

Love, “Class Struggle”, and Violence: Framing Analysis on the Ideology behind Film Television (FTv) in Indonesia

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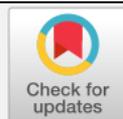
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ABSTRACT

This research examines what ideologies Film Television (FTv) offered during the COVID-19 pandemic and how these ideologies developed in the FTv using framing analysis and a gender perspective approach. Results indicate that there are two hidden ideologies as follows. First, the FTv production house carries a patriarchal ideology by raising themes that discriminate against women through stereotypes against women that appear in the story. Second, the FTv production house carries the ideology of feminism, with themes that position women as superordinate. Women occupy a higher social class than men. Women determine their own lives; even women have power over men. Academically, these findings are expected to add to the theoretical study in the sociology of communication and media research on how the power of knowledge in FTv affects the audience and contributes information, and enriches the development of research on gender relations and violence.

Keywords: Class; Film Television; Framing Analysis; Ideology; Love; Violence

1. Introduction

Violence among young people aged 12 years and over has increased from year to year. The latest news is a case of the murder of a child under five, committed by a teenager (15 years) in Jakarta. He explicitly admitted that a certain film inspired the murders. The film is a thriller genre. Calmly, he reported the incident and the victim's body to the police. Currently, the police still suspect that the perpetrator has a psychological problem.

Regardless of the alleged psychological problem, the event can be likened to a small tip of an iceberg in the ocean. Several other forms of violence are perpetrated by teenagers, ranging from brawls to bullying (Mena-Rodriguez & Velasco-Martínez, 2017; Gilbert, 2002; Rivera & Fincham, 2015). The last shocking case of bullying is a case of suicide by a young girl from a junior high school in Jakarta. This bullying shows acts of violence committed by a person or group, resulting in the individual experiencing stress and depression (Espelage et al., 2012; Foshee et al., 2014). This stress and depression lead to suicide when not getting serious enough attention.

This act of violence is not an isolated event. Violent acts are carried out "without" guilt because there is "socialization," which seems to consider normal. One is through television and films (Groves et al., 2016; Rueda et al., 2019; Whitney & Wartella, 2015). The intensity of watching television and movies should be suspected as one of the sources of knowledge about violent actions (Ejaz et al., 2020; Forsyth et al., 2019; Wartella et al., 2016). This is inseparable from the intensity of children and adolescents using or watching television and movies (Ojanen et al., 2015; Patton et al., 2014; Taylor et al., 2019). In 2003, for example, a survey by the Indonesian Child Welfare Foundation showed that television viewing time had reached 25 to 30 hours a week (Sadewo et al., 2007). The intensity increased among children over ten years of age and over when the viewing sources varied. They watch not only on television but watch movies in cinemas and internet cafes, and even use smartphones.

Film television (from now on referred to as FTv) is a type of film produced for television made by television stations or production houses with a duration of 120 minutes to 180 minutes with various themes such as teenagers, the tragedy of life, love, and religion. This is different from the big films that are shown on television. The phenomenon of violence above is inseparable from television shows showing various television film choices.

Much research on film and television has been carried out, including "Doing Women's Film & Television History: Locating Women in Film and Television, Past and Present" by Arnold and O'Brien. This research reveals that there has been the absence and marginalization of women in film and television production, archiving or preservation, and representation (Arnold & O'Brien, 2021). Davis and Abelman have also conducted similar research titled "Families and Television: An Application of Frame Analysis Theory". Research indicates that few parents become involved in or actively exercise control over their children's consumption, interpretation, and use of television information. Families that provide frequent opportunities for children to experiment with interpreting and structuring action permit children to develop frames that structure their television use (Davis & Abelman, 2020).

Riva and Cefalo conducted the next research titled "Images of childhood in the television framing". This research shows that using children and adolescents with substitution and connotative appropriateness continues to represent a common practice in producing and constructing local television information. This dynamic implies the decontextualization of a fact or event and the following re-contextualization in a format and standard typical for the mass

media (Riva & Cefalo, 2014). From some of the studies above, no research has used Robert M. Entman's framing analysis technique to uncover the ideology behind film television shows.

Film television began to be produced in Indonesia in early 1995, pioneered by one of the private TV stations, SCTV. From the past until now, FTv has been the mainstay of this TV station. The appearance of this FTv was made to answer viewers' saturation with soap operas. Since then, more and more FTVs have sprung up.

In Indonesia, film television is very popular, especially television films with teenage romance and television films with religious themes. Themes familiar with everyday life will attract the audience's attention. In general, the ones that are mostly raised are the themes of romance between villagers and urban people, campus life, school, youth, and so on. This study aims to identify texts in FTv that strengthen the storyline and character of the characters and to analyze the ideology developed by FTv.

2. Literature Review

2.1. History and Development of Television and Film

Movies and television are like two sides of a coin. Television is a communication medium in the form of audio-visual, which provides various updated information and disseminates it to the general public. The film is an audio-visual communication medium to convey a message to a group gathered in a certain place. The presence of television cannot be separated from the invention of film. Filming equipment, such as cameras, is used by television. The film recordings are processed and transferred through television stations. Television is a receiver of the waves sent by the television station. Therefore, researchers always associate with film when discussing television's history.

However, in its history, films also moved from television when cinemas were established (Caldwell, 2005; Baughman, 2015; Panuju & Juraman, 2019). This cinema, in its history, quickly replaced opera houses. Opera can survive none other than the interference of certain social classes. Broadway opera has become part of the cultural capital of the United States elite society, as well as operas in several European countries (Kerr, 2020; Meehan, 2007; Sobchack, 1996).

In turn, the film and cinema industries eliminated that era's plays (Toniell, a theatrical art that grew in Indonesia because of the influence of the Turks. Because for the first time introduced by Orientalist artists). In Indonesia, the introduction of television was carried out during the reign of Sukarno (Ardiyanti, 2017; Panuju & Juraman, 2019; Sudibyo & Patria, 2013). Wikipedia notes that quote from various sources, the initial television introduction was in 1955 when it collaborated with the USSR (present-day Russia) government on the anniversary of Yogyakarta. In the following six years, in preparation for the Asian Games, the government formed a broadcasting committee. This committee conducted broadcast trials at the 16th Indonesian independence ceremony (August 17, 1962) at the Merdeka Palace. Seven days later, on August 24, 1962, the committee conducted a live broadcast of the opening of the 4th Asian Games at Gelora Bung Karno.

Attention to television grew stronger during the Suharto era (Ardiyanti, 2017; Panuju & Juraman, 2019; Sudibyo & Patria, 2013). TVRI established several television stations in Yogyakarta (1965), Medan (1970), Makassar (1972), Balikpapan (1973), and Palembang (1974), and until 2001 had 12 stations and eight production studios. This attention cannot be separated from its function as communication for development programs. Therefore, to reach all parts of

Indonesia, the Indonesian government developed a domestic satellite communication system through Palapa A1 (August 16, 1976).

The economic liberalization that is so strong forces the government to give up this domination (Meehan, 2007; Sudibyo & Patria, 2013). The businessmen saw the economic potential in the broadcasting sector. On August 24, 1989, RCTI (Rajawali Citra Televisi Indonesia) conducted its first broadcast. The following year, SCTV (Surya Citra Televisi) broadcasts in Surabaya. At that time, there were provisions for developing television stations at the local level. This means that private television stations are not based in Jakarta. Along the way, this provision was later changed, although currently, there are dozens of local stations outside Jakarta. Almost every city has a local television station with local programs. In short, television development was inseparable from the political-economic interests of the government at that time.

2.2. Television and Its Impact on Youth

World Health Organization defines youth or teenagers as the 15-24 age group. Youth is more fluid than other fixed age groups. The youth was a common term for young people in the late 19th and early 20th centuries. Today's teenagers spend most of their time in front of the television because television is the cheapest and most accessible audio-visual mass media, even though television shows are currently dominated by soap operas (Hayati, 2018; Maheshwar et al., 2017). Soap operas are shown on almost every television station. Nowadays, soap operas are broadcasted at certain times and almost at all times, whether in the morning, afternoon, evening, or night.

This situation makes Indonesian teenagers have no other alternative spectacle. The storyline for soap operas is usually very long. This makes teenagers into soap opera viewers (Skrzypiec, 1996; Wartella et al., 2016). They can follow more than one soap opera title per day. Teenagers also try to watch soap operas daily so they are not left behind knowing the storyline.

Soap operas are always made based on a very long series of storylines. This, in turn, will cause the audience's emotions to mix between whether the issues in the story will end soon or new problems will arise. Solving problems in soap operas are always delayed (Triyono, 2007).

The behavior of watching soap operas is strengthened when the environment around teenagers also does so (Barradas et al., 2007; Broddason, 1991; Lee, 2015; Timperio et al., 2012). For example, when he arrived at school, his friends talked about the continuation of the story of a soap opera title. This will make teenagers more loyal to watching soap operas, even those who don't watch it can become watching, so they don't feel left out from their friends. Another example is if teenage family members watch soap operas, this can also trigger teenagers to become soap opera viewers.

Furthermore, teenagers will pay attention to the characters in the soap opera. Teenagers may idolize this character. They then compare their behavior with that of the character and begin to imitate the behavior of their idol character. Moreover, if their peers do the same, teenagers will feel left behind if they don't imitate their idol soap opera characters.

Soap operas are made based on the way women think and feel. Young women watch most soap operas. Women very like soap operas, so soap operas are very popular among women (Triyono, 2007). Furthermore, women are very interested in watching soap operas because women are more able to follow narratives with feminine patterns than men (Modleski, 1979).

The reality of life is simplified in particular importance, lifted into television, and then accepted by the viewers as reality. This state obscures the difference between reality and simulation and a situation where the simulation becomes more real than reality.

3. Research Method

This study uses an ethnomethodology perspective. From an ethnomethodological perspective, a social scientist uncovers constancy to find an order of values that frames it (Garfinkel, 1967; Have, 2004; Lynch, 1997). The framing of the value order has been criticized by Marxian theorists, such as Gramsci and Althusser. They have noted that diversity is a product of the hegemony of the inequality value certain social classes offer.

The data collection technique used was observation (Creswell, 2013; Hollway & Jefferson, 2000; Silverman, 2004). These observations are recorded in detail, starting from the texts in each episode and the movements. Apart from observations, a search for cultural information about the FTv producers was carried out through secondary data. This information can be obtained through the internet network - in this case, the internet as a qualitative research tool (Mann *et al.*, 2010).

The research will collect several FTv titles broadcast between 2003 and 2020 on SCTV. After the titles are collected, the researcher tracks, searches, and collects (downloads) based on unique title categories, use of interesting fonts, character profiles, and storylines.

Framing analysis was used for data collected from the FTv analysis unit (David & Baden, 2017; Goffman, 1975). The themes of each episode on the FTv can be obtained through the constant comparison method. Within these themes, special and universal values will be found (Priest, 2021). The differences indicate the cultural influence on the theme. In addition, triangulation compares with the results of previous studies.

4. Results and Discussion

4.1. Unique Title of FTv

There are several ways that television stations attract FTv investors (advertisers). The first way is broadcast time. The second way is the artist in the FTv. The third way is the FTv title. The title reflects the theme as well as the target audience that is targeted. When looking at the title, the audience already knows the story. The title attracts the audience. The manager of the production house provides surprising and catchy titles. Titles encourage curiosity.

Table 1. FTv title aired by SCTV

No.	Year	Titel	Production House
1.	2003	<i>Saos Merah di Gaun Putih</i>	MVP
2.	2007	<i>Cowok Pingitan</i>	MVP
3.	2012	<i>Perjaka Manis Jatuh Cinta</i>	MVP
4.	2014	<i>Pacar Jatuh Tempo</i>	MVP
5.	2017	<i>Buruan Kawinin Gue</i>	MVP
6.	2017	<i>Akal Bulus Kucing Kampus</i>	MVP
7.	2012	<i>Andai Cintaku Seperti FTv</i>	MD Entertainment
8.	2013	<i>Gak Sudi Mati Jomblo</i>	MD Entertainment
9.	2013	<i>Cintaku Nyangkut di Jarum Jahit</i>	MD Entertainment
10.	2013	<i>Sesama Pejuang Cinta Dilarang Saling Mendahului</i>	MD Entertainment

No.	Year	Titel	Production House
11.	2013	<i>Ada Cinta Diulekan Rujak</i>	MD Entertainment
12.	2014	<i>Lelaki Sejati Pasti Oper Gigi</i>	MD Entertainment
13.	2017	<i>Kalau Lupa Jangan Cinta</i>	MD Entertainment
14.	2011	<i>Membawa Cinta dari Merapi</i>	Screenplay Productions
15.	2015	<i>Satpam Pejuang Cinta</i>	Screenplay Productions
16.	2016	<i>Penjual Strawberry Pujaan Hati</i>	Screenplay Productions
17.	2017	<i>Pura-Pura Cinta Beneran</i>	Screenplay Productions
18.	2018	<i>Cinta Jebakan Betmen</i>	Screenplay Productions
19.	2020	<i>Buanglah Cinta pada Tempatnya Bambang</i>	Screenplay Productions
20.	2020	<i>Dari Security Bidadari Turun ke Hati</i>	Screenplay Productions
21.	2020	<i>Awas Jatuh Cinta nanti Nikah Beneran</i>	Screenplay Productions
22.	2020	<i>Sandiwara Cinta Pangeran Agung Sejagat</i>	Screenplay Productions
23.	2019	<i>Ratu Diskon Cintanya Limited Edition</i>	SinemArt
24.	2017	<i>Pacar Bayaran</i>	SinemArt
25.	2017	<i>Pacar untuk Adikku</i>	SinemArt
26.	2016	<i>Supir Ganteng Idaman Hati</i>	StarVision
27.	2018	<i>Polisi Ganteng Mah Bebas</i>	StarVision
28.	2019	<i>Jodoh Mewah buat Nyokap</i>	StarVision
29.	2019	<i>Awalnya kasih Mawar Akhirnya Kasih Mahar</i>	StarVision
30.	2020	<i>Abang Becak yang Kusayang</i>	StarVision
31.	2020	<i>Toko Bangunan Secret Love</i>	StarVision
32.	2014	<i>Mr. Hutang I Love You</i>	Frame Ritz
33.	2014	<i>Gado-Gado Cinta</i>	Frame Ritz
34.	2014	<i>Ketusuk Paku Cinta Tukang</i>	Frame Ritz
35.	2015	<i>Satpam Pencopet Hati</i>	Frame Ritz
36.	2015	<i>Abang Jantan Sempurna</i>	Frame Ritz

Source: Primary Data (2020)

If you pay attention to **Table 1**, the word “*cinta*” (love) or the like becomes the characteristic of each FTv title of each production house. The substitute for the word “*cinta*” is “*jatuh hati*” (falling in love), which also means putting love or affection on someone. Words like that are shown with “*hati*” (heart), such as “*Penjual Strawberry Pujaan Hati*” (Sweetheart Strawberry Seller). Using semiotic analysis, “*pujaan hati*” (sweetheart) are two syllables, *pujaam* (idol) and *hati* (heart). The syllable of *pujaan* is *puja*. In the Indonesian dictionary, *puja* means respect (to the gods). *Pujaan* means something or a person who is worshiped. The word “*pujaan hati*” (sweetheart) means something wanted or expected in the heart.

There is a similar title created by StarVision, “*Supir Ganteng Idaman Hati*” (Handsome Driver Dream of the Heart). The word “*idaman*” (ideal) is no different from an idol. Once again, when referring to the Indonesian dictionary, *idaman* comes from the word *idam* and the suffix *an*. “*Idaman*” (ideal) means something that is coveted (expected). The second meaning is aspiration or desire. The Indonesian dictionary provides an example with the word “*pria idaman*” (ideal man), which means; an ideal man whom women longed for (most wanted). The

words "*cinta*" (love) and "*hati*" (heart) are clear markers for the target group of FTv viewers, namely teenagers.



Figure 1. FTv Title Writing Display
Source: Primary Data (2020)

Meanwhile, giving a unique title is done to attract potential target groups. At the same time, the title was given to refer to the event or context of "falling in love". For example, the title "*Ada Cinta di Ulekan Rujak*" (There is Love in *Ulekan Rujak*) refers to an actor who becomes a "*rujak*" (food made from fruit is sometimes accompanied by sliced vegetables (mashed and so on), then given a seasoning consisting of tamarind, sugar, chili, and so on) trader. The same thing applies to "*Supir Ganteng Idaman Hati*" (Handsome Driver Dream of the Heart), where one of the perpetrators is a driver. The word "*satpam*" (security) means one of the perpetrators is a security guard. The title "*Gado-Gado Cinta*" (*Gado-Gado* of Love) is also more or less similar. "*Gado-Gado*" (an Indonesian salad of slightly boiled, blanched, or steamed vegetables and hard-boiled eggs, boiled potato, fried tofu and tempeh, and lontong - rice wrapped in a banana leaf, served with a peanut sauce dressing) becomes the context of the love relationship between actors.

Another characteristic is the use of funny letters in these titles. The letters are often colored, and the type of "font" seems comedy. This type of font is continued in writing the names of each character by providing colors. The colors chosen are also unique, such as pink, orange, and blue. This was done, especially by MD Entertainment and StarVision.

4.2. Between the Rich and the Poor

FTv is a low-cost film or soap opera. First, it doesn't take much longer to produce because it's only one episode. Second, FTv does not use a variety of sophisticated film technologies, let alone computer engineering. Third, players are usually recruited at relatively lower fees than in soap operas and feature films. The performers are not famous artists on the big screen but can become famous and be recruited into the film. Several artists see FTv as a stepping stone to gaining prominence in the film.

With this note, the production house manager gets around that short time with several strategies. One is that the character's characteristics are displayed in writing beside the picture. This helps scriptwriters and directors create scenes showing the characters' characters. It is enough for the viewer to read the information or identity of the character at the beginning. This

differs from soap operas and films, making viewers categorize the character. MD Entertainment does this method.



Figure 2. Type A - Average/Poor/Low Profile Person



Figure 3. Type B - Rich/Executive/High Profile Person

If you pay attention to **Figure 2** and **Figure 3**, FTv viewers will immediately know who is the rich person and who also plays the role of the poor. First, the rich will be given a distinctive name. Some point to names not native to Indonesia or more of a western name, such as Cynthia. Or, his name often directly refers to his wealth, such as Sultan and Pangeran. Of course, such a name never existed in everyday life. Meanwhile, the names of poor or unlucky people usually refer to the uniqueness of local names, even with specific objective conditions, such as Udin, which refers to the name of an adult from the village.

Apart from the name, the production house manager builds (framing) the characters through the attributes worn by the characters. The character building starts from the accent of the language used, a rich man who is very fluent in English. The rich also use classy vehicles, their houses have pillars, such as Greek buildings, their clothes are in suits and ties, and their

jobs are businessmen or executives. The opposite is true for poor actors who must speak a very obvious Javanese accent, use motorbikes, traditional houses, and the like and wear traditional clothes.

Table 2. The attributes that are framed in the FTv broadcast by SCTV

No.	Attribute	Rich	Poor
1.	Name	The name used is more modern or more westernized	Simple name
2.	Slang Language	Speak Bahasa, English, Jakarta slang (<i>Loe-Gue</i>)	Local language: Betawi, Sundanese and obvious Javanese accent
3.	Face	Mixed-race	Local race
4.	Vehicle	Sedan or the like	Old motorbike (Honda C70) or an old Pick Up/Toyota Kijang car
5.	House	Tiered with Pillars	Simple, Traditional
6.	Clothes	Suit with Tie or Dress	Traditional clothes, T-shirts, etc.
7.	Profession	Entrepreneur, Executive	OB (office boy), road cleaner, parking attendant, driver, farmer, etc.
8.	Education	Students, abroad	High school, uneducated

Source: Primary Data (2020)

When looking at the observations on FTv summarized in **Table 2**, what the script's writer frames about the rich and the poor is not much different from the categories developed by BPS - Statistics Indonesia and other social scientists. The measure or indicator of the rich is the ownership of objects of economic and social value, education, and work. Vehicle ownership is assessed as an economic and social measure. Luxury cars, such as sedans or Jeep, Pajero, Fortuner, and the like, are not only economically valuable. That object can have social value. Because the price is high and looks good, the ownership of objects can be assessed socially.

4.3. A Steep Love Story

4.3.1. *Bos Jutek VS OB Kece (Grumbling Boss VS Handsome Office Boy)*

All of these stories start with a woman who occupies the position of a boss, and this boss is known to be very fierce, *jutek* (grumbling), and a workaholic. This boss is named Cynthia. Since the start of work, all employees in this company have been afraid of this grumbling boss. Even if employees make a few mistakes at work, the grumbling boss will not hesitate to fire the employee immediately. Here, the first to become a victim of the boss's insanity was an OB who was negligent when mopping the floor so that the boss fell, and finally, the OB was fired, so the boss ordered his secretary to find a new OB for the company. The new OB job was filled by a guy named Udin.



Figure 4. FTV screen "Bos Jutek VS OB Kece"

Udin and Cynthia are dating and are happy together to advance the company. In short, Cynthia and Udin fell in love with each other. Cynthia knew that Udin was a nice and different person. Cynthia fell in love with Udin for a long time but was proud because Udin was only an OB. However, it turns out that Udin's fact explains that he became an OB out of necessity. Finally, everything went well again, and Udin became the manager of Cynthia's company, and Cynthia turned into a kind and friendly person again and was loved by his employees.

4.3.2. *Tertusuk Cinta Sate Padang* (Stuck in Love by the Padang Satay)

Migrating to Jakarta is something that many people, including Ryan, often do. Ryan is a young man from Padang who has a great desire to succeed in Jakarta, Ryan wants to be successful by selling Sate Padang, and this is where all the problems start to happen. Ryan received opposition from his girlfriend in Jakarta named, Dian. Besides his girlfriend, Ryan also received opposition from his mother, *Mak* (Mrs.) Rose.



Figure 5. FTV screen "Tertusuk Cinta Sate Padang"

Ryan and Audi meet when Ryan breaks up with his girlfriend. During this time, Ryan and Audi were getting closer and closer, so they often met because Audi liked to eat Padang satay. When Ryan wanted to open a Padang satay stall, he asked Audi for help with promotion by asking Audi to take a picture of the food menus in the shop, especially the Padang satay. Ryan

focuses on his Padang satay shop, and Audi becomes a customer at Ryan's stall. And this is where they get closer and become friends.

The moral message we can get here is that we shouldn't give up when trying because life has its ups and downs. And people who love us will always accompany and support us in any situation, whether sad or happy. Here Ryan's true love is Audi.

4.3.3. *Dikejar Deadline Cinta Anak Konglomerat* (Chased by Love's Deadlines of Conglomerate's Son)

This story begins with a girl named Dara, who works at a tabloid company. She served as a news search and interviewed people here and there. Her parents did not approve of this job. Dara was deemed unsuitable and time-consuming.

One day Dara got an assignment to interview a conglomerate named Mr. Rudolf. This conglomerate is very well known and has many bona fide businesses. Dara came to Mr. Rudolf's house for an interview, and the session went well. When she got home from the interview, there was a slight incident in her car. Mr. Rudolf's son slipped into her car. His name is Sultan. The Sultan is Mr. Rudolf's only son. This Sultan became the idol on campus.

After the interview with Mr. Rudolf, Dara immediately left and headed to Bogor. Arriving in town, the Sultan took Dara to his father's hotel to prove that he was Mr. Rudolf's son. Arriving at Dara's office, her boss urged her to immediately interview the Sultan because there was news that the Sultan had run away from home.

During his stay with Dara for several days, the Sultan slept in the office where Dara worked. Mr. Rudolf looked for the Sultan and mobilized all his men as long as the Sultan ran away and stayed at Dara's house. Finally, the Sultan said he had run away because he refused to go to school for business abroad and did not want to continue his family-owned business because the Sultan preferred music to business.

After being convinced by Dara that his parent's business helped many people, many employees depend on their family businesses, so music can still be a hobby. Dara also got into trouble at the office because it was circulating in the media that she had kidnapped a conglomerate child. The Sultan assured his father that he wanted to continue his family business on the condition that he still played music. The Sultan also explained that Dara had made the Sultan willing to make this decision. At the end of the story, the Sultan has a relationship with Dara.

4.4. The Ideology Hidden in FTv

To dismantle the ideology of a news story, in this case, soap operas in the form of FTv (Television Film), Robert M. Entman (1993) offers several things that are discussed in examining news. There are at least 4 (four) things, namely: problem identification, causal interpretation, moral evaluation, and finally, treatment recommendations (Entman, 2007; 2010). In short, people must pay attention to the problem in the news, then the cause and effect, to evaluate the person and the next treatment. Research also adds to the ending offered by making a solution.

Unlike the Robert M. Entman model, researchers used three soap operas (FTv). Of the three FTv titles, some ideologies are offered to the audience. First, the rich always act on the poor, especially with verbal actions. Or in terms of verbal abuse. This was caused by the suspicion of the rich towards the poor. The poor are considered as those who want the riches of the rich. Poor people are considered lazy, so they are poor. Second, there is no genuine relationship between rich people. Third, in only one case, namely in "*Dikejar Deadline Cinta Anak*

Konglomerat", the family had hopes of obtaining wealth from marriage, apart from their work. Fourth, rich people or the like always act enviously toward poor people.

As a result, there are two things. First, rich people are hated by those around them because of their treatment. Second, the poor experience suffering due to the treatment of the rich. Rich people who are suspicious of poor people make verbal insults. In addition, they act to limit or obstruct the businesses of the poor.

Table 3. Framing analysis based on the concept of Robert M. Entman

Element	<i>Bos Jutek VS OB Kece (Grumbling Boss VS Handsome Office Boy)</i>	<i>Tertusuk Cinta Sate Padang (Stuck in Love by the Padang Satay)</i>	<i>Dikejar Deadline Cinta Anak Konglomerat (Chased by Love's Deadlines of Conglomerate's Son)</i>
The Cast	<ul style="list-style-type: none"> • Cynthia as Boss (Company Leader) • Udin, an Office Boy (Company humble clerk), Cynthia's boyfriend as a young executive • Siska as secretary • Another employee 	<ul style="list-style-type: none"> • Ryan as a settled immigrant from Padang, is successful in Jakarta. Rich and highly educated. Padang satay trader. • Mak Rose is Ryan's mother. She wants his son to work in the company as a leader. • Dian is Ryan's ex-girlfriend who had an affair with Audi's girlfriend. • Audi is Ryan's girlfriend. 	<ul style="list-style-type: none"> • Dara is a journalist. Low-income family. • Rudolf is a successful conglomerate and owns various businesses. • Rudolf's wife is a housewife. • Sultan is a student, Rudolf's son. • Chief editor. • Workmate
Frame	Love and care melt the heart.	Love transcends economic class boundaries.	Love transcends economic class boundaries.
Problem Identification	<ul style="list-style-type: none"> • The boss acts arbitrarily. • Likes to get angry and fire people when they make mistakes. • Cynthia's boyfriend is not sincere in love. 	<ul style="list-style-type: none"> • Dian cut ties with Ryan because of Ryan's job as a satay seller. • Because she doesn't like Ryan's job, she sabotages Ryan's business and goes 	<ul style="list-style-type: none"> • Journalism is not a prestigious job. • Living rich or getting a rich partner is the hope of the poor. • Rich parents will pass on the

Element	<i>Bos Jutek VS OB Kece (Grumbling Boss VS Handsome Office Boy)</i>	<i>Tertusuk Cinta Sate Padang (Stuck in Love by the Padang Satay)</i>	<i>Dikejar Deadline Cinta Anak Konglomerat (Chased by Love's Deadlines of Conglomerate's Son)</i>
		bankrupt.	business to their children. <ul style="list-style-type: none"> • Authoritarian parenting patterns. • Children want to be independent.
Causal Interpretation	The boss looks down on their employees.	<ul style="list-style-type: none"> • Lover relationships should not look at work status. • Ryan is desperate and wants to return to his hometown. 	<ul style="list-style-type: none"> • Dara was urged to change jobs or find a rich partner. Sultan left the house. • Sultan's mother considered the poor to use the rich. • Sultan considered Dara insincere.
Moral Evaluation	There's the insincerity of an Upper-Class relationship (Cynthia's Boyfriend)	<ul style="list-style-type: none"> • Don't despair. • The desire to have an equal partner. 	<ul style="list-style-type: none"> • Being a journalist is a noble job. • Children should not depend on the wealth of their parents. • People should not judge from the outside.
Treatment Recommendation	Do not need to be shunned but given attention and love.	<ul style="list-style-type: none"> • Meet Audi. • Trying, excited. 	<ul style="list-style-type: none"> • Dara helps Sultan. • Dara got the opportunity to interview Sultan. • Sultan feels the simple life of the Dara family. • Dara showed a big soul by donating blood to Sultan's mother, even though she had been insulted.
Solution (Ending)	<ul style="list-style-type: none"> • There is a love relationship 	<ul style="list-style-type: none"> • Another successful attempt. 	<ul style="list-style-type: none"> • There was a romance between

Element	<i>Bos Jutek VS OB Kece (Grumbling Boss VS Handsome Office Boy)</i>	<i>Tertusuk Cinta Sate Padang (Stuck in Love by the Padang Satay)</i>	<i>Dikejar Deadline Cinta Anak Konglomerat (Chased by Love's Deadlines of Conglomerate's Son)</i>
	between the boss and the office boy. <ul style="list-style-type: none"> • There is no class difference in love. • Love has changed the attitude and actions of the boss. • The employees love the boss. 	<ul style="list-style-type: none"> • A love affair that knows no boundaries between Ryan and Audi. 	Dara and Sultan. <ul style="list-style-type: none"> • There is no class difference in love. • The poor have glory in life.

Source: Primary Data (2020)

As a moral evaluation, poor people must keep trying to achieve their goals. The poor must be sincere toward the rich. Poor people take any action regardless of themselves. On the other hand, the rich are "forced" to accept the sincerity and are willing to change their attitudes and actions. In short, even though they are treated unfairly, poor people still believe what they do is right.

From the moral evaluation, poor people do not need to stay away from rich people, even though they are considered insincere and try to seize wealth. Meanwhile, in the case of *Tertusuk Cinta Sate Padang*, Ryan, the real person in his village belonging to a rich family, continued to fight for his desire to be independent with Audi. Audi was able to strengthen Ryan's desire which Dian almost thwarted.

5. Conclusion

From the above discussion, based on the framing analysis technique of Robert N. Entman, the researchers found that film television has made framing movements that can lead to movements of public opinion watching these shows. Films and soap operas always see that suffering occurs when experiencing poverty (physically). People strive to prosper. This seems to remind us of Max Weber's writing about the spirit of capitalism. Prosperity ideologies exist in various Eastern and Western philosophies (Confucius, Greek-Romanic, Judeo-Christian, and Shinto). However, the perspective of each of these philosophies was different, and the Greco-Romans saw that the struggle to achieve prosperity and continue to become a god often had to end in misfortune after misfortune.

If we look at television films (FTv) in Indonesia, with a note that some of the producers are of Indian culture, and the patterns are not far from Bollywood. The poor are persecuted, and the rich behave arbitrarily. This is inseparable from excessive social inequality in India (and perhaps the same feeling in Indonesia). On the one hand, the arbitrary treatment of the rich is ultimately subdued by the sincerity and simplicity of the poor. On the other hand, love, an essential value of human existence, is the key word to shed the arrogance of the poor.

Television films have taught the audience that poverty is not the end of everything. The spirit of hard work expressed by Max Weber is the key word to creating a world empire. On the

other hand, morality is the guide to living in society. Envy and cunning are not justified when looking at disadvantaged groups.

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