

WOMEN'S IMAGES AND RESISTANCE OF THE MAIN CHARACTER IN THE TV SERIES OF "THE GREAT"

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Abstrak. Penelitian ini mendeskripsikan citra perempuan dan mengkaji perlawanan yang dilakukan oleh tokoh utama dalam serial TV "The Great". Penelitian ini menggunakan pendekatan feminisme, khususnya teori feminisme eksistensialis dari Simone de Beauvoir untuk mendeskripsikan sifat-sifat diskriminatif yang dialami oleh karakter perempuan dan mengungkapkan upaya perlawanan dari karakter utama untuk menanggapi diskriminasi tersebut. Penelitian ini menggunakan metode deskriptif kualitatif untuk menguraikan temuan dan teori-teori yang ada. Penelitian ini menemukan bahwa eksistensi perempuan dalam serial ini ditampilkan sebagai objek, tidak berpendidikan, dan tidak memiliki hak politik. Meskipun mengalami pemusnahan sifat-sifat tersebut, Catherine, tokoh utama dalam serial ini tidak tinggal diam dan menerima apa yang telah ditetapkan oleh masyarakat budayanya. Dengan demikian, tokoh utama melakukan perlawanan dengan berdiri teguh pada keyakinannya, menyampaikan ide-ide reformis, dan mengambil alih tahta. Diskriminasi yang dialaminya kemudian diujikannya sebagai acuan untuk membuktikan diri bahwa sebagai perempuan ia dapat mereformasi Rusia dalam segala aspek kehidupan.

Kata Kunci: Citra Perempuan; Perlawanan; Feminisme; The Great

Abstract. This research describes the women's images and examines the resistance of the main character in the TV Series of "The Great". This research uses feminism approach, especially the theory of existentialist feminism by Simone de Beauvoir to describe the discriminatory traits experienced by the women characters and reveal resistance effort of the main character to respond to the discrimination. This research uses qualitative descriptive methods to elaborate the findings and the theories. This research finds that women's existence in this series is presented as an object, uneducated, and do not have a political right. Despite being subjected to annihilation traits, Catherine, the main character in this series does not remain silent and accept what has been set by her cultural-society. Thus, the main character takes the resistance by standing firm in her convictions, conveying reformist ideas, and taking over the throne. The discrimination she experienced then used as a reference to prove herself that as a woman she can reform Russia in all aspects of life.

Keyword: Women's Images; Resistance; Feminism; The Great

INTRODUCTION

The increasingly widespread use of gadgets in various aspects of life provides a stimulus for the growth and development of various applications that make it easier to fulfill human needs. One of the human needs that have received a lot of attention recently is the need for entertainment. One form of entertainment favored by the public is watching movies and television series. Through his gadgets, the public is spoiled by a variety of entertaining films and television series.

The Great is a television series made by the famous platform from America, Hulu. This historical comedy-drama genre series chronicles the struggles of Catherine who was married to Peter who inherited the Russian Empire in the 17th century. Instead of living happily according to her expectations, Catherine actually accepts many cultural gaps in Russia. Although at first she tried to understand the situation, after experiencing a number of disappointments, both physical and verbal abuse from her own husband, in

the end Catherine decided to run away, and even attempted suicide. However, the attempt failed. In the midst of her despair, Catherine met friends who motivated her to take power, and she began a long journey.

In this series, women are portrayed as passive objects and accept whatever a man wants. Women do not have the right to speak in public and are not allowed to seek knowledge because women are seen only as procreation machines. This condition is also supported by the church's patriarchal system which strictly limits the role of women in the public space, limits the development of science and art, and prohibits the use of printing presses for publication purposes as a medium of mass communication.

Although presented as the other, the main character of this series, Catherine, tries hard to open the eyes of the Russian people with her broad insights and bold and reckless actions. In the series *The Great*, women are presented as subordinates who resist stereotypes or ideal images built to undermine women's existence. The adaptation of 17th century Russian history to the screen indicates that the themes of women's oppression and inequality of rights between men and women, especially in fighting for their voices, are still very problematic and important to study today.

The placement of women in the shadow of men makes it difficult for women to actualize themselves. In fact, women are subjects who are very aware of themselves and can define themselves. For de Beauvoir, a woman is not born feminine, but becomes a woman. Stereotypes of women such as gentle, loyal, obedient and submissive are examples of ideal images that are continuously attached and instilled by the media and society even though these stereotypes tend to weaken women and limit women's movements to exist. This patriarchal gender idealization places women as weak and always dependent on men. This is actually the opposite when correlated with today's women, most of whom do not depend on men for their lives, especially the economy, and can live independently.

Women who choose the opposite stream of stereotypes and ideal images are also found in this series. The people of the Georgian era considered these women to have violated their nature as women and their existence as a woman was almost never considered important in society. The narration experienced by women in this series reinforces the picture of the dominant values that exist in society, namely men are always considered as the first sex, and women as the second sex. In this series, the narration that favors men over women makes women's existence experience symbolic annihilation and this is not only felt by women who come from the lower class but also women who come from aristocratic families.

The existence of women depicted through the figure of Catherine is shown in the form of structured resistance. The existence of these women is in direct contact with the theory put forward by Simone de Beauvoir which focuses on how femininity is conceptualized and how women 'become' relative beings in a patriarchal society. Men have positioned themselves as someone who is responsible for all aspects of public life and thus women have been confined to a marginal position in society. Thus, the presence of women is nothing but made to support the interests of men. Society is consequently structured to perpetuate patriarchal ideology and women are kept in a lower position.

Oftentimes, the spirit that de Beauvoir's existentialism brings in his book entitled *The Second Sex* is misunderstood, that women do not recognize the sexual differences between men and women, and think that women must be like men and even surpass

men in achieving freedom. In fact, de Beauvoir acknowledged sexual differences, but did not accept that ordinary women were oppressed because of these differences. This is because these differences lead to stereotypes against women, that women have assimilated with their bodies and their gender identity so that traditionally women's roles were limited to the roles of wife and mother. Marriage and motherhood have always been promoted as the most important role for women in society and this has been embodied in the laws, customs, beliefs and culture of society. As a result, women have traditionally been prevented from working outside the home and, therefore, are required to always depend on men to ensure their survival and that of their children. The existence of women who are not considered makes it even more insignificant when women prioritize the existence of the body over the self. In the end, a woman's exploration of her body is in vain because it does not change her existence (Kartina 2019, 34).

There has not been any research that raises the television series *The Great* as a material object in previous studies. However, there are several studies that explore the image of women and the resistance of female figures as a formal research object. The research is entitled *Image of Women in the Imperfect Film by Ernest Prakasa: Study of the Beauty Myth of Naomi Wolf by Aldila Dwi Noviani and Ririe Rengganis*. This study describes the image of women based on beauty myths in a culture that is influenced by the people around them. Other research that intersects is the *Image of the Main Character Woman in the Kartini film by Hanung Bramantyo and Bagus Bramanti: Feminism Approach by Rahmalia*. This study describes the female main character's self-image in the form of data (a) physical image, and data (b) psychological image. Meanwhile, on the social image of the main female character, data were found on (a) the image of women in the family, and data (b) the image of women in society. Meanwhile, women's resistance was found in a study entitled *Women's Resistance to Gender-Based Violence in the Arab Region: A Literature Review by Rula Shahwan-Akl*. This study describes the various forms of Arab women's resistance against gender violence. The next research is *Feminist Resistance in the Age of Neoliberalism by Nivedita Menon*. This research explores the forms of resistance used by women in India against neoliberal economic policies that have an impact on gender equality.

In contrast to the previous studies, in this research the material object is the television series *The Great* which is still hot and has never been researched by anyone. Then at the formal level, the image of the woman described is limited to the scope of Russia in the 17th century. Besides that, this research also focuses on the form of resistance displayed by the main character in this television series, Catherine. Catherine who is the center of attention in this television series and study is a figure who is truly present in Russian history. So that there is a separate motivation to reveal and confirm the historical truth that is shown in the television series *The Great*.

METHOD

The method used in this analysis is descriptive qualitative method, which is a way of interpretation, interpretation and presentation of analysis data in the form of descriptions. The data in this study are not in the form of numbers but in the form of descriptions and focus on the interpretation of the narratives and interactions between the concepts being analyzed (Ratna 2006, 46).

This research was carried out through two stages of work, namely the data collection stage and the data analysis stage. The data used in this study are the text and scenes in the series of *The Great*. Data collection in this study will be carried out in three ways: (1) reading data in the form of dialog texts between characters and scenes in the television series *The Great*; (2) selecting the data by classifying the characters to act and to do in the series; (3) selecting relevant representative data for further analysis.

After carrying out the data collection steps, the next step is to sort and analyze the data that has been collected using a method that refers to Simone de Beauvoir's existentialist feminist theory and supporting theory from Betty Friedan to then draw conclusions.

RESULT AND DISCUSSION

Result

1. *Women's Images*

There are a number of data that represent the image of women in the television series *The Great* which as a whole depicts the image of women who are second only to men. In detail, the data is classified by type as follows:

1.1. Women as men object

Table 1 Data of scenes that are related to the women as men object

Episode	Minutes	Description
1	00:02:00 – 00:02:50	Peter comments on Catherine's figure at their first meeting.
1	00:04:03 – 00:04:12	Peter openly asks about the strange smell he has been emitting from his long journey from Germany to Russia.
1	00:05:00 – 00:05:40	Archie, an orthodox church priest performs a ritual check on Catherine's virginity.
1	00:38:47 – 00:41:35	Peter punched Catherine in the stomach for not being able to control her emotions after Catherine slapped Peter's face in front of members of parliament.
1	00:43:30 – 00:45:40	Peter attempted to drown the casket where Catherine was hiding in her flight from Russia to Germany.
3	00:04:58 – 00:05:23	Peter gives Catherine a gift of a boyfriend so she can have fun with him.

Those evidences taken by several scenes represented the men domination on women. Women were just considered as object and could be treat as they like. Women were prohibited to do any rebellions to men.

1.2. Women did not have any opportunities to convey their ideas in front of public

Table 2 Data of scene that is related to the women's opportunity in conveying their ideas in front of public.

Episode	Minutes	Description
1	00:07:40 – 00:08:20	Catherine tried to make a few remarks before the council members, but Peter strictly forbade her to speak.

Even though the evidence found only one, it represents enough of the men domination in politic or in giving ideas in front of public.

1.3. Women did not have good quality education

Table 3 Data of scene that is related to the women's education condition

Episode	Minutes	Description
1	00:15:59 – 00:17:00	Catherine, who was getting to know Russian noblewomen, was shocked by the fact that they could not read at all and their life orientation was only on the establishment, so they focused on finding an established life partner.

In this scene was shown Catherine's shock about the women education's condition. Embarking to this scene, Catherine was triggered to educate women in Russia through good quality education started by teaching reading. Catherine's intention did not welcome well by the women. For them, science was not important for women. They were only oriented towards fulfilling their basic needs as living beings.

1.4. Women were seen only as a machine to produce children (offspring)

Table 4 Data of scene that is related to the facts that women were just considered as a machine to produce children (offspring)

Episode	Minutes	Description
1	00:29:15 – 00:30:03	When Catherine was about to confirm whether it was Peter who ordered his men to burn down her school. Peter was even angry and firmly said that women did not need learning and knowledge because women were just machines for producing children.

The stereotype attached to this woman is very dangerous. In addition to clearly limiting women's space in the public sphere with limited insight and knowledge, it also further clarifies male domination and social inequality between men and women.

2. The Main Character's Resistance

Meanwhile, the forms of resistance shown by Catherine in the television series The Great are classified into:

2.1. Silent resistance

Silent resistance is characterized by resistance directed towards the main character, Catherine. As a manifestation of rejection, Catherine did not want to follow the order of values that prevailed in Russia. He prefers to run away or even commit suicide. The following scripts are taken from two related scenes can depict briefly about what the silent resistance is.

Catherine was sitting under a shady tree with a gloomy face due to what just happened beforehand while Marial came bringing two cup of vodka and tried to calm Catherine down. Here Catherine asked for Marial to prepare a scenario of her plan to escape from Russia.

Marial : Are you all right, Empress?
Catherine : I would be better if I had wings.
Marial : Might I suggest vodka instead?
Catherine : I'm a fool, Marial. A great love.
(chuckles softly)
I looked at myself in the mirror and laughed at my own
stupid face this morning.
Do you want one?
Marial : I resolve to know my place.
Catherine : Yet you brought two glasses.
Marial : (sighs)
Catherine : I need you to help me escape this place.
Marial : I would be signing my own death warrant.

Catherine : *A carriage is all I need. I'm sorry.*

Marial : *I cannot.*

Based on the dialogue above, Catherine's desperate can be seen clearly and she gave up being the Russia Empress. She wanted to escape from Russia and back to Germany. The second scene below depicts the Catherine's hopeless and she attempted to suicide. Luckily, Marial came and successfully postpone Catherine's attempt to suicide.

Marial : *Would you like a cake with that knife, Empress?*

Catherine : *Do not try to stop me. Just leave me be.*

Marial : *I would not presume to speak.*

For the empress is so smart, and book readingly, that I'm sure her judgment is sound.

Catherine : *I am resolved.*

Marial : *Vlad will get a bucket for the blood.*

Vlad : *Yes, miss.*

Catherine : *There is no other way. I am a prisoner here.*

Marial : *Indeed.*

Catherine : *Married to an idiot.*

Marial : *This has never happened to a woman before.*

Catherine : *Yes, but to an emperor. He's a madman.*

Marial : *He-He is one of a kind. Towels, too, Vlad. There may be some overflow.*

Catherine : *What am I to do?*

Just live at someone else's whim?

Marial : *God forbid, Empress.*

Catherine : *Ever since I was a child, I felt like greatness was in store for me. A great life, I felt. Like God himself had spat me forth to land on this Earth and in some way transform it. That I was here for a reason, a purpose.*

Marial : *Why did He make you a woman, then?*

Catherine : *For comedy, I guess. That idea now feels like some delusion when I'm trapped here. That idea now feels like some delusion when I'm trapped here. Yet I felt it, Marial, in my being... deep in my bones.*

Marial : *It is not a lineage.*

Catherine : *What?*

Marial : *Russia... it does not go to an heir if there is not one. If the emperor dies, it goes to the empress.*

Catherine : *What do you mean?*

Marial : *I'm just giving you a lesson on how things work here. You're also not the only unhappy one. There are men here, unhappy, who are looking for a leader.*

Catherine : *And is there one?*

Marial : *I hope I am looking at her.*

Catherine : *Me? I'm a foolish child.*

Marial : But what if you are not? What if your vision of the bear, and the great love, your heart filled and glowing, what if that great love was Russia itself? Not Peter. I will get coins to place on your eyes.

2.2. Brainstorming Peter with revolutionary ideas

Immersively, Catherine succeeded in instilling a renewing influence within Peter. Some of these influences include: (a) Science; (b) Literature and Art Works; (c) Medical; (d) Mass Media (Press); I Men and Women Attributions; (f) Bishop/ Archie Election; (g) Women games modification; (h) Slavery; and (i) Undo the assassination of the Sweden ambassador.

Table 5 Catherine's Attempts in influencing Peter

Episode	Minute(s)	Description
1	00:21:56 00:23:31	– Catherine persuaded Peter to open a school. In this scene, Catherine did not literary said the school for women, that's why Peter approved her request.
2	00:35:03 00:48:31	– When Catherine visited Marial's shed, she was surprised by the condition in the shed that shown slaves life. Moreover after noticing Marial's condition. She got upset and very disappointed.
2	00:52:51 00:52:54	– After Catherine being rejected by Orlo. In this scene shown Orlo who decided to take side and join in Catherine coup de'etat plan. Beforehand, Catherine try to tempt Orlo but fail.
3	00:40:24 00:42:54	– Catherine attempt in inserting the gender equality value when she noticed that Peter remembered his father and instinctively wanted to cry. She convinced Peter that it's okay for a man to cry. Crying is not an attribution for the women only.
3	00:42:31 00:44:08	– Archie who was being forced by Peter to decide who the next patriarch was trying to divine inspiration. In his tire effort, Catherine came and pretended to be an angel and suggest Archie to choose himself as the next patriarch. Catherine considered that other candidate did not want to talk with women and only him who were open minded and okay to communicate with women.
4	00:42:31 00:48:31	– Catherine slapped Marial's face to show her power as an Empress to other ladies after physical humiliation in tea party. She showed that she was able to do an extreme action to everyone.
5	00:01:20 00:07:11	– After visiting and supervising the battle progress in battlefield with Elizabeth, Catherine was determined to persuade Peter in order to stop the battle.
6	00:46:35 00:34:52	– Catherine tried to persuade Peter to restore Marial's royal status. In this scene Peter told the reason why he got mad and didn't want to restore Marial's royal status. Catherine could say nothing after Peter's explanation and understood him.
6	00:51:43 00:52:35	– Catherine successfully persuaded Peter to develop knowledge and science for Russia. Even though what Peter did as an experiment was extreme enough for Catherine.
7	00:00:01 00:01:38	– Catherine showed how important art was for Russia. Many people amazed with some art works displayed in the castle and in this scene, Peter learned something strange for him, crying was not weakness indicators.
7	00:05:37 00:07:06	– Catherine confidently introduce printing machine for printed media (press) even church and some aristocrats opposed Catherine's idea about it. Peter who is embarked to be open minded allowed Catherine to develop the usage of the printing machine.

Episode	Minute(s)	Description
7	00:16:09 00:17:22	– Peter was in euphoria on science experiments. He proudly presented a science expo to Catherine even it was not humanist.
7	00:45:27 00:46:33	– After the tragedy of pox victims combustion, demonstrated to all parliament board that vaccine is important and not dangerous for them.
8	00:09:05 00:10:03	– In a dinner to welcome the Sweden Ambassador, Catherine who had already got information that Peter will kill the ambassador conveyed her idea and convinced Peter to postpone his planning to kill the ambassador.

Nonetheless, a number of findings in this study indicate that Catherine did not necessarily defend those who supported her ascension to the throne. For example when Catherine only focused on restoring Marial's good name and peerage. He did not clearly speak out and his actions did not indicate any intention to abolish slavery. In addition, Catherine allowed Peter's euphoria in his crazy experiments that did not consider humanity at all.

2.3. Extreme Resistance

Before presenting evidences and related data, it is better to explain about the use of the term extreme resistance. Extreme resistance is not only characterized by open physical and verbal forms of rebellion but so also on the significance of the expected results after carrying out related resistance actions. A number of findings included in this resistance are as follows: (a) The coup plan launched by Catherine in fact received support from a number of parties; (b) Catherine's efforts to influence the military were motivated by Catherine's desire to end the war with Sweden which had been going on for a long time and never ended (the winner has not yet been found). Besides that, he and his colleagues also wanted to infiltrate and kill Peter's half-sister who was under strict protection from the military. As is known, that if Peter dies then the throne will pass to Peter's half brother. This condition certainly became a stumbling block for Catherine, whose ambition was to become the leader of Russia; (c) In the midst of Peter's dying condition due to poisoning, Catherine tried to appear and convince the dignitaries, officials, and church councils that she was ready to lead Russia. Even though her efforts were ridiculed because she was a woman who did not know the ins and outs of Russia; (d) Catherine conducted government diplomacy and became an intermediary in reconciling Russia and Sweden. This diplomacy was successful and succeeded in urging Russia and cornering Sweden to stop the war; (e) Catherine succeeded in manipulating the results of diplomacy in order to be accepted populistly by both the Russian and Swedish people by utilizing the mass media as a means of propaganda; (f) Catherine bravely attempts Peter's murder and orders Orlo to kill Archie. The attempt failed, however, thanks to the military alignment and sacrifice of Leo, who at that time was Peter's only bargaining agent, Catherine succeeded in paralyzing Peter and his staff and occupied the reins of Russian leadership for up to 30 years.

Discussion

Based on the research results previously presented, the researcher can clearly answer the research questions presented in the first chapter, namely: (1) What is the form of Catherine's resistance as the main character in the TV Series of The Great? and (2) How is the image of women displayed in the TV Series of The Great? Broadly speaking, the

image of women shown in the TV Series of *The Great* is as an object for men. Women are castrated in acquiring knowledge and the right to speak in public. Furthermore, the forms of resistance shown by Catherine, as the main character in the TV Series of *The Great*, can be broadly grouped into three types, namely: (1) Silent Resistances which are characterized by inner turmoil within Catherine and which overflow only in the form of insults, complaints, and slaps; (2) Ideas Diffusion Resistances in the form of efforts to introduce a variety of new ideas that can increase Peter's prestige as a leader; and (3) Extreme Resistances shown by Catherine in situations that are critical or that have a significant impact on Russia.

The findings in this study are in line with findings in previous research conducted by Suhadi entitled *The Portrait of Women Resistance towards the Patriarchy System in the Movie of Dilema Ijab Kabul* where the female character in the film bravely resists in breaking down the long-constructed patriarchal system. in their social and cultural values. This condition is exactly the same as that experienced by Catherine in the TV Series of *The Great*. The more often Catherine sees and feels marginalization in her environment, the greater her motivation in carrying out resistance against the existing social and cultural system. The findings in this study are in line with the theory put forward by de Beauvoir (2012. p.16) that, "She is defined and differentiated with reference to man and not he with reference to her, she is the incidental, the essential as opposed to the essential. He is the subject; he is the absolute – she is the other". Basically, both men and women have both sides of femininity and masculinity.

Both are innate human nature. So it is very unfair to distinguish the role of the two based solely on sex. Simone de Beauvoir's statement in his book, *The Second Sex*, is supported by Prabasmoro's statement (2016:143), that "More than that, instead of a binary categorization, "woman" and/or femininity is manifested in various forms because after all, no woman can manifest absolute femininity, just as no man can manifest absolute masculinity.

In the TV Series of *The Great*, it is depicted that it is women who limit themselves to achieve gender equality rights. Conditions that made Catherine think hard and choose to fight with her masculinity. This is also supported by Friedan (2001:22) that "The problem lay buried, unspoken, for many years in the minds of American women. It was a strange stirring, a sense of dissatisfaction, a yearning that women suffered in the middle of the twentieth century in the United States. Each suburban wife struggled with it alone. As she made the beds, shopped for groceries, matched slipcover material, ate peanut butter sandwiches with her children, chauffeured Cub Scouts and Brownies, lay beside her husband at night -she was afraid to ask even of herself the silent question- "Is this all?"

In the TV Series of *The Great*, it is clearly described that Russian noble women are willing to pawn their bodies to gain social status. They see this as natural because of their lack of education and their reluctance to learn. It was put forward by Tong (2009, pp.15-16) which stated that, "In order to liberate herself from the oppressive roles of emotional cripple, petty shrew, and narcissistic sex object, a woman must obey the commands of reason and discharge her wifely and motherly duties faithfully."

The main point that characterizes the results of this study is that the form of resistance practiced by Catherine shows an orderly pattern and illustrates the quality of the resistance itself. Catherine's initial condition of depression and trying to make sense of the situation made the pattern of resistance that she showed in this TV Series tend to

be oriented towards Catherine herself who was actualized in the form of her attempt to escape from Russia and her attempt to commit suicide. Furthermore, after Catherine felt that she was not alone and she was sure that she had allies, Catherine with her idealism tried to show resistance in the form of instilling new ideas in the fields of science, art, politics and the press which were expected to reduce Peter's patriarchal leadership style. However, seeing the pressure from her allies and the impact resulting from the previous form of resistance did not quickly produce results, Catherine, who gradually became more confident, began to dare to put up an extreme resistance. The researchers hope that these three resistance patterns can enrich the body of knowledge about women's resistance patterns from previous studies.

The classification of forms of resistance that the researcher did was slightly different from what Harjito had done in his research entitled Women's Resistance in traditional children's stories. In his research, Harjito classifies the resistance shown by the female characters in the story based on their socio-economic class. This happens because the selection of material objects studied is different. Harjito examined 34 different traditional children's stories with various female characters, while the researcher focused on one character in the same story. The researcher is very sure that the classification of this form of female resistance is not absolute depending on the point of view of the analysis. What's more, feminism has a liquid nature that follows the shape of its study space. As stated by Aquarini in her seminar, "basically feminism is contextual, located, and situated."

Throughout the research process which was carried out from August to November, researchers encountered a number of limitations and weaknesses, including:

Researchers have difficulties in conducting a diachronic literature study due to limited references to Russian history. Researchers have an interest in confirming whether the contents of The Great TV Series are in accordance with Russian historical facts. The writer's motivation to find out this historical fact is to see if there are other possibilities that are extrinsic to the release of this film. Considering that this film was produced and aired with the target market for the American audience. Where we know the relationship between America and Russia is heating up when the TV Series of The Great is released. Fortunately, the current sophistication of information and communication technology provides a solution by opening access to information via the internet.

Researchers have difficulty finding references related to women's resistance. At first the researcher wanted to force himself to use James Scott's resistance theory. However, after a deeper study by researchers, James Scott's theory of resistance does not intersect clearly with feminism at all. So that the researcher, through a deeper literature review, determined the theory of women's existentialism to be the analytical knife in this study. The book "The Second Sex" by Simone de Beauvoir is the main reference that researchers use in analyzing the TV Series of The Great.

TV Series of The Great is a historical drama genre. However, in this study the researcher did not show the humorous side of this TV Series. So it can be said that this research does not examine the material object holistically. Researchers have limitations in digging up information about the script writer and director of The Great TV Series. As a critical analysis of a literary work that uses a feminist approach, the script writer and director of this TV Series should also review their background to see the possibility of symbolic annihilation both in the script and substance of this TV Series.

Based on the findings in this study, the researcher considers the need for diachronic confirmation in researching historical literary works. Thus, further research is deemed necessary to be carried out by completing diachronic studies to confirm the historical relevance presented in The Great TV Series with Russian historical facts. It is hoped that this historical confirmation can be used as a consideration in analyzing the extrinsic elements of this TV Series story from a historical perspective.

Apart from that, the researcher also strongly recommends that in future research be able to review more deeply who the scriptwriters and directors of this TV Series are with the aim of obtaining background information and writing style as well as the atmosphere presented in this TV Series. Djajanegara (2003:54) states that, "To find out the views and attitudes of the author, we should also pay attention to his background. For example, the place and time of writing a work greatly influences the stance and attitude of a writer. To get information about the author, we can read his biography or criticism of his works".

CONCLUSION

Catherine's entry into the Russian royal family did not immediately open the confines that limited the role of women. The existence of a church that became a royal advisory board actually clarified the boundaries of the role of women in the public sphere. Discrimination is still felt by women, both from the slaves, the grassroots, to the nobility. Peter, who became Catherine's husband, continued to dominate the kingdom and act as he pleased.

At first, it was Catherine who tried to reject the social value order by trying to escape and attempted suicide. But she realizes, the more she shows that side of femininity, the more she is not valued and is not taken into account. Catherine, who was supported by a number of circles, was urged to overthrow Peter. Nevertheless, Catherine still wants to be in immersive influence Peter to change. Catherine inserts ideas in science, art, medicine, and other fields that open Peter's eyes to the importance of knowledge. However, in the end he still put up an extreme resistance that cost a number of parties.

Factually based on existing historical facts, Catherine really conquered Peter who led Russia for the next decades. The figure of the most influential woman in the world illustrates that the social structure that shapes gender needs to be addressed. Education about the balance of gender roles and functions in various domains of life is very urgent to be implemented.

Education as the spearhead of change and reconstruction of socio-cultural values needs to integrate gender balancing values in its curriculum. Actualization in the family realm also needs to be done so it is very important for every parent to instill these values in the midst of the family. Media that often voices gender bias also needs to be reduced and replaced with women-friendly media. Even so, movements in the name of gender equality that go beyond boundaries also need to be limited, such as the issue of LGBT that has surfaced recently.

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