



Romantic Religious Frame on Women Objectivation at ‘Tak Kenal Maka Ta’aruf’

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Abstract. This research was conducted to identify and examine the form of objectification of women in the reality show “Tak Kenal Maka Ta’aruf”. This type of research is descriptive qualitative with Michel Foucault’s discourse analysis as a data analysis technique. The results of this study indicate that the form of objectification of women in the religious frame presented in this show is in the form of objectification of the role and position of women as passive objects and dependent on men, objectification in the form of stereotypes and dehumanization, and patriarchal forms framed by religious concepts. In addition, the researchers also found that the objectification of women such as these shows also occurs and is deeply rooted in people’s lives.

Keywords: objectification of women · reality · religion

1 Introduction

Religion is often used as a commodity in media production. The commodification of religion in the media is influenced by the shift of mass media into an industry that makes changes to the current goals of mass media which are not only conveying information to audiences, but mass media also takes into account the profit aspect of broadcasting content [6]. According to Vincent Mosco in Akhmad and Bacharuddin [3] commodification is defined as a process to change goods and services, including communications, which are given value because of their use, into a commodity that is valued because of what it will provide to the market.

Women are often presented in media impressions. However, unfortunately under the pretext of wanting to adjust to market demand which is actually the interests of media capitalism, women are presented as objects that are exploited as in the case of sexuality in order to get the maximum benefit. The depiction of women in these media products presents many female figures who eventually become a social construction in society and create various stereotypes against women themselves. This is due to the enormous influence of the media in shaping social reality because the media can be a tool that can transfer the dominant ideology (patriarchy) to the community [16]. According to Handayani in Saputra [35] This social construction is also influenced by how religion explains the role of women and is often judged to discriminate against women.

Islam is under the spotlight in this regard because some studies conclude that Islam is a misogynistic religion when viewed from the formulation of its teachings that contain gender bias and are considered to be in favor of men [12]. Hadi mentions that the order to cover the genitals as an instrument to maintain chastity is often used as an excuse so that women do not take part much outside the domestic sphere. There is also a hadith that forms the perception that women are a source of slander so that women must be in the most tightly knit (domestic sphere) so that social chaos does not occur. In fact, the gender bias that is increasingly evident in society is due to the textual meaning of religious teachings. Nawal el Saadawi in his book entitled “Women in Patriarchal Culture” [8] also mentions that in Ancient Egyptian teachings, female gods occupy a position side by side with male gods which illustrates that women and men are equally in control of the fate of their lives. Each. However, after montheistic religions emerged, the position of women slowly fell into the following periods due to a system characterized by patriarchal families, land ownership, and the division of society into social classes. Female gods occupy a position side by side with male gods which illustrates that women and men are equally in control of their respective destiny in life. However, after montheistic religions emerged, the position of women slowly fell into the following periods due to a system characterized by patriarchal families, land ownership, and the division of society into social classes. Female gods occupy a position side by side with male gods which illustrates that women and men are equally in control of their respective destiny in life. However, after montheistic religions emerged, the position of women slowly fell into the following periods due to a system characterized by patriarchal families, land ownership, and the division of society into social classes.

One of the mass media that presents a lot of religious content is television, for example in soap operas and reality shows. In these shows the use of religious attributes, especially Islam, is very familiar to the audience. In addition to religious symbols such as headscarves, clothes, sturdy, and the figure of an ustadz or cleric, the commodification carried out by television media can be seen from the content which is the main point in the show. The content in question, for example, is Ta’Aruf, which is the main content in a reality show on a private television station, namely TransTV. The reality show is entitled “Tak Kenal Maka Ta’Aruf”. The show tries to romanticize the process of finding a partner in a religious frame, namely through the ta’aruf process.

Ta’aruf is a form of interpersonal communication between men and women who want to get to know each other before heading to marriage. The main objective of the ta’aruf process is an exploration between men and women who are bridged by a third party. Ta’aruf undergoes a transformation of meaning in the media. The first episode of the show featured a man and two women meeting. But in the show there are contents that narrate the objectification of women who are involved in the ta’aruf process. The reality show “Tak Kenal Maka Ta’aruf” exploits the private lives of the women involved in it. Men are presented as individuals who have the power to choose between two women, eventually creating a hierarchy of identities that separates men and women in terms of degree of power [29]. Based on some of the things above, the purpose of writing this article is find out how the objectification of women is in the first episode of the television program “Tak Kenal Maka Ta’aruf”.

2 Research Method

The type of research that will be used to analyze the premiere episode of the “Tak Kenal Maka Ta’aruf” television program is a qualitative research. As stated by Hilal and Alabri in Helaluddin [14], qualitative research is defined as research aimed at outlining or describing phenomena and is based on an informant’s perspective.

This research is a descriptive qualitative research and is intended to describe the form of objectification of women in the show “Tak Kenal Maka Ta’aruf” factually and systematically. The objects studied in this study are a number of narratives that show the form of objectification of women in the first episode that aired on YouTube Trans TV Official on 27 June 2021. The primary data source in this study was obtained from observations of the premiere episode of the show which was broadcast on the Trans TV Official YouTube channel. Sources of secondary data were obtained through a number of books, journals, scientific articles, or previous research which were considered still relevant to this research.

The data collection technique used in this research is using observation and literature study. To find out how the form of objectification of women in the first episode of the television program “Tak Kenal Maka Ta’aruf”, the researcher used Michel Foucault’s discourse analysis as a data analysis technique. The discourse analysis is one method to dissect how a discourse is constructed by the media [13]. Therefore, the researcher feels that Foucault’s discourse analysis is appropriate to use.

3 Results and discussion

3.1 Objectification of Women’s Roles and Positions

The roles and positions of women are often unequal or even gender biased due to the discourse formed by the media. There is a placement of women as passive objects where women are positioned inferior and dependent on men [43]. Women are constructed to accept a life that is shaped, regulated, and dominated by men. Researchers found these things in the “Tak Kenal Maka Ta’aruf” program in the form of several sections that show the discourses shown by the media in objectifying the roles and positions of women who are in it.

3.1.1 Passive and Inferior Objects

Researchers found media discourse that places women in the event as passive and inferior objects in the second minute (00:03:07–00:03:22) on the YouTube platform. A ta’aruf friend named Ammar said, "I think a pious wife is diligent in worship and obeys her husband, because as far as I know the priest is in the husband". The sentence shows the narrative that a woman is considered a pious wife if the woman has an obedient nature to her husband. According to him, husbands are priests, so the obligation of women as wives is to obey everything that is said by the family priest.

The media wraps this discourse further through the perspective of highly gender-biased religious texts. According to Suhendi [38], the passive nature of women is supported by religious texts through gender biased interpretations that are often carried out

by scholars. Finally, the interpretation seems to be an absolute truth. On the other hand, men are faced with the position of not having any obligation to serve and comply with women's wishes. Religion has a strong position and the media which has great power in injecting messages have given birth to objectification of women's roles and positions as well as reducing the role of men in family relations.

The researcher also found a form of objectification in the second minute (00:03:26–00:03:50) where Ammar asked Fatiya, "If we get married, I as a husband demand that you take care of my children and all household matters., because I also work outside. So whatever you want to do it must be with my permission." The narration revealed by Ammar shows and places Fatiya as a passive and inferior object of himself. Culture in a patriarchal society is perpetuated by discourses shaped by the media. According to Saputra [34], patriarchal power is a link to the power of men in shackled women in stigma when they are in a relationship with men themselves. The relationship between husband and wife where as husbands are free to demand that their wives do what they say is discoured by the media as something that usually happens. In fact, this kind of representation has subordinated women which resulted in changing the existence of women who were originally equal and had the power to become inferior, backward, and passive [18].

3.1.2 Dependent on Men

The media discourse in the show also shows the view that women depend on men. Women are described as individuals who are powerless and only work in the domestic sphere, and vice versa. This can be seen in the minute (00:06:4800:07:02) when the second ta'aruf candidate named Dinda answered questions from Ammar. Dinda said, "Because the wife who knows all the household needs, children, is the wife. So yes, the husband's job is only to focus on making a living." Dinda's narrative confirms the idea that the wife is more dominant in taking care of the domestic sphere, such as household needs and children's affairs, while the husband is more dominant in wrestling in the public sphere to earn a living. This shows that Dinda will depend only on her future husband for a living for the family.

The media discourse represented by the narrative presented by Dinda strengthens the representation of women who are materialistic and creates a gender-biased construction that also positions women on the side of the marginalized. In Wati [42], the media in their broadcasts discusses that women are still financially dependent on men, positioning and representing materialistic women and being in a subordinate position. Women are constructed as weak creatures so that they depend on men, cannot be independent, so they always choose established men. The gender bias that exists in the media discourses on endless stereotypes attached to the women it presents in every show, such as in the reality show "Tak Kenal Maka Ta'aruf" itself.

3.2 Objectification in the Form of Stereotypes and Dehumanization

The media often make women as objects in order to achieve business goals. One form of objectification according to Nugraha et al. [25] in their research can be in the form

of stereotypes and dehumanization of women. Often women are judged as weak, passive, submissive, materialistic, soft, and dependent on others. William & Bennett in Prawiranauli et al. [28] suggested about the stereotype of women in the form of being gentle, obedient, dependent on others (in this case men), and patient. Similarly, according to Nugraha [24], women are stereotyped as a number of things such as weak, obedient, seductive, complementary, demanding, emotional, and fussy. Meanwhile, according to Nugraha et al. [25].

3.2.1 Female Stereotypes

And facial expressions of a number of characters in the reality show. The narratives they convey are in the form of a number of stereotypes of women that have been imprinted in life, in the form of submissive women, materialistic women, and weak women. The stereotype of submissive women can be found in part 2 scene (00:03:5200:04:10).

In that scene, one of the ta'aruf candidates named Fatiya said, "I'm the obedient type. So I will do what my husband tells me, what my husband forbids, and I want to take care of the household, and build everything from scratch." From the statement made by Fatiya, it shows that women are stereotyped as submissive individuals. In this case, it appears that the label "submissive women" is considered important to convey in order to justify the actions of one group over another. Stereotypes are considered as labeling a person or group. The labeling is generally used as a reason to justify an action from one group over another [11].

The researchers found stereotypes of women as materialistic individuals in Part 2 scene (00:07:13–00:07:18), scene (00:07:48–00:07:58), and scene (00:09:18–00:09:21). From the three scenes, the candidates Dinda and Ammar are having a conversation discussing work and finances. In the scene (00:07:13–00:07:18), another ta'aruf candidate named Dinda conveys an oral narration in the form of "Oh, are you sure you want to get married? Even though I'm still in college"; in the scene (00:07:48–00:07:58) Dinda says "Yes, cash, right, everything needs money. Buy anything like skincare or clothes, all need money; as well as in the scene (00:09:18–00:09:21) Dinda says "But let's be realistic, today with families, everyone needs money".

The narratives formed by the media through the narratives expressed by Dinda show the stereotype that women are materialistic creatures. The speech of a ta'aruf candidate named Dinda actually shows his rationalism. However, the tone of voice and facial expressions shown when speaking were shaped by the media as if Dinda was a materialistic woman.

In addition to the two stereotypes above, Maryanta in Prawiranauli et al. [28] suggests that women are also labeled as individuals who have a weak nature. The researcher found stereotypes of women who are considered weak individuals in part 3 scene (00:12:47–00:12:55). In the scene, ta'aruf's friend Ammar was told by the host about Dinda's daily information and Ammar said "Yes, a woman pulling an online motorcycle taxi is a tough job, isn't it". The narrative shows the stereotype of women who are considered weak and not everything can be done by women. The media tries to discourse and compartmentalize which jobs are appropriate and inappropriate for women through the narration conveyed by Ammar.

3.2.2 Dehumanization

Researchers found a narrative in the form of spoken text or speech in the reality show. The narration in the reality show seems to show the dehumanization of women. It can be found in part 3 scene (00:09:15–00:09:29). In that part, the mother of one of the ta'aruf candidates named Fatiya said "Indeed, the doctor didn't say that Fatiya couldn't get pregnant, but it's not the same as other women".

The narrative shows as if the value of women only gives birth to children. Dehumanization here is that women are likened to objects/machines that are owned only to produce children. As according to Nugraha et al. [25], the form of dehumanization of women is in the form of women who are considered as objects or things that must be owned to the point of dehumanizing women. So, if this value is not owned or reduced, women are considered and will be treated differently.

3.3 Women, Religion and Patriarchy

There are several narrations in the reality show "Tak Kenal Maka Ta'aruf" which presents a patriarchal discourse and is wrapped in a religious concept. First, in the scene (00:03:34 – 00:04:28) part 2, the form of the conversation that occurs is:

Ammar: "What if I as a husband demand that you take care of your children? my child and all household chores. Because I also work outside. So, whatever you want to do must be with my permission."

Fatiya: "I'm the obedient type. So, I will do what my husband tells me to do and forbid. I want to take care of the household and build everything from scratch. Because it is the nature of the wife for such a husband."

From this scene, there is a narrative containing a patriarchal uttered by Ammar, namely demanding Fatiya to take care of the children and the household. The "demand" narrative shows the authority that Ammar will have more power and dominance in his future household. Ammar also placed his wife fully responsible for the domestic role in the household, while he carried out the public role to earn a living. Reveals that the patriarchal system makes men have the power to control and dominate other parties [41]. In this case, Ammar practices patriarchal where he tries to control Fatiya to obey what he dictates.

Next is Fatiya's answer to Ammar's question. Fatiya's view of the nature of the wife for the husband who must be obedient becomes a patriarchal form that he understands. This patriarchal form is understood by Fatiya as an order in his religion. In Abbas [1], Ibn Kathir said that men have more virtues than women and are more worthy of being dreamers than women. The argument used is QS. Al-Nisa (4): 34 which means "Men are leaders for women". However, Qasim Amin states that men are considered to have a higher position to take care of various things because in ancient times women were not given access to adequate education and knowledge so that women only had to be housewives [1].

The second narrative that was captured by the researcher regarding the patriarchal culture presented in the reality show was in scene (00:06:48 – 00:07:02) part 2 spoken by Dinda. He said, "Everyone who knows the needs of the household and children is

the wife. The husband's job is only to focus on making a living. "The narrative shows that Dinda's mind has been hegemonized by a deeply rooted patriarchal culture, one of which considers that the role of men in household relations is only as breadwinners. The patriarchal system by Sakina (2017) causes women to be placed in subordinate and inferior positions, including in marital relations. In marital relations, this is manifested in the unequal division of roles between husband and wife. The husband is the breadwinner and the wife takes care of the domestic work. In Rahminawati [31] explained that in almost all Indonesian society, housework is done by women. This is still relevant today.

3.4 Researcher Findings

In addition to a number of things above, the researchers also found the transformation of ta'aruf in the show. Researchers see the adab in the process of ta'aruf which is transformed by the media. There are etiquette in the ta'aruf process, namely (1) through an intermediary, (2) there is no sense of belonging, (3) of their own volition, (4) there are good intentions between the two parties, (5) Keeping secret, (6) Saying what it is. Based on the ta'aruf etiquette described by Munawaroh, in the reality show "Tak Kenal Maka Ta'aruf" there are some inappropriate manners [22].

First, there is no sense of belonging in this show. Still in Munawaroh [22] explains that there are limits for two people who are in the ta'aruf process, including that it is not allowed to do two ta'aruf processes with different people at the same time. It can be seen in the show "Tak Kenal Maka Ta'aruf", Ammar did the ta'aruf process with two women at the same time. This raises the perception that women are objects chosen by men or in other words women do not have the space to be subjects who can also choose but can only be chosen.

Ta'aruf process, the confidentiality of each process and information related to the individual conducting the ta'aruf process is always maintained so that if in the end the ta'aruf is not continued or it is decided it will not cause slander for the individual. However, this adab was transformed in the reality show. As an event that is broadcast on public channels, any private information from ta'aruf candidates is indirectly spread widely. But in the show it's the opposite. Especially in this show, the information that is highly exploited is information that leads to the privacy of the women contained in it, namely Fatiya and Dinda. This can be seen at the minute (00.08:56–00.09:00) in the speech of Mrs. Fatiya, "My son has had surgery, and his ovaries have been removed." This fact should only be known in ta'aruf etiquette by the parties involved in it being exploited by the media and romanticized in the show.

Third, the ta'aruf adab which is required to tell the truth about the identity of those who undergo this process has been dramatized by the media. Ta'aruf has the adab that ta'aruf candidates must convey personal data to each other as they are. But on the reality show, Dinda as a candidate for ta'aruf did not really convey about herself at the first time in the ta'aruf process. Seen at minute (00.04:02–00.04:05) Dinda admitted in her speech that her job was actually an online motorcycle taxi (ojol) and Dinda was a single parent which she did not reveal to Ammar.

The ta'aruf process has a predetermined adab that is transformed by the media according to the desired needs. One of the processes in this religion is romanticized

through shows which also show the existence of gender bias in women who are presented in it.

3.5 Guaranteed Objectification

In the social life of society, the forms of objectification of women caused by the existence of a patriarchal culture that lives and is rooted in society can be seen clearly. Prabowo (2018) in his research found that men and even women who became informants in his research claimed to enjoy comedy that depicts female characters in a vulgar way. According to Prabowo, this interpretation is proof that objectification is defined as an issue and not a problem to be solved. This also shows that the dominance of patriarchal culture has really penetrated into society and is deeply rooted even in women who are actually positioned as subordinate groups without realizing it.

The objectification caused by the existence of this patriarchal culture is also seen to be embraced and occurs in the Madurese community. According to Halid, et al. (in Laili, 2018) life in Madurese society tends to position men as a superior and dominating group in the domestic and public sectors of social relations. The role of men who dominate women in Madurese society includes physical aspects, sexuality, work, role and status. This phenomenon that occurs in the Madurese community once again shows that the community actually still lives in a patriarchal culture. One form is the objectification of women. This objectification continues to be accepted by the community and is increasingly fostered by the media in the shows it presents.

3.6 Analysis of Michel Foucault's Discourse in the Reality Show "Tak Kenal Maka Ta'aruf"

Kendall & Wickhman suggest about two forms of discourse, namely say-able (something said) and visible (something that can be seen). Based on this understanding, Foucault's discourse analysis is not limited to textually linguistic, but also to non-textual matters. In this case, the researcher found that the discourse contained in the show "Tak Kenal Maka Ta'aruf" is displayed not only through the speech of the individual but through the tone of voice and facial expressions displayed. Discourse, according to Foucault, is not limited to a series of words but rather something that produces other things such as ideas, concepts, or effects [13]. In this case, the media tries to produce and perpetuate the objectification of women through the discourse presented in the reality show "Tak Kenal Maka Ta'aruf".

The messages given by the media are translated by the public into a social construction based on the knowledge they have. Borrowing ideas in critical discourse analysis belonging to Foucault, knowledge of humans and the power that influences humans and according to him if the absolute truth about something is lost, then the knowledge possessed by humans is only something that is decided right by a group of people. This can happen through social convention, culture, or scientific agreement. In order for an agreement to be formed, it takes strength in the form of great power. Interesting from this statement, the view of women is born on the knowledge provided by the media in power.

In the reality show “Tak Kenal Maka Ta’ Aruf”, the media works through language in the form of speech from individuals who are involved in it and forms objectification of women, where language constructs meaning, one of which is the meaning of social relations, social identity, or domination relations of certain groups in society. Public. As Foucault has said, it is the mass media that has the power to influence the public, so it can also be interpreted that the media has power over people’s knowledge. Power becomes an element that is no less important when talking about Foucault’s critical discourse analysis. In Halwati (2013), the discourse that appears is not something natural, natural, and neutral. However, the emergence of discourse is related to power. Here,

Impressions wrapped in the romanticization of religion are always fresh bait for the mass media to steal people’s attention. One of them is the reality show “Tak Kenal Maka Ta’ Aruf”. Unfortunately, in this kind of show, the media presents a gender-biased discourse. The media seem to ignore the fact that they have great power and power in the social construction of society, so they need to pay attention to the content or narrative that they want to present to the public. The researcher found that through the show “Tak Kenal Maka Ta’ aruf”, the media seemed to use its power to perpetuate patriarchal culture by objectifying women. Foucault’s perspective the mass media has the power to form new truth discourses or confirm old truth discourses. Unfortunately, in the phenomenon of the “Tak Kenal Maka Ta’ aruf” reality show, the media chooses to use their power to defend the old truth, which means perpetuating patriarchal culture by objectifying discourse towards women. In fact, the media has the option to break the patriarchal existence by not objectifying women through these shows by presenting discourses that show more equality between men and women in social relations.

4 Conclusion

The reality show “Tak Kenal Maka Ta’ Aruf” presents a gender-biased discourse, namely the existence of forms of objectification of the women in it. Media which has great power and power in the social construction of society in the show “Tak Kenal Maka Ta’ aruf” presents objectification of women in the form of objectification of women’s roles and positions, which is more specific, presenting women as passive and inferior objects and dependent on men. Another objectification contained in the reality show is the existence of stereotypes and dehumanization of women. Then the media also in this show represents how women in patriarchal culture are wrapped in religious narratives in society.

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