

Audience Reception of Gender Injustice in The Drama Series “Gadis Kretek”

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ABSTRACT

This study aims to determine the various audience receptions of gender injustice in the drama series "Gadis Kretek". The forms of gender injustice discussed in this study are marginalization, subordination, stereotypes, and violence. Reception data were collected through questionnaires and analyzed based on literary reception methods. The object of this study is the drama series "Gadis Kretek" which is broadcast on the Netflix application. The subjects of this study were all viewers of the drama series "Gadis Kretek". Data collection techniques, namely observation, questionnaires, and documentation. Data analysis techniques in this study, namely recording the respondent's answer scores, tabulating the respondent's answers, finding the percentage, and interpreting the percentage results. The results of this study show that of the twelve statements in the questionnaire, the results obtained were that the most dominant statements were of agreement. The most statements of agreement are found in statements 4, 6, and 7, namely 26 (9%). Meanwhile, the fewest statements of agreement are found in statement 1, namely 20 (7%). This study shows that the audience has a fairly high awareness of gender inequality issues presented in visual literary works. This can be a basis for content creators and educators to further utilize popular media as an educational tool in fostering critical awareness of gender issues in society.

Keyword:

Audience reception, injustice, gender, drama series, gadis kretek

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INTRODUCTION

Literary works are one of the richest and most complex forms of human expression, covering various types and genres, such as prose, poetry, drama, and others. Literary works can be written, oral, or even visual, and can take various forms, such as novels, short stories, poems, and others. In this context, literary works can be considered a reflection of the social and cultural life of society, and can influence human perceptions and understanding of the world around them. Literary works can also be categorized into a number of genres, such as nonfiction and fiction, each of which has its own structure, content, and purpose ([Radway, 2019](#)) . Literary works, such as fiction, can be used to creatively represent human experiences and describe unreal existence ([Butler, 2019](#)) . Conversely, nonfiction can be used to describe human experiences more realistically and record everyday life ([Iser, 2020](#)) . In the Indonesian context, literary works have developed since the colonial era and have played an important role in influencing the social and cultural life of society. The literary works in question, for example, the social and cultural life of Indonesian society, can be described and human experiences expressed more authentically through Indonesian literary works ([Teeuw, 2017](#)) . Literary works can also be considered a reflection of the society and culture that gave birth to them.

Literary works can reflect the values, norms, and beliefs that prevail in society, and can also influence the development of that society and culture ([Eagleton, 2019](#)) . In this context, literary works can be considered a means of understanding and analyzing society and culture, as well as influencing social and cultural change. In addition, literary works can also be considered a form of self-expression and communication between the author and the audience. Besides helping researchers communicate the thoughts and feelings of the audience, literary works can also help readers or viewers understand and connect with similar experiences and emotions ([Iser, 2020](#)) . Literary works are a reflection of the social and cultural life of society ([Bakhtin, 2018](#)) . Through literary works, researchers can express their thoughts, feelings, and experiences about the world around them. One form of literary work that is popular in society is drama series. Drama series, usually broadcast on television or *streaming* services, are a type of literary work presented as an extended and continuous narrative ([Hutcheon, 2019](#)) .

In the context of literary theory, literary works can be analyzed using various approaches, such as structuralism, post-structuralism, reception, and feminism ([Teeuw, 2017](#)) . In this study, the theory used is literary reception. Literary reception theory is a new approach to the role of readers or audiences in relation to the principles of interpretation and one of the most significant contributions to literary history and a new perspective on literary experience ([Singh & Pratima, 2022](#)) . Literary reception

is the process of receiving and interpreting literary works by readers or audiences ([Jauss, 1982](#)) . This literary reception is the audience's response to whether the drama series or film being aired is interesting or not.

This research is in line with the research conducted by [Amit Kumar](#)(2025) . In his research, it is stated that reader response theory emphasizes the active involvement of readers in constructing meaning from texts, recognizing the importance of individual perspectives, experiences, and socio-cultural contexts. This study aims to investigate how reader response theory can enhance our understanding of how young adult readers engage with interpreting themes, characters, and narrative techniques in contemporary young adult literature. [Amit Kumar's](#) (2025) research is qualitative in nature. It not only highlights the diverse and nuanced ways in which readers respond to and understand young adult literature, but also provides insights for educators, writers, and publishers on how to effectively engage young adult readers and create meaningful literary experiences in this genre.

Furthermore, this research is also in line with the research conducted by [Suwartini et al.](#)(2022) . In their research, [Suwartini et al.](#) (2022) discuss gender inequality in literary books. This research is qualitative in nature. Various studies on gender inequality in textbooks have been discussed in many parts of the world. Based on the research results, the problem of gender inequality in textbooks also occurs in various countries. The problem of gender inequality does not only occur in drama series, films, novels, or short stories, but also in textbooks.

This study discusses drama series. Drama series are a type of entertainment that tells long and complex stories with developing characters and dynamic storylines through narrative ([Mills, 2018](#)) . Drama series are very popular with viewers because the stories are interesting and sometimes intriguing for the audience. Many drama series are broadcast, for example, in *cinemas*, *on Netflix*, *YouTube*, and others. The object of this study is *Netflix*. *Netflix* is a media network that offers access to audiovisual content, such as movies, television series, and original content using *streaming* technology ([Mittell, 2019](#)) . *Netflix* is very popular among all groups, both young people and adults. In this study, the drama series used as the object of research is the drama series "Gadis Kretek".

The novelty of this research lies in its interdisciplinary approach, which combines literary reception theory with gender studies, particularly in the context of modern visual media, such as *Netflix* series. There are not many studies that specifically examine how Indonesian audiences respond to representations of gender inequality in local drama series adapted from literary works. In addition, this study highlights the actual responses of audiences to *Gadis Kretek*, making this study not only textual but also contextual and topical.

The drama series "Gadis Kretek" is one example of a popular drama series in

Indonesia. The drama series "Gadis Kretek" aired on *Netflix* with five episodes. In addition, the drama series "Gadis Kretek" can also be watched in theaters. The drama series "Gadis Kretek" tells the story of a young girl named Dasiyah (Jeng Yah) who struggles against injustice and difficulties in her life. The drama series "Gadis Kretek" contains stories of a woman's struggles, romance, struggles, and betrayal. This drama series has gained attention from the public and has become one of the most-watched drama series in Indonesia ([Kompas, 2020](#)).

Gender inequality is an issue that continues to be a concern in society. Gender inequality can be defined as unfair or discriminatory treatment of individuals based on their gender ([Women, 2020](#)). Gender inequality can occur in various aspects of life, such as work, education, health, and social relationships. In the Indonesian context, gender inequality remains a significant problem, especially in terms of access to education and employment ([BPS, 2020](#)). In this study, gender inequality is examined using Mansour Fakih's theory. Mansour Fakih's theory is divided into five forms, namely marginalization, subordination, stereotypes, violence, and workload ([Fakih, 2008](#)). However, in this study, only four forms are analyzed, namely marginalization, subordination, stereotypes, and violence. This is because workload is not apparent in the drama series "Gadis Kretek".

Gender inequality in the drama series "Gadis Kretek" can be seen in how women still experience discrimination and injustice in various aspects of life. This drama series features a woman who must fight against stereotypes and discrimination to achieve success and justice. In this drama series, women are portrayed as victims of gender inequality who must face various challenges and obstacles in achieving their goals. Gender inequality in the drama series "Gadis Kretek" is in line with research conducted by Ian [Kunsey](#)(2019) entitled "Representation of Women in Popular Films: A Study of Gender Inequality in 2018". The research conducted by Ian Kunsey shows that women are more dominant in all aspects. Films would be better if the main characters were women and they were also directed by women. The gap between gender representation in the director's chair is also controversial. Women are considered incapable of directing films. In reality, films directed by women produce good results. This creates social inequality, and women must fight hard to prove that they can be directors or leaders.

Literary reception can be defined as the process of how literary works are received and interpreted by readers or audiences ([Iser, 2020](#)). Literary reception refers to how audiences give meaning to the literary works they read so that they can react or respond to them ([Junus, 1985](#)). Literary reception can be influenced by various factors, such as cultural background, education, and personal experience. In the context of the drama series "Gadis Kretek," literary reception can be seen from how the audience understands and interprets the themes raised, including gender

inequality. Audience reception is an important aspect in understanding how literary works influence society ([Radway, 2019](#)) . In the context of the drama series "Gadis Kretek", audience reception can help us understand how audiences respond to and interpret the gender inequality depicted in the series. Audience reception is the process of constructing meaning from a text based on the audience's own experiences and knowledge, as well as the social and cultural context in which the audience exists ([Butler, 2019](#)) .

In the context of literary reception, gender inequality in the drama series "Gadis Kretek" can be seen from how the audience understands and interprets the themes raised. The audience can understand that gender inequality is still a significant problem in society and that women still experience discrimination and injustice in various aspects of life. Thus, the drama series "Gadis Kretek" can influence the audience's thoughts and feelings about gender inequality and can promote awareness and understanding of the importance of gender equality.

In addition, literary reception can also be influenced by other factors, such as social and cultural contexts. In the Indonesian context, literary reception can be influenced by the values and norms that apply in society, for example in Indonesian society. Women are still expected to play the role of mother and wife and are expected to prioritize the needs of the family over their personal needs. In this context, literary reception can be influenced by the values and norms that prevail in society, which can affect the audience's thoughts and feelings about gender inequality.

In this study, the researcher uses the theory of literary reception expressed by ([Segers, 1978](#)) . The steps involved in experimental literary reception theory are (1) presenting the show to individual or group audiences to obtain responses; (2) offering a series of questions aimed at obtaining the audience's opinions about the drama series they watched; (3) analyzing the audience's responses from a specific structural perspective ([Teeuw, 2017](#)) . This study is expected to provide audience responses to gender inequality in the drama series "Gadis Kretek". The purpose of this study is to determine the various audience receptions to the form of gender inequality against the female main character in the drama series entitled "Gadis Kretek".

RESEARCH METHOD

This research is classified as qualitative descriptive research. Qualitative research is a type of method used to describe, explore, and understand the meanings that a number of individuals or groups of people consider to originate from social or humanitarian issues. The qualitative research process involves important efforts, such as asking questions and procedures, collecting specific data from participants, analyzing data inductively from specific themes to general themes, and interpreting

the meaning of the data ([Creswell, 2020](#)) . Data collection techniques used observation, questionnaires or surveys, and documentation. A questionnaire is a list of questions that are systematically and structurally arranged and used to collect data or information from respondents ([Sugiyono, 2020](#)) . In this study, the researcher collected data from respondents who had watched the drama series "Gadis Kretek". Furthermore, the researcher used questionnaires to collect data on the opinions and perceptions of viewers. The data analysis techniques in this study were recording the respondents' answer scores, tabulating the respondents' answers, calculating percentages, and interpreting the percentage results. The object of this study was the drama series "Gadis Kretek," which consisted of five episodes. The subject of this study was the audience's response to the drama series "Gadis Kretek". The study was conducted from March to May 2025.

RESULT AND DISCUSSION

Synopsis

The drama series entitled "Gadis Kretek," directed by Kamila Andini and Ifa Isfansyah, attracted a lot of attention from viewers. Many viewers bought tickets or *Netflix* subscription packages because they were curious about the storyline. The drama series was screened in cinemas throughout Indonesia and on the *Netflix* app. The drama series "Gadis Kretek" is based on the novel of the same title by Ratih Kumala. The synopsis of the drama series "Gadis Kretek" is as follows.

The story of "Gadis Kretek" tells of a strong woman named Dasiyah or Jeng Yah, who was raised in a family of kretek entrepreneurs in Kota M. Dasiyah has a great ability to mix sauces and can distinguish between good and bad tobacco. Dasiyah falls in love with a man named Radja, who works at her father's kretek factory. However, Dasiyah's father opposes their relationship and fires Radja from his job. Dasiyah and Radja continue their secret relationship, but they are separated by circumstances. Dasiyah is arranged to marry a man named Seno, who is the son of her father's rival kretek businessman. Meanwhile, Radja worked with another rival kretek businessman, Pak Djagad, and married his daughter, Poerwanti. However, Radja still loved Dasiyah and tried to find her. After several years, Radja discovered that Dasiyah had died of lung disease. Radja deeply regretted his actions and felt guilty for not being able to save Dasiyah. This story also tells of the families of Dasiyah and Radja, who have complex and conflict-ridden relationships. Dasiyah's daughter, Arum, born from her marriage to Seno, grows up and discovers her family history. Arum then meets Radja's son, Lebas, who is searching for Jeng Yah. The two

fall in love and bring this story to a happy ending.

The drama series "Gadis Kretek" captivated its audience. In this study, the researcher deliberately examined the title "Audience Reception of Gender Inequality in the Drama Series Gadis Kretek." This is because the drama series above raises the issue of gender inequality against women. The researcher chose this title in order to see how much viewers think about the drama series "Gadis Kretek". The researcher used literary reception analysis. The researcher used a questionnaire to find out how much viewers know about the drama series "Gadis Kretek". The questionnaire was distributed and used to analyze the audience's knowledge of gender inequality in the female character, Dasiyah. The target of this research was women who had watched the drama series "Gadis Kretek". The researcher distributed questionnaires to find out the audience's knowledge of "Gadis Kretek". Many viewers have watched it because the drama series "Gadis Kretek" is popular with many people. This is because the actors in this drama series are famous artists, such as Dian Sastrowardoyo (Dasiyah), Ario Bayu (Soeraja), Putri Marino (Arum), Arya Saloka (Lebas), Tissa Biani (Rukayah), Rukman Rosadi (Idroes Moeria), and Sha Ine Febriyanti (Roemaisa).

Based on the research that has been conducted, the results of the Audience Response Questionnaire on Gender Inequality in the Drama Series "Gadis Kretek" are as follows.

Table 1. Audience Response Questionnaire on Gender Inequality in the Drama Series "Gadis Kretek"

Name	Statement											
	X1	X2	X3	X4	X5	X6	X7	X8	X9	X10	X11	X12
A1	S	S	S	S	S	S	S	S	S	S	S	S
A2	S	S	S	S	S	S	S	S	S	S	S	S
A3	S	S	S	S	S	S	S	S	S	S	S	S
A4	S	S	S	S	S	S	S	S	S	S	S	S
A5	SS	S	SS	S	SS	SS	S	SS	TS	SS	SS	SS
A6	S	S	S	S	S	S	S	S	S	S	S	S
A7	STS	TS	TS	STS	S	S	STS	TS	TS	SS	SS	STS
A8	STS	STS	STS	S	S	S	TS	STS	STS	SS	SS	S
A9	S	S	STS	S	S	S	SS	SS	SS	SS	SS	SS
A10	SS	SS	STS	TS	SS	SS	SS	SS	SS	SS	SS	SS
A11	S	S	S	S	S	S	S	S	S	S	S	S
A12	TS	S	SS	S	S	S	S	S	S	S	S	S
A13	S	S	S	S	S	S	S	S	S	S	S	S
A14	STS	TS	STS	S	S	S	S	TS	SS	STS	STS	STS
A15	S	S	S	TS	S	S	TS	S	S	S	S	SS
A16	S	S	S	S	S	S	TS	S	S	S	STS	TS
A17	S	S	S	S	TS	S	S	S	S	S	S	TS
A18	TS	S	TS	TS	TS	TS	TS	TS	TS	TS	TS	TS
A19	TS	S	S	TS	S	S	S	S	S	S	S	S
A20	S	S	S	S	S	S	S	S	S	S	S	S

A21	S	S	S	TS	SS	S	S	S	S	TS	TS	S
A22	STS	STS	STS	TS	STS	STS	S	STS	TS	STS	S	STS
A23	SS	S	SS	S	SS	SS	S	SS	S	S	SS	S
A24	SS	S	SS	S	S	SS	SS	S	SS	S	S	S
A25	S	S	S	S	S	S	S	S	S	S	S	S
A26	S	S	S	S	S	S	S	S	S	S	S	S
A27	S	TS	S	S	S	TS	S	S	S	S	TS	S
A28	STS	TS	TS	S	S	S	S	S	S	S	S	S
A29	S	S	S	S	S	S	S	S	S	S	S	S
A30	TS	TS	S	S	S	TS	S	STS	SS	S	S	S
A31	S	S	S	S	S	S	S	S	S	S	S	S
A32	S	S	S	S	S	S	S	S	S	S	TS	S
A33	TS	S	S	TS	SS	S	S	S	S	SS	S	S
A34	STS	TS	STS	TS	TS	TS	TS	STS	TS	SS	SS	S
A35	S	S	SS	S	SS	S	S	S	TS	S	S	S

Description

STS : Strongly disagree
 TS : Disagree
 S : Agree
 SS : Strongly Agree
 A1-A35 : Respondent's Name
 X1 : Female characters in Gadis Kretek do not have the same access to economic power as male characters.
 X2 : Female characters in this series experience limitations in social mobility compared to male characters.
 X3 : The series shows how intelligent women like Dasiyah are still not considered primary leaders.
 X4 : The relationship between Soeraja and Dasiyah demonstrates male dominance in romantic relationships.
 X5 : Dasiyah must work twice as hard to gain recognition compared to the men around her.
 X6 : Families and communities tend to place women in a position of obedience and submission.
 X7 : Female characters in Gadis Kretek are often perceived as weak or emotional.
 X8 : Dasiyah is considered unsuitable for the business world because she is a woman.
 X9 : This series portrays the notion that a woman's place is in the kitchen and at home.
 X10 : The arrest and torture of female characters reflect state violence against women.
 X11 : The act of betraying Dasiyah constitutes severe emotional violence.
 X12 : This series depicts how women are made victims of politics and power.

Table 2. Results of Audience Response Analysis on Gender Inequality

in the Drama Series "Gadis Kretek"

Aspect	Statement	STS	TS	S	SS	Number
Marginalization	Female characters in Gadis Kretek do not have the same access to economic power as male characters.	6	5	20	4	35
	Female characters in this series experience limitations in social mobility compared to men.	2	3	25	5	35
	This series shows how intelligent women like Dasiyah are still not considered as key leaders.	6	3	21	5	35
Subordination	The relationship between Soeraja and Dasiyah shows male dominance in romantic relationships.	1	8	26	0	35
	Dasiyah has to work twice as hard to gain recognition compared to the men around her.	1	3	25	6	35
	Families and communities tend to place women in a position of obedience and compliance.	1	4	26	4	35
Stereotypes	Female characters in Gadis Kretek are often perceived as weak or emotional.	1	5	26	3	35
	Dasiyah is considered unsuitable for the business world because she is a woman.	4	3	24	4	35
	This series portrays the notion that a woman's place is in the kitchen and at home.	1	6	23	5	35
Violence	The arrest and torture of female leaders reflects state violence against women.	2	2	24	7	35
	Betrayal of Dasiyah is a form of severe emotional abuse.	2	4	22	7	35
	This series depicts how women are victimized by politics and power.	3	3	25	4	35

Description

STS : Strongly Disagree

TS : Disagree

S : Agree

SS : Strongly Agree

The graph analyzing the audience's reception of gender inequality in the drama series "Gadis Kretek" is as follows.

Graph of Strongly Disagree Statements on the Drama Series
"Gadis Kretek"

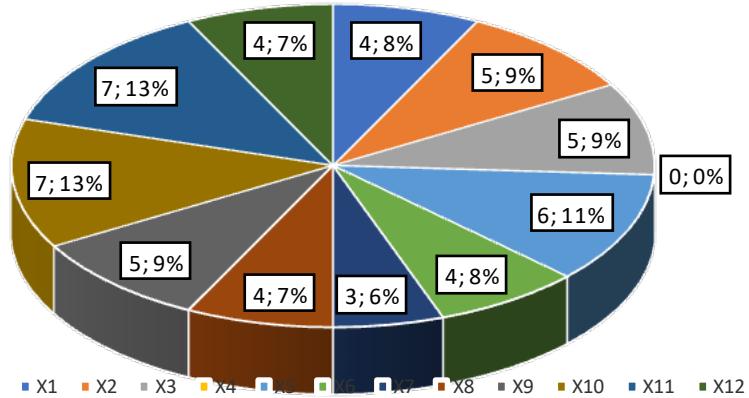


Figure 1. Graph of Strongly Disagree Statements on the Drama Series "Gadis Kretek"

Graph of Disagree Statements on the Drama Series
"Gadis Kretek"

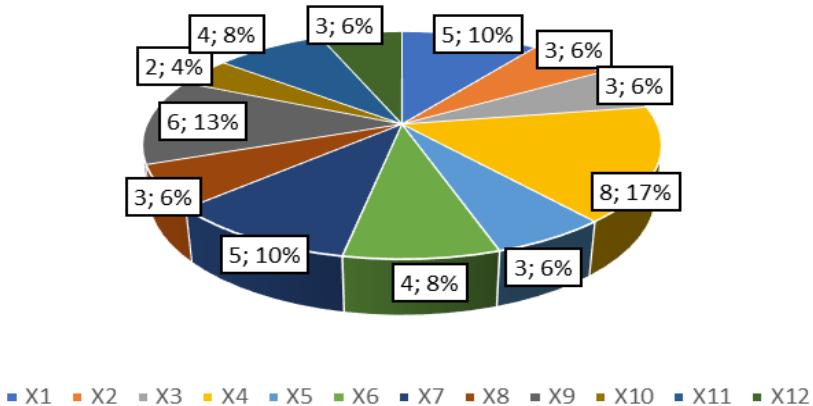


Figure 2. Graph of Disagree Statements on the Drama Series "Gadis Kretek"

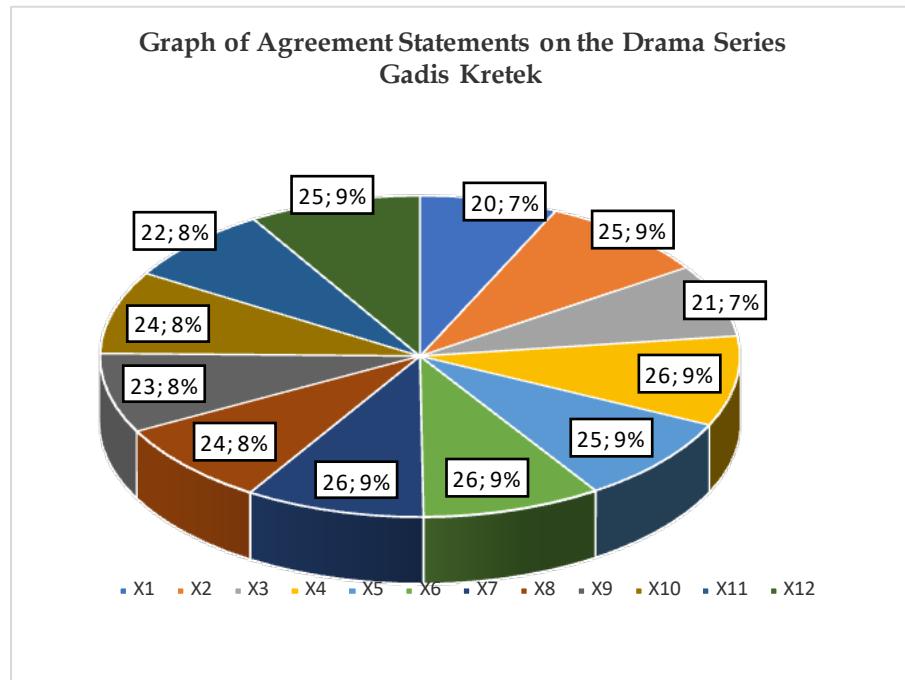


Figure 3. Graph of Agree Statements on the Drama Series "Gadis Kretek"

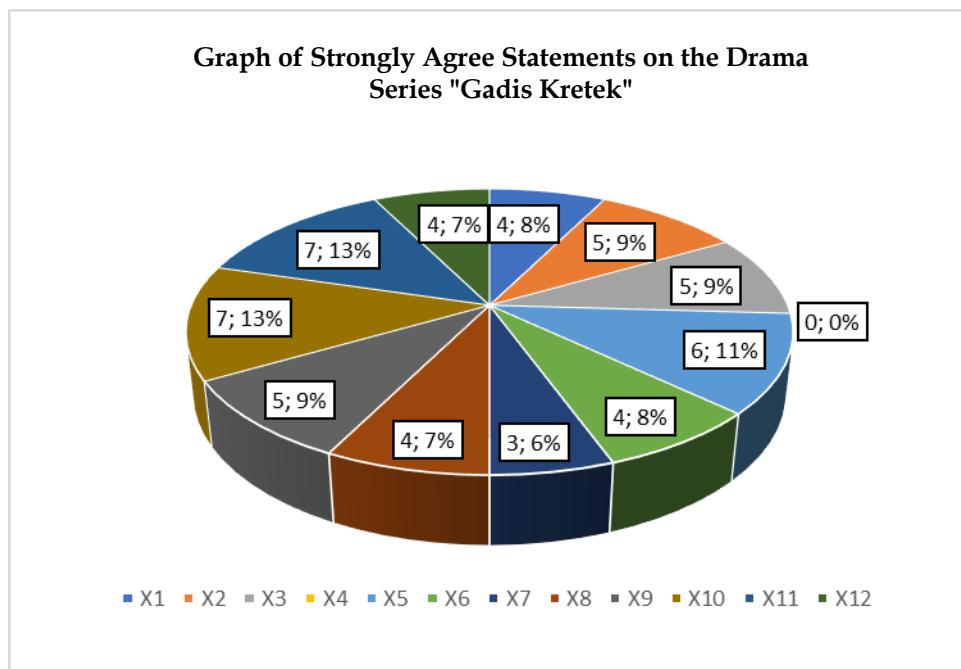


Figure 4. Graph of Strongly Agree Statements on the Drama Series "Gadis Kretek"

The drama series "Gadis Kretek" is packaged in such a way that it is slightly different from the original story, namely the novel "Gadis Kretek" by Ratih Kumala. In this drama series, the storyline is made as interesting as possible so that viewers are

immersed in each episode of the drama series "Gadis Kretek". This drama series tells the story of a woman named Dasiyah who has been betrayed in love by Soeraja (the King). The King married another girl, Purwanti. The story of this drama series is very complex and transports viewers to that era. From the results of the research conducted by this researcher, there were many pros and cons regarding the assessment of the drama series "Gadis Kretek." Many hoped that the story would end with Dasiyah and Soeraja living happily ever after. However, this was not the case. The researcher asked the respondents to watch the drama series. Then, the viewers filled out a questionnaire in the form of a *Google form* prepared by the researcher. It turned out that many had already watched this drama series because the story was interesting. The researcher deliberately sought female respondents. This was because the researcher hoped that these female respondents could fill out the questionnaire from a female perspective, not a male one.

Based on the results of the research conducted by the researchers, the following discussion was found.

Strongly Disagree

In Figure 1 above, it can be seen that of the 12 respondents, 6 (20%) strongly disagreed with the statement "The female characters in Gadis Kretek do not have the same access to economic power as the male characters." The second statement, "The female characters in this series experience limitations in social mobility compared to men," received 2 (7%) respondents who strongly disagreed. The third statement, "This series shows how intelligent women like Dasiyah are still not considered as main leaders," received 6 (20%) respondents who strongly disagreed. The fourth statement, "The relationship between Soeraja and Dasiyah shows male dominance in romantic relationships," received 1 (3%) respondents who strongly disagreed. The fifth statement, "Dasiyah has to fight twice as hard to gain recognition compared to the men around her," received 1 (3%) respondents who strongly disagreed. The sixth statement, "Families and communities tend to place women in a position of obedience and compliance," received 1 (3%) respondents who strongly disagreed. The seventh statement, "Female characters in Gadis Kretek are often perceived as weak or emotional," received 1 (3%) respondents who strongly disagreed. The eighth statement, "Dasiyah is considered unsuitable for the business world because she is a woman," received 4 (14%) respondents who strongly disagreed. The ninth statement, "This series shows the assumption that a woman's place is in the kitchen and at home," received 1 (3%) respondents who strongly disagreed. The tenth statement, "The arrest and torture of female characters reflects state violence against women," received 2 (7%) respondents who strongly disagreed. The eleventh statement, "The betrayal of

Dasiyah is a form of severe emotional violence," received 2 (7%) respondents who strongly disagreed. Finally, the twelfth statement, "This series shows how women are made victims of politics and power," received 3 (10%) respondents who strongly disagreed.

Disagree Statements

In Figure 1 above, it can be seen that of the 12 respondents above, 5 (10%) disagreed with the statement "Female characters in Gadis Kretek do not have the same access to economic power as male characters." The second statement, "The female characters in this series experience limited social mobility compared to the male characters," received 3 (6%) respondents who disagreed. The third statement, "This series shows how intelligent women like Dasiyah are still not considered as main leaders," received 3 (6%) respondents who disagreed. The fourth statement, "The relationship between Soeraja and Dasiyah shows male dominance in romantic relationships," had 8 (17%) respondents disagreeing. The fifth statement, "Dasiyah must fight twice as hard to gain recognition compared to the men around her," had 3 (6%) respondents disagreeing. The sixth statement, "Families and communities tend to place women in a position of obedience and compliance," had 4 (8%) respondents disagreeing. The seventh statement, "Female characters in Gadis Kretek are often perceived as weak or emotional," had 5 (10%) respondents disagreeing. The eighth statement, "Dasiyah is considered unsuitable for the business world because she is a woman," had 3 (6%) respondents disagreeing. The ninth statement, "This series shows the assumption that a woman's place is in the kitchen and at home," had 6 (13%) respondents disagreeing. The tenth statement, "The arrest and torture of female characters reflects state violence against women," had 2 (4%) respondents disagreeing. The eleventh statement, "The act of betraying Dasiyah is a form of severe emotional violence," received 4 (8%) respondents who disagreed. Finally, the twelfth statement, "This series shows how women are made victims of politics and power," received 3 (6%) respondents who disagreed.

Agree Statements

In Figure 1 above, it can be seen that 12 respondents answered the statement "The female characters in Gadis Kretek do not have the same access to economic power as the male characters" with 20 (7%) respondents agreeing. The second statement, "The female characters in this series experience limitations in social mobility compared to men," received 25 (9%) respondents who agreed. The third statement, "This series shows how intelligent women like Dasiyah are still not considered as main leaders," received 21 (7%) respondents who agreed. The fourth statement, "The relationship

between Soeraja and Dasiyah shows male dominance in romantic relationships," received 26 (9%) respondents who agreed. The fifth statement, "Dasiyah has to fight twice as hard to gain recognition compared to the men around her," received 25 (9%) respondents who agreed. The sixth statement, "Families and communities tend to place women in a position of obedience and compliance," received 26 (9%) respondents who agreed. The seventh statement, "Female characters in Gadis Kretek are often perceived as weak or emotional," received 26 (9%) respondents who agreed. The eighth statement, "Dasiyah is considered unsuitable for the business world because she is a woman," received 24 (8%) respondents who agreed. The ninth statement, "This series shows the assumption that a woman's place is in the kitchen and at home," received 23 (8%) respondents who agreed. The tenth statement, "The arrest and torture of female characters reflects state violence against women," received 24 (8%) respondents who agreed. The eleventh statement, "The act of betraying Dasiyah is a form of severe emotional violence," received 22 (8%) respondents who agreed. Finally, the twelfth statement, "This series shows how women are made victims of politics and power," received 25 (9%) respondents who agreed.

Strongly Agree

In Figure 1 above, it can be seen that 12 respondents answered statement one, namely "Female characters in Gadis Kretek do not have the same access to economic power as male characters," with 4 (8%) respondents strongly agreeing. The second statement, "The female characters in this series experience limited social mobility compared to the male characters," received a strong agreement rating from 5 (9%) respondents. The third statement, "This series shows how intelligent women like Dasiyah are still not considered as key leaders," received a strong agreement rating from 5 (9%) respondents. The fourth statement, "The relationship between Soeraja and Dasiyah shows male dominance in romantic relationships," received 0 (0%) respondents who strongly agreed. The fifth statement, "Dasiyah has to fight twice as hard to gain recognition compared to the men around her," had 6 (11%) respondents who strongly agreed (). The sixth statement, "Families and communities tend to place women in a position of obedience and compliance," had 4 (8%) respondents who strongly agreed. The seventh statement, "Female characters in Gadis Kretek are often perceived as weak or emotional," received 3 (6%) respondents who strongly agreed. The eighth statement, "Dasiyah is considered unsuitable for the business world because she is a woman," received 4 (7%) respondents who strongly agreed. The ninth statement, "This series shows the assumption that a woman's place is in the kitchen and at home," had 5 (9%) respondents who strongly agreed. The tenth statement, "The arrest and torture of female characters reflects state violence against women," had 7

(13%) respondents who strongly agreed. The eleventh statement, "The betrayal of Dasiyah is a form of severe emotional violence," received 7 (13%) respondents who strongly agreed. Finally, the twelfth statement, "This series shows how women are made victims of politics and power," received 4 (7%) respondents who strongly agreed.

CONCLUSION

Based on the results and discussion above, it can be concluded that the most disagreements were found in statements 1 and 3, namely 6 (20%). Meanwhile, the fewest disagreements were found in statements 4, 5, 6, 7, and 9, namely 1 (3%). Second, the statement with the most disagree responses was statement 4, with 8 (17%). Furthermore, the statement with the fewest disagree responses was statement 10, with 2 (4%). Third, the statements with the most agree responses were statements 4, 6, and 7, with 26 (9%). Meanwhile, the statement with the fewest agree responses was statement 1, with 20 (7%). Fourth, the statements with the most strongly agree responses were statements 10 and 11, with 7 (13%). Meanwhile, the statement with the fewest strongly agree responses was statement 4, with 0 (0%). From the questionnaire above, many respondents agreed with the statements made by the researcher. This study deliberately took female respondents because the character Dasiyah is an independent, firm, disciplined, loyal, and responsible woman. However, the character Dasiyah here is described as a woman who easily believes in the sweet promises of the man she loves. Because she loved a man named Soeraja, Dasiyah's life and family fell apart. At the end of the story, sadly, Dasiyah's loyal love was betrayed by Soeraja because he married a woman named Purwanti. This was due to something that had to separate Dasiyah and Soeraja. The implications of this study show that visual media, especially drama series, are not only a medium of entertainment, but also have great potential as a social education tool that can shape public critical awareness of gender inequality issues. The audience's reception of the drama series *Gadis Kretek* confirms that the representation of women in the media greatly influences the audience's, especially women's, perspective in understanding their position and role in society. Therefore, the results of this study can be an important consideration for cultural policymakers, content creators, and educators in encouraging the emergence of more fair, empowered, and equal representations of women in the mass media. In addition, this study can also enrich literary and visual culture studies with a reception approach that directly raises the voices and perceptions of the audience as part of the process of interpreting works.

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