting the national development and modernization in the New Order era (qtd. in Ida 24-25). The meaning of *Ibu* became more than just a mother who nurtures and takes care of their children because they also have

responsibility in supporting the development of the country by being a good mother for their children and a good wife for their husband.

This term is also strengthened by Julia Suryakusumah who introduces the term *State Ibuism*. She combines the concept of *Ibuism* and *housewifization*, in which „women are not considered as wage earners in the family and are perceived as non-productive in society“ (qtd. in Ida 25). *State Ibuism* tells about the role and position of women in Indonesia in subordination because they are always associated with the term of mother and wife that demonstrate their main role in the domestic sphere.

In other hand, according to Peristiany the Mediterranean, culture influences the structure of family in Turkey. Women are inferior in the family. Their role and position is only being a mother or mother-in-law (qtd. in Muftuler-Bac 305). Delaney adds that Turkey restricts women behavior in traditions and social norms and their appropriate behavior are judged by society and it refers to Mediterranean term of honor and shame for women defined by men superiority (qtd. in Muftuler-Bac 305). Here, it can be said that there is a similarity between Indonesia and Turkey in term of women role and position. Indonesia regards the concept of womanhood in Javanese culture and Turkey regards the concept of good women in Mediterranean culture.

The audiences consider Hurrem as an ideal female figure both in the domestic and public sphere in which she plays her role very well as a mother and wife, she is also a queen, leader who deserves to be appreciated and respected. The audience admits that Hurrem“s figure as a woman who can affect them in

positioning themselves as a mother, wife and working woman. They are aware of their role and position in society as being mother, wife and working women. They take their role and position as a mother and a wife, which is their *kodrat* or destiny of being a woman. For the respondents who are career women, they also realize of their “dual role” or *peran ganda wanita* as the one who has to serve their husband and children well when they are at home and they also have responsibility toward their job as a worker. Similar concept of women and idealized women make audiences easier to accept this TV series and favor it rather than Indonesian soap operas.

CHAPTER 5

CONCLUSION

Based on the audiences' opinions on Turkish TV series, *Abad Kejayaan*, the writer concludes that the emergence of Turkish TV series in Indonesia is affected by some reasons from the audiences, such as the audiences' interest toward serial program. The writer also finds that most of the audiences are the fans of the program. They prefer to watch Turkish production rather than local soap operas. They have more positive point of view than the negative ones. They state that Turkish TV series is good because it contains historical and educational values and it is also appropriate with the Indonesian context in term of religion and belief.

Not only that, the audiences also find the main female character, Hurrem Sultan, was displayed interestingly in *Abad Kejayaan* by saying Hurrem is brave, strong & optimistic, and has intelligence; her performance in *Abad Kejayaan* seems to challenge the characteristics of female characters that are always portrayed in soap operas, especially Indonesia soap operas, which is very stereotyped, in terms of femininity such as weak, submissive, passive, etc. These reasons, given by the audiences, draw the new pattern of soap operas that should appear in Indonesian soap operas. They want a story that contains the history of Indonesia with the figure of strong and influential woman such as Kartini, Dewi Sartika, and Megawati.

However, the writer finds that the female audiences' point of view, in shaping the concept of womanhood or femininity, is also affected by certain media products, such as TV series or soap operas. As women, the female audiences in Tambaksari, Surabaya, categorize themselves as modern women because they live in urban area and they get opportunity to have a job and go to work, but they still keep traditional values at home. This categorization arises because they have been negotiating with what have been shown by the television program such as *Abad Kejayaan*. They are negotiating in commenting Hurrem's figure in term of femininity. Through their opinions, the writer concludes that they are negotiating their role and position as a woman in society. They see themselves as working women who already achieve their freedom and got the opportunity to have a job.

In the other hand, when they are at home they position themselves as a housewife who has a role to be a good wife for the husband and to be a good mother for the children. They are liberal women who may have good career outside the house but they apply *peran ganda wanita* that prevailed in New Order era and they still believe in *kodrat wanita* – the belief that defines a woman by their domesticity and re-productivity. Thus, the television is instrumental in shaping the construction of gender toward femininity in the audience point of view, especially the female audience in Indonesia.

The writer hopes this study will be useful for the readers and gives contribution to the studies of audience, especially in gender matters portrayed in media and how the audiences respond to it. However, the writer would like to say

that this study is still far from the perfection because there are still gaps here and there. There are more issues such as social classes and races that could be examined portrayed in media television and how its audience respond to it which are interesting and need to be explored. Hopefully, there will be more scholars or researchers that would like to conduct audience studies on media television.

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APPENDICES

CODING SHEET

Question 1: How do you think about *Abad Kejayaan* TV drama series?

Respondent 1: Dian

RESPONSES	CODE
I like watching serial TV on ANTV. <i>Abad Kejayaan</i> is the first serial TV from Turkey and I was curious about the story. I pretty much like it; it also has a historical value. So, <i>Abad Kejayaan</i> is good and worth to watch.	GOOD
Firstly, I saw the advertisement of <i>Abad Kejayaan</i> shown on ANTV. I am excited and curious about the story so I watch <i>Abad Kejayaan</i> every day.	EXCITED
<i>Abad Kejayaan</i> gives me a special feeling when watching it. I think it's just different from other serial programs. As the example, it has the main female protagonist character portrayed as an antagonist. I never found it in any serial programs before such as in Indonesian soap opera, <i>Centini</i> , <i>Ganteng-ganteng Serigala</i> , and etc.	DIFFERENT

Respondent 2: Nunung

RESPONSES	CODE
<i>Abad Kejayaan</i> is good. This serial is my favorite and I think <i>Abad Kejayaan</i> is the best Turkish serial drama so far. I can enjoy it because it looks like have same similarity with Indonesia in belief and religion. The program shows about the magnificent era of Kingdom of Islam, Ottoman.	GOOD
I am excited because I have never watched the Turkish drama before. I enjoyed watching <i>Abad Kejayaan</i> . When I missed the episode, I regret it.	EXCITED
The program is different from the others. It has special features such as the historical value of the Empire. The existence of the characters such as King Suleiman and Queen Hurrem is real so it makes me want to learn about the Ottoman Era. <i>Abad Kejayaan</i> is a serial	DIFFERENT

program that's worth to watch. It has a good story line which is completely different from Indonesian soap opera nowadays.	
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Respondent 3: Mia

RESPONSES	CODE
<i>Abad Kejayaan</i> is bad. It doesn't have quality. It has more negative side than the positive one. I don't see any good moral values deliver to the viewers. As the example, the program shows the clothes worn by the female characters with an open and vulgar that makes them look sexy. This thing does not seem to educate, it is immoral. There are many sensors in some part of their body. It makes me think that this program only wants to sell the female characters' body. I disappointed toward the program. I don't like it.	BAD
I am bored, actually I am not that excited with serial programs because they contain a dramatic story and the story is so-so because it seems like have no ending such as Indonesian soap opera, <i>Tukang Bubur Naik Haji</i> . However, I watch <i>Abad Kejayaan</i> because I am curious with the story because it contains historical values from Turkey but then I get bored after some time. The story is flat and <i>Abad Kejayaan</i> airs in two hours without any commercial breaks.	BORED & INDIFFERENT

Respondent 4: Ratih

RESPONSES	CODE
I like watching serial TV on ANTV. <i>Abad Kejayaan</i> is the first serial TV from Turkey and I was curious about the story. I pretty much like it; it also has a historical value. So, <i>Abad Kejayaan</i> is good and worth to watch.	GOOD
When my clock shows me it is 09.00 p.m., I always ready in front of my television waiting for <i>Abad Kejayaan</i> . I never miss any episode of it. It feels so special because there is no commercial break on the program. I am excited and enjoy it so much.	EXCITED
<i>Abad Kejayaan</i> gives me a special feeling when watching it. I think it's just different from other serial programs. As the example, it has the main female	DIFFERENT

protagonist character portrayed as an antagonist. I never found it in any serial programs before such as in Indonesian soap opera, Centini, Ganteng-ganteng Serigala, and etc.	
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Respondent 5: Aulia

RESPONSES	CODE
<p>This is a historical drama that was disappointing and bad. This program features the female characters with open and vulgar body. They look sexy. It is highly inappropriate when we look at it from the side of Islam. <i>Abad Kejayaan</i> is a serial program that telling the story of the Kingdom of Islam, Ottoman. The female characters' clothing should be polite and appropriate to Islamic Shari'a. This is very different from the clothes worn by the male characters. They were more polite and not exposed. In addition, this program is bad because it also shows a dispute between first wife and the second wife to win their husband's heart. This is a bad example. They said it was contained historical values, but which side it is?</p>	<p>BAD</p>
<p>I only watch the program at the beginning because the story is flat and too dramatic. I don't like watching soap operas or serial drama, but then I am curious with the story of <i>Abad Kejayaan</i>. I know that it would be telling the story of the Ottoman Empire and I have searched the information on the internet before watching the program. When watching the program I am excited with the story at first, but the more I watch it the more I could not enjoy it because the story is getting too dramatic like other serial programs. My expectation is it would be different from the others, but then it makes me bored because it's just the same with the other serial programs. The storyline also the same with Indonesian soap operas which have too dramatic story. I don't like it.</p>	<p>BORED & INDIFFERENT</p>

Respondent 6: Nanik

RESPONSES	CODE
I like <i>Abad Kejayaan</i> because it is a good serial program. It is my favorite Turkish serial drama. I like it because of the story which containing historical value. The story is easy to follow. I as a viewer not only feel happy and entertained by the program but also I got some knowledge about Turkish history.	GOOD
It's simply entertaining for me. I am excited when <i>Abad Kejayaan</i> was airing. I always watch <i>Abad Kejaaan</i> every day because it made me curious about the ending of the story.	EXCITED
Abad Kejayaan is the first Turkish serial program that I watch. It made me amaze because it is completely different from Indonesian soap opera. Even if this program has 100 more episodes, it seems like it has the problem to be solved, different from Indonesian soap opera such as <i>Tukang Bubur Naik Haji</i> which has 1000 more episode with ordinary and flat storyline.	DIFFERENT

Question 2: How do you think about the character of Hurrem Sultan in *Abad Kejayaan* TV drama series?

Respondent 1: Dian

RESPONSES	CODE
Hurrem is brave. I am so amazed by her courage. She is not a weak woman and surrender. She dares to voice her opinions and are not completely trapped by rules restricting women in that era. I like her so much.	BRAVE
Hurrem has some goals to be achieved, she is very strong and she has a tenet that unyielding in achieving her goals. She is not a weak woman, surrendered, and lamenting her fate. These attitudes lead her to get what she wants.	OPTIMISTIC & STRONG
Hurrem has intelligence. She ever replaced King Suleiman to lead the kingdom. She once wrote a letter to the King of Poland that successes Ottoman establish good relations with Poland. There Hurrem looks smart and amazing	INTELLIGENT

Hurrem loves King Suleiman and vice versa. Her love for Suleiman looks very sincere. I was amazed by her love for her husband.	AFFECTIONATE
Although Hurrem looks really great as a leader or queen, she does not forget her role as the King's wife and mother to her children. She does not want her children excluded. Same as me, I would always do everything and give the best for my children.	NURTURING

Respondent 2: Nunung

RESPONSES	CODE
Ottoman Empire is a country where there are norms that applied, which describes how women should act with certain limitations. Everything is controlled by men. When I see her, Hurrem is a woman who is different from other women in Ottoman. She is brave. She dares to rebel and fight anyone who denied the rights that should be held by women.	BRAVE
Hurrem could make herself move forward. She was a slave, a low-level caste, but she managed to become a queen. Her struggle was superb, she always optimistic even though people in Ottoman against her.	OPTIMISTIC & STRONG
I want to be like Hurrem. She is a woman who cannot be underestimated. She temporarily had replaced King Suleiman to lead the Ottoman because of his illness. I am surprised because she is good in politics and managed the state.	INTELLIGENT
Hurrem always show concern and love for her husband. She can express her feelings well. She always supported and accompanied Suleiman to be successful leading Ottoman. I love this couple. Hurrem is the ideal figure of a good wife even I want to be like her.	AFFECTIONATE
She is very loving and caring for her children. She even tried hard to make her children could lead the Ottoman and her successes to make it happen because one of her children becomes the King of Ottoman to continuing his father's reign.	NURTURING

Respondent 3: Mia

RESPONSES	CODE
She is different from other women in Ottoman. She dares to move and makes herself move forward.	BRAVE
She is a person who can be relied on. She is very strong and optimistic achieving her goals. No matter what happen to her, she got beaten, punished, or expelled, she remains strong and optimistic. This is what makes her get her goal to be the queen of Ottoman.	OPTIMISTIC & STRONG
Hurrem can understand the situation. She has intelligence because can distinguish something well, such as what to do and not to do. She is good to place herself in certain situations.	INTELLIGENT
I think she is an affectionate wife because she always supports King Suleiman and also love him so much.	AFFECTIONATE

Respondent 4: Ratih

RESPONSES	CODE
If we look deeper, Hurrem represent women of today's era. She is brave and can speak out her opinion. She does not let herself get trapped in the rules. Hurrem reminds me of the heroes of the emancipation of women in Indonesia such as Ibu Kartini and Ibu Dewi Sartika. Same as Hurrem, they must struggle to achieve freedom and equality of rights for women. After all, I salute her figure as a woman.	BRAVE
Again, I was amazed by the figure of Queen Hurrem. She has a personality that every woman wants to have. She is very optimistic and strong. I like to think if I were her in earlier times, I am not sure I can be like her and do such things.	OPTIMISTIC & STRONG
Her figure is very different from the other Harem in the palace. She looks smart; she has intelligence and the most prominent. When she had become a queen, she gets responsibility to be prime minister and advisor to the King. I fall in love with her intelligence because she is a woman who can be a leader at that time. Suddenly	INTELLIGENT

Hurrem reminds me of Megawati, the first woman president in Indonesia.	
Hurrem's love for Suleiman is huge and sincere. As a wife, she always supports her husband in everything. She is a woman who has full of love for her husband and her children.	AFFECTIONATE
Behind her figure which is brave, strong and optimistic, she is a caring mother, which her heart filled with love and affection for her children. She is very concerned with the future of her children that she is willing to sacrifice and do anything to get their children to someday be victorious. She is a great mother.	NURTURING

Respondent 5: Aulia

RESPONSES	CODE
Hurrem do not afraid to take the risk of the act which she did. She dares to stand against all those who oppose her to come forward. She was the ideal female figure that is brave and fights for her rights being bullied or belittled. I get some motivation after ses her attitude in Abad Kejayaan.	BRAVE

Respondent 6: Nanik

RESPONSES	CODE
As a queen, I think she is very smart. She not only serve the King but also become his advisor and she could replace the King led the kingdom when he was ill. Somehow, I saw the figure of Megawati inside the Queen Hurrem as a leader. That women are should not be underestimated because we are also able to lead a country like Hurrem and Mrs. Megawati.	INTELLIGENT
I can say that she is very loyal to her husband, King Suleiman. She is an affectionate wife. I like her figure as a wife. I also like their relationship because they love each other.	AFFECTIONATE
As a mother, Hurrem always protect her children and she never let her children left behind. She is a good mother.	NURTURING

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Dian

Usia : 52

Pekerjaan: Wanita Karir

Menerangkan bahwa:

Nama : Hudlrotur R.S.

NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya, 23 April 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Nunung

Usia : 56

Pekerjaan: Ibu Rumah Tangga

Menerangkan bahwa:

Nama : Hudlrotur R.S.

NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya,^{28 April}..... 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Mia

Usia : 34

Pekerjaan: Wanita Karir

Menerangkan bahwa:

Nama : Hudlrotur R.S.

NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya,07 Mei..... 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Ratih

Usia : 37

Pekerjaan: Ibu Rumah Tangga

Menerangkan bahwa:

Nama : Hudlrotur R.S.

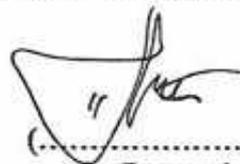
NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya, 15 Mei 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Aulia

Usia : 30

Pekerjaan: Ibu Rumah Tangga

Menerangkan bahwa:

Nama : Hudrotur R.S.

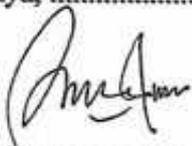
NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya, 18 Mei 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Manik

Usia : 48

Pekerjaan: Ibu Rumah Tangga

Menerangkan bahwa:

Nama : Hudlrotur R.S.

NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya, 29 Mei 2016


(.....)
Responden

SURAT KETERANGAN KESEDIAAN WAWANCARA

Yang bertanda tangan dibawah ini:

Nama : Santi

Usia : 45

Pekerjaan: Wanita Karir

Menerangkan bahwa:

Nama : Hudlrotur R.S.

NIM : 121211233048

Jurusan : Sastra Inggris

Setelah mendapatkan penjelasan dari mahasiswa yang bersangkutan, saya bersedia untuk melakukan wawancara dengan ketentuan menyertakan nama panggilan, usia, dan pekerjaan (baca: wanita karir/ibu rumah tangga) dalam rangka penyusunan skripsi sebagai penelitian dalam tugas akhir kuliah.

Surat keterangan kesediaan wawancara ini diberikan untuk digunakan sebaik-baiknya.

Surabaya,5 Juni..... 2016



(.....)
Responden