Indonesian Teen Romanticism: The Underlying Ideology of "Film Television" (FTV) During Covid-19 Pandemic from a Gender Perspective

Refti Handini Listyani[1*], FX Sri Sadewo[2], Mohammad Reevany Bustami[3], Moh. Mudzakkir[4], Emy Susanti[5]

[1]Doctoral Program of Social Sciences, Faculty of Social and Political Sciences, Airlangga University, Indonesia
Email: refti.handini.listyani-2018@fisip.unair.ac.id

[2]Faculty of Social Sciences and Law, Universitas Negeri Surabaya, Surabaya, Indonesia
Email: fsadewo@unesa.ac.id

[3, 4]Centre for Policy Research & International Studies (CenPRIS), Universiti Sains Malaysia, Penang, Malaysia
Email: reevany@usm.my
Email: mudzakkir@student.usm.my

[5]Faculty of Social and Political Sciences, Airlangga University, Indonesia
Email: emy.susanti@fisip.unair.ac.id

Abstract
This research examines the underlying ideology(s) of a TV program called 'Film Television' (FTV). This TV program is on during the Covid-19 Pandemic. Specifically, using framing analysis and gender perspective approach as a methodology, this research analyses how these ideologies developed in FTV. Six prime samples of FTV were chosen, namely Laki-Laki Buaya Darat, Cowok Gue IQ-nya Ancur Banget, Cowok Gue Pendek Bener, Pacar honorer, Ganteng-ganteng Medit, Pacar Gue Brondong. The findings reveal a thrust of the twin-contrarian thrust of messaging. There are two embedded ideologies underlying the FTV. 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 superordinates. Women occupy a higher social class than men. This finding of twin-contrarian ideological thrust offers an essential contribution to the gender theoretical vacuum of Indonesian TV as an example of Asian teen romanticism in national TV programming during a global crisis. It has conceptual implications on the repertoire of social science knowledge, especially sociology, particularly research on women's bodies and beauty, sociology of gender and media, and sociology of the family.

Keywords: film television, framing analysis, gender, ideology, media

Paper type: Research paper

INTRODUCTION

In several studies, television and films have influenced changes in recipient behavior and culture (Goldsmith 1972; Sadewo, Trilaksana, and Affandi 2007; Skrzypiec 1996). Television content is seen as an essential tool for promoting the new social order and is strategically used for its educational and cultural potential to mobilize and spread the image of women as producers of goods and a reproduction of the workforce. In the West, TV has also been shown to support gender stereotypes that align with the social expectations of men and women in specific periods (Ibroscheva and Stover, 2020).

The structure of society is an order of various factors based on tradition and ethics, and these values are passed down from generation to generation. Most importantly, the pattern of society must be balanced, which is impractical in our society because this tendency is seen in all aspects of our lives. Media is vital, but it has yet to present women positively. In films, women are represented as objects and sex commodities in stereotypical roles. The representation of women in films creates inequality in society and instills a negative and inferior image of women in the minds of society (Manzoor, Rehma, and Rauf, 2020).

Judith Butler criticizes feminism for considering feminism as a universal category of women. According to the category, women do not have a coherent and stable meaning. Therefore, according to her, we must discuss the idea of political representation in feminist policies. Besides, she opened the concept of identity and gender for discussion because, according to her, gender and identity categories do not speak of our inherent coherence. In Butler's view, gender is a norm, so it functions to regulate and normalize the subject. In this context, according to her, the gender category creates an abnormal and incomprehensible field. She reminds feminism about the exclusion policy because, for her, if feminism accepts the universal category of women, it might ignore women's different experiences (Butler 2004, 2011, 2015; Holmes 2008).

As stated by Josephson (1995) and the Indonesian Broadcasting Commission, television stations are required to provide information about shows

based on the age of the viewers. Because each program has a different effect on each age, Television stations and film producers have entered age codes on every show (Grindstaff and Turow 2008). However, preliminary observations show that not all television stations in Indonesia consistently include this code. Second, there needs to be optimal code socialization. It means that the efforts of television stations to develop internal control in the family have yet to be successful.

This method is also getting more difficult when the family in the city community has experienced changes. It is always assumed that the care and assistance of children and adolescents when watching television is done by the parents or one of them. It follows the traditional concept of family institutions. In this concept, the form and function of family members are described as a long-term family, with the father serving as the breadwinner while the mother stays at home to do domestic work (Goldsmith 1972; Gracia 2015; Harrington and Bielby 2005).

However, before carrying out the identification and mapping, the research team must first analyze the ideology behind the thematic films and soap operas. For this reason, researchers studied films and soap operas favored by teenagers. To study films and soap operas, researchers used framing analysis and gender perspective. From this analysis, the ideologies in films and soap operas can be dismantled.

Table 1.

FTV (Film Television) or Similar Shows on Indonesian Television Stations

NO.	SHOWTIMES	TransTv	ANTV	SCTV	RCTI	INDOSIAR
1.	00.00-01.00	CNN NIGHT NEWS		FTV UTAMA	FTVINDONESIA	FOKUS MALAM
2.	01.00-02.00	CNN SPORTS	KARMA THE SERIES	LIPUTAN 6 MALAM	MNC SHOP	STAND UP COMEDY
3.	02.00-03.00	CINEMA INDONESIA (FTV)		SINEMA DINI HARI (FTV)	CARTOON MOVIE	
4.	03.00-04.00		JEJAK KRIMINAL/ IN BETWEEN			MAMAH DEDEH (ISLAM)
5.	04.00-05.00	PESONA JAWA TIMUR	TAWAKAL	EMAK IJAH	NGAJI PAGI	MUKJIZAT ITU ADA (CHRISTIANITY)
6.	05.00-05.30	REPORTASE	MUNKI&TRUNK	KATA USTADS SOLMED		FOKUS PAGI
7.	05.30-06.30	ISLAM ITU INDAH	OSCA OASIS	LIPUTAN 6 PAGI	SERGAP	
8.	06.30-07.00	INSERT PAGI			GO SPOT	FTV
9.	07.00-08.00	SPECIAL CINEMA: *A THOUSAND WORDS*	MARSHA AND THE BEAR	HALO SELEBRITI	CARTOON MOVIE: DORAEMON	
10.	08.00-09.00		GRIZZY,DKK	FTV PAGI		FTV: PINTU BERKAH
11.	09.00-10.00		SHIVA			
12.	10.00-11.00	NIH KITA KEPO		FTV PAGI	KIKO	HOT KISS/PATROLI
13.	11.00-11.30	CNN INDONESIA NEWS REPORT	INDIA CINEMA: SHEIK CHILLY AND FRIENDZ		SILET	FOKUS
14.	11.30-12.30	INSERT		LIPUTAN 6 SIANG	SEPUTAR I NEWS SIANG	FTV INDONESIA
15.	13.00-14.00	BROWNIS (OBROLAN MANIS)	INDIA CINEMA	FTV SIANG	SI DOEL ANAK SEKOLAHAN	
16.	14.00-15.00	CNN INDONESIA	INDIA CINEMA: MERI DURGA	FTV SORE	BIGGEST GAME SHOW IN	FTV INDONESIA

No.	Time	LIVE			WORLD	
17.	15.00-16.00	INSERT TODAY	MEGA BOLLYWOOD	MERMAID IN LOVE		
18.	16.00-17.00	RUMPI (TALK)		SINETRON BERSERI		FTV: SUARA HATI ISTRI
19.	17.00-18.00	CNN UPDATE		ANAK LANGIT	INDONESIA CINEMA	
20.	18.00-19.00	BIKIN LAPER	SINETRON BERSERI: MUSLIMAH			FTV: SUARA HATI ISTRI
21.	19.00-20.00	DIARY THE ONSU			SITKOM: TUKANG OJEK PENGKOLAN	
22.	20.00-21.00	CNN PRIME		SAMUDRA CINTA		FTV INDOSIAR
23.	21.00-22.00	BIOSKOP TRANSTV	SINETRON BERSERI: INAYAH		SITKOM: DUNIA TERBALIK	
24.	22.00-23.00	BIOSKOP TRANSTV	SINETRON BERSERI: INAYAH	FTV PRIMETIME		FTV INDOSIAR
25.	23.00-00.30	BIOSKOP TRANSTV	SINETRON BERSERI		FTV INDONESIA	

Source: Processed from each television station site (2020)

As social researchers observe, FTV or film always has the underlying ideology or theme conveyed to its viewers. This reality is essential because ideology or a set of knowledge affects the mindset of the audience. Therefore, this study formulates a problem and becomes a novelty in this study, namely, what ideologies did FTV offer during the Covid-19 Pandemic and how these ideologies developed in the FTV.

Literature Review. Television and Developments in the Digital Age. Television is a product of human civilization in the early 20th century. After John Logie Baird's television appearance (1926), television evolved to keep pace with the development of its technology (Cooper 2020).

Table 2.
Early Television Invention Process

No.	Year	Discovery	Character
1.	1808	Discovery of images on paper or the like	Wedgewood
2.	1814	Iodine Sensitivity to Light	Davy
3.	1826	The first permanent photography	Niepce
4.	1835	Silver Chloride Process	Fox Talbott
5.	1839	Development of the Daguerrotype Method	Niepce dan Daguerrotype
6.	1843	Patents on image telegraphy	Bain
7.	1848	Demonstration of image telegraphy tools (Brighton- London)	Bakewell
8.	1851	Introduction of the wet collodion process	Archer
9.	1871	Use of silver bromide plate with gelatin	Maddox
10.	1872	Image telegraphy experiments (Paris-Marsailles)	D'Ariincourt
11.	1878	The idea of viewing electrically (Television)	
12.		Serial image creation	Muybridge
13.	1879	Zoogyscope, a serial image projector	Muybridge
14.	1882	First graphic telegraph service (Paris-Lyon)	Casekku
15.	1885	Invention of sensitive paper rolls	Eastman
16.	1889	Public telegraphy service	Meyer
17.		The invention of the selluoid film	Eastman
18.		The invention of various cameras and projectors for playing movies	
19.	1893	The invention of the phototelegraphy process	Amsutz
20.	1896	Cinematography	
21.	1907	Phototelegraphy services	Kom
22.	1926	First public television demonstration	Baird

Source: (Burns 20007)

Movies and television are like two sides of a coin. The presence of television cannot be separated from the invention of film. However, in its history, films also moved apart from television when cinemas were established. This cinema, in its history, quickly replaced opera houses (Grindstaff and Turow 2008; Yang 2020). The process is the same in Indonesia. Indonesian society, especially Batavia (the name of Jakarta before Indonesia's independence), has been familiar

with film since the early 20th century. Local stories, such as *Loetoeng Kasaroeng* (a Sundanese folklore tale from West Java, Indonesia), were brought to the big screen by the Dutch East Indies film producers (Gischa 2020).

Opening the Asian Games is the first step in developing television in Indonesia. To reach all regions of Indonesia, the Indonesian government developed a domestic satellite communication system (*Sistem Komunikasi Satelit Domestik*) through Palapa A1 (16 August 1976). TVRI's sole domination ended at the end of Suharto's rule (Anon n.d.). Currently, almost every city has a local television station with local programs. In short, the development of television could not be separated from the political and economic interests of the government at that time.

In the digital era, television also follows technology. The first technology is cable television. *Indovision* is one of the first cable tv companies in Indonesia, followed by *FIRST Media* and *Kompas Vision* (Anon 2014).

Television in Teen Development. One of the economic advantages of television is advertising. Several researchers say television advertising has proven effective. Sociologically, according to Baudrillard, there is a "*dissolution of TV into life, dissolution of life into TV*". This happens because of the simulacrum, an imitation of identity without an original, picked up or simulated on TV, then easily taken by humans and inserting it into their lives (Baudrillard 1981, 1998; Perry and Gane 1999). On the other hand, the reality of life is simplified in certain interests and raised on television, and then accepted by the admirer as reality. This state not only blurs the difference between reality and simulation but is also a state in which simulation becomes more real than reality (Baudrillard 2009; Storey 2014).

Sociologically, nowadays, from villages to cities, the power of media technology has been controlled. The power of this media technology can bring people (transporting) into an illusion that seems real or natural (Previte 2005; Reed 2014; Shilling 2005; Whitty and Joinson 2009). The influence of television occurs at all age levels, such as in Botswana. The research results show that television, through advertisements and films, affects teen lifestyles, aged between 14 and 20 years, between lifestyle changes, as well as in the children's studies and

the case of diet studies (Goldsmith 1972; Padderud 1973; Skrzypiec 1996). Other influences are deviant behavior and social problems. In this case, television socializes crime excessively, thereby adding to excessive fear as well (Corcoran 2005; Lane and Meeker 2003).

In television, the exposure to the audience that has been concerned for some researchers in the last two decades has many forms. One of them is through soap operas and films. In its history, when people in Indonesia mentioned soap operas (electronic cinema), then the event was originally a soap opera. Soap opera is a play sponsored by a soap company. The nature of soap operas is entertaining. On the sidelines of soap operas, the manager includes commercial advertisements (Grindstaff and Turow 2008; Moran and Keane 2006; Yang 2020). The same form is FTV (Film Television). Unlike soap operas that can reach tens, and some even have more than a thousand episodes, this FTV is only one short episode. Duration not more than two hours, including advertisements in it. If without ads, the duration is only about 1.5 hours. FTV can be classified into soap operas (electronic cinema) because the principle is the same. Public consumption of this soap opera is extensive in several countries, including the United States (Harrington and Bielby 2005; Maheshwar et al. 2017; Robinson and Triplett 2015; Yang 2020).

Following its history, these soap operas and FTV have indeed contributed to health, such as healthy living habits and vice versa, as written by the researchers mentioned (Cabrera 2008). In Indonesia, this soap opera is also an arena for religious da'wah (Mu'amalah 2018). Several soap operas, primarily through their titles, have become a medium for religious messages. However, soap operas in Indonesia also have another color and market share. Like other countries, soap operas have displayed the social class style of the audience (Gracia 2015; Robinson and Triplett 2015).

METHOD

This study combines two theoretical perspectives, namely ethnomethodology, and gender. From an ethnomethodological perspective, the continuity in human action is framed by order of values in society (Francis and Hester 2004; Garfinkel 1967; Have 2004; Lynch 1997; Watson 2009). The agility

of these actions is carried out unconsciously. A social scientist digs into these constellations to find the order of values that frames them. Meanwhile, from a gender perspective, the framing of the value order can be criticized as a form of inequality between sex and social class. Adherents of a gender perspective who are influenced by Marxian theory, such as Gramsci and Althusser, will sharply note that these constellations are a product of the hegemony of the inequality values offered by certain social classes (Banerjee 1995; Listyani, Sadewo, and Legowo 2018; Ryder et al. 2006).

Concerning FTV, the regularities can be observed through framing analysis. Erving Goffman first initiated framing analysis. He argued that in social action, speech and spectacle, there is an ideology that can frame it (Goffman 1975, 1987). Ideology is a value order that, for its adherents, is a provision or justification.

The unit of analysis in this research is FTV broadcast by Surya Citra Television (SCTV). The SCTV option is none other than its quirk. SCTV is the only television that consistently does not broadcast foreign films. As a sampling, some FTV titles broadcast during the Covid-19 pandemic; *Laki-laki Buaya Darat*, *Cowok Gue IQ-nya Ancur Banget*, *Cowok Gue Pendek Bener*, *Pacar Honorer*, *Ganteng-ganteng Medit*, and *Pacar Gue Brondong*. The determination and selection of the title are based on the title character, which describes gender relations. FTV broadcast hours taken range from 07.00 AM to 02.00 PM and 10.30 PM to 02.00 AM.

RESULT AND DISCUSSION

Production House as the Art Industry Ideology House. One of the well-known production houses in Indonesia is *Multivision Plus* (MVP). Apart from producing films, this production house also produces soap operas and FTV. Even so, *Multivision Plus* (MVP) focuses more on film than FTV. From Wikipedia records, the MVP has produced 273 drama series titles with several episodes. Meanwhile, MVP only produced 51 FTV titles. The number of FTV productions is far less than the big-screen films it produces. The number of widescreen films has reached 189 titles. The genres he produces also vary, ranging from drama, comedy, horror, and history, both for drama soap operas, FTV, and feature films.

Some of his drama soap operas have been made into big-screen films, such as *Losmen Bu Broto* (Mrs. Broto's inn) and *Suami-Suami Takut Istri* (Husbands are afraid of wives*)*. They also produced historical films such as *Sunan Kalijaga*, *Jaka Tingkir*, *Janur Kuning*, *Sang Pencerah*, and *Soekarno*.

In the 2010s, there was a very tight competition between production houses in Indonesia, especially for television stations betting on their production. *MD Entertainment* had to face the MVP that first existed. More than that, they also face various production houses, such as *Screenplay Production*, *SinemArt*, and *StarVision*. Almost all cooperation packages with various television stations ended in the early 2010s, such as with Emtek and Surya Citra Media (2010), Indosiar (2011), Rajawali Citra Televisi (RCTI, 2016), and finally Multi-National Corporation (MNCTV, 2016). Finally, MD Entertainment chose to collaborate with Trans Media in 2017. Also, they developed the MD Channel on Youtube. Through this channel, MD Entertainment gets economic benefits. Subscribers (connoisseurs) have reached 5.2 million people. This channel broadcasts its FTV, which has been produced. Besides that, the FTV was also played back by SCTV and Vidio.com.

Figure 1.
The FTV-producing production house in Indonesia

Source: Compiled from various sources
(https://id.wikipedia.org/wiki/multivision_plus and company website)

On the official website, *Screenplay Production* and *SinemArt* were founded with almost the same goal: to fill content on television. *SinemArt* was

established much longer, namely in 2003. *SinemArt* is specialized as a production house that produces films on television and feature films. *SinemArt* has produced more than 150 films for television and 20 films. *SinemArt* initially collaborated with MNC Media to broadcast its products, including the RCTI station. However, then it transferred to EMTEK in 2017. With *Screenplay Production*, *SinemArt* filled the needs of FTV and soap operas on SCTV. *The Screenplay Production* was established in 2010 and has been part of EMTEK since its inception. Due to being part of Surya Citra Media, *Screenplay Production* is based in the SCTV Building. As a result, all production to supply programs on SCTV.

The establishment of StarVision was due to the declining condition of widescreen films. Meanwhile, the world of television is increasing rapidly. When calculated by Kharisma Jabar Film, StarVision has produced over 150 titles for the big screen. One of the characteristics of the films produced by StarVision is comedy, but it is full of meaning. Starvision has produced several comedy films that are pretty popular, such as *Cek Toko Sebelah*, *Imperfect: Karier*, *Cinta dan Timbangan*.

Meanwhile, StarVision also produces 97 series of soap opera titles. Some big-screen films are processed into serial soap operas, such as *Heart* and *Cek Toko Sebelah*. Besides the big screen and serial soap operas, the production house also produces FTV, which is broadcast by SCTV and RCTI facultatively.

This production house has won awards in collaboration with several television stations, including SCTV. One of them is Raffi Ahmad with the 2006 SCTV Award in the Popular Actor category; besides that, there is FTV Wanted: *Pacar Kaya dan Ganteng* with the FTV Award in the FTV category favorite. Other FTVs have received awards include *Six Million Dollar Man* (Panasonic Gobel Award 2011), *Satpam Pencopet Hati* (Panasonic Gobel Awards 2014), and lastly, *Abang Jantan Sempurna* (Panasonic Gobel Awards 2015).

FTV (Film Television) in Framing Analysis. The framing analysis employed in this study is the Gamson and Modigliani model. This model is based on a constructionist approach that looks at the representation of media, news, and articles, consisting of interpretive packages that contain certain meaning constructs (Van Dijk 2008, 2009, 2012). Within the package, there are two

structures, namely the core frame and condensing symbols. The first structure is the organizational center of the idea elements that help the communicator pinpoint the core issue. Whereas the second structure contains two substructures, namely framing devices and reasoning devices (Gamson et al. 1992; Gamson and Modigliani 1989).

Figure 2.
Profile of FTV Titles Broadcast by SCTV During the Pandemic

Source: Primary Data (2020)

The central idea of FTV is about romance or teenage romantic life. Framing devices described in this research include; (1) the Use of Metaphors. Metaphorical framing devices. It means that the assumption that men should have higher dignity and honor than women is expressed by the fact that men are always positioned to be more prosperous, successful entrepreneurs, handsome, and liked by many women and female helpers. (2) The Framing Device is used as the Exemplar. Exemplar contains emphasis or comparison. Women (good ones) are described as women who can only surrender to the situation (the dignity of women can be lifted only because of the role of men, women are shown only waiting for help from men, women as figures depending on men. This comparison shows that women seem not to have the power to change circumstances, in contrast to men whose strengths can survive, achieve success, and change circumstances. (3) Framing Devices are also used as catchphrases. Exciting and contrasting phrases or words that describe the gender frame in FTV. Men are always depicted with positive and educational things, while women are portrayed with negative stereotypes as the cause of all existing problems. Women also have a gold digger stereotype because women are shown always chasing rich men. (4) Framing devices are also used as Depictions. The depiction of an issue or

depiction on FTV is shown that women do not deserve to interfere in men's affairs and that women are also victims of mistakes made by men. The realm of women's communication in films is limited to domestic or domestic problems. Women accept all men's decisions. (5) The Framing Device is also used as a Visual Image. The visual image in this film depicts the image of women in the eyes of men. FTV shows how bad the image of women is in the eyes of men. Women have always been objects, captured from body and beauty. Women can only be successful with the help of men. Women are also depicted as never having a better position or job than men. The educational background of women is similar to that of men. A woman with her beauty can change her fate if she gets a soul mate with a rich man.

Reasoning devices in FTV that researchers can identify in this study are (1) Roots (cause-and-effect). Roots in this film are depicted with women as necessary parties and have the role of the subject. (2) Appeals to Principle (moral claims). The moral claims used by FTV are depicted by the depiction of women in a binary position, namely that women are considered to be very valuable, fought for, then married. However, it is impliedly the opposite. (3) Consequences (effects or consequences of the frame). The consequence of the frame in FTV is that women are always dependent on men, and women's position is always lower than men's (sub-ordinate). FTV shows that women cannot replace men's positions and roles. Researchers found that gender relations in FTV were represented by discriminating against women.

Table 3.

The results of framing analysis in the FTV with Gamson and Modigliani model

| No.	Home production	FTV Title	Analysis of framing
1.	MVP	*Laki-laki buaya darat* (playboy) *Cowok Gue IQ-nya Ancur Banget* (my boyfriend has meager	The framing and reasoning tools that are raised are not like those in FTV in general, and here it features a male character who is played like a man who has a bad character. The male stereotype that is

		intelligence) *Kenapa sih Cowok Gue Pendek Bener* (why is my boyfriend so short)	raised is that the ideal man is a man who must be physically tall must be more intelligent than his partner (women). Men are identical to playboys, like to tease women, and are unsatisfied with only one partner (female).
2.	MD Entertainment	*Pacar honorer* (honorary boyfriend) *Ganteng-ganteng medit* (handsome but stingy) *Pacar gue brondong (*my younger broyfriend)	The framing and reasoning tools raised differ from some titles of FT from other production houses, where women are portrayed as superior figures. Women can make their own decisions and can hold power over men. Women are also shown to be independent of men.
.3	SinemArt	*Istri-istri akhir zaman* (End time wives) *Istri kedua (second wife)* *Istri tercinta* (beloved wife)	The framing and reasoning device is a picture of a female character as the ideal wife in the eyes of a husband or man. Husbands are played as men who are allowed to look for other women because their wives have flaws in the eyes of their husbands.
4.	KharismaStarvision	*Boss que vs. cewek ndeso* (my boss vs. rustic woman) *Pacar trial nona es kelapa muda* (Miss Coconut Ice, Trial Girlfriend) *Neng supir aku tanpamu I'mbyar* (Miss driver, I'm devastated without you)	The framing and reasoning device that is raised is through a romantic comedy title, a female character is shown with a subordinate character with low education, comes from a low economic class, then her socioeconomic status is lifted because she is side by side with a man who is shown as handsome, successful, and rich.

5.	FrameRitz	*Pacar Kaya dan Ganteng* (my boyfriend is handsome and rich)	The framing and reasoning device that appears is that men have a superordinate position even though they do not have a high socioeconomic class.
		Six Million Dollar Man	
		Satpam Pencopet Hati (security thief my heart)	
		Abang Jantan Sempurna (the perfect macho man)	

Source: Primary Data (2020)

The "Subconscious" of Indonesian Society. Representation reflects the construction of the existing social reality and how the media should present society's state. The media as a bridge of information must be neutral in representing reality and not present reality with its construction (İnceoğlu 2020; Krijnen 2020; Tahir 2010). The media heavily influence the representation of reality. Media attitudes that depend on market tastes form gender-biased stereotypes towards women increasingly developing in society (Kiran 2018; Maheshwar et al. 2017; Pagán-Rodríguez 2014; Rueda, Hoffman, and Grytza. 2019; Whitney and Wartella 2015). Based on the framing analysis that has been done, the researchers found two hidden ideologies behind FTV, namely: the ideology of patriarchy and the ideology of feminism.

Figure 3.

Hidden Ideology Behind FTV in Gender Framework
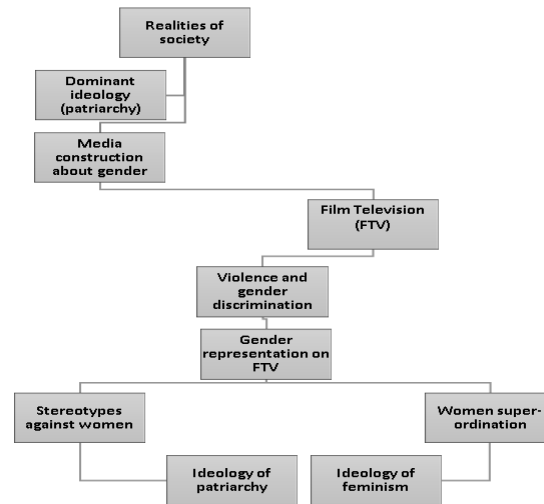
Source: Primary Data (2020)

The texts produced by the media are not texts that exist in a vacuum without meaning, let alone just a reflection of reality. Text produced by media is the result of media construction in seeing reality. The media help the audience define reality according to people's attitudes and behavior from the text. The media have the power to shape a new culture and perspective in society. People who are submissive and passive to the information presented by the media will perceive stereotypes as something common that does not deviate (Buriro and Syed, 2020; Ibroscheva and Stover 2020; Rasool 2020; Wahid, Muhammad, and Burfat, n.d.). In Foucault's framework, power is important because it determines and constructs the existence of subjectively created realities for the interests and purposes of domination or dominating power (Allen 2000; McHoul and Grace 1993; McLaren 2002).

Based on the description in the previous discussion, this research reveals that there are two hidden ideologies in FTV. 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 superordinates. Moreover, the research finds that there are gender relations contestations produced by FTV production houses that fall into gender dualism. Both tendencies point to the extremes of the gender construction of women and men in films.

The dualism of gender relations produced by FTV further strengthens inequality in gender relations in society. The audience internalizes this idea of

twin contrarian ideologies through films. A particular group of films emphasizes the superiority of men over women. On the other hand, some films emphasize the superiority of women over men. Consequently, the films produced by FTV strengthen the tension of gender relations in society. These films do not voice equal gender relations but, on the contrary, strengthen the dualism between poles unequally. Therefore, it is necessary to have a perspective on gender relations representing duality in the film that overcomes dualism. It is a perspective that overcomes the superiority of men or women, also a perspective that tries to position men and women somewhat equally and empower one another through films. The duality here is interpreted as a perspective behind which there is an ideological interest to bridge two perspectives that mutually negate one another in reading the reality of gender relations in film and society.

CONCLUSION

The research results on Indonesian teen romanticism show that behind FTV during the Covid-19 Pandemic, there are two hidden ideologies: *First*, the FTV production house carries a patriarchal ideology by raising themes that discriminate against women through stereotypes of women that appear in the story. *Second*, the FTV production house carries the ideology of feminism, with themes that position women as superordinates. Women occupy a higher social class than men. Women determine their own lives, and even women have power over men. Women in previous FTV shows were often represented by various stereotypes and men with their dominant. Through FTV, it can be seen how gender violence in the media has become a saleable commodity. It appears that media managers have forgotten the role of the media in constructing values, including the impact of gender violence in society. However, now the FTV production house has begun to bring hidden ideology through titles, characterizations, and storylines, namely the ideology of feminism. Finally, this research reveals the idea of twin contrarian ideological forces in understanding the reality of gender relations in FTV. Theoretically, these two approaches can help researchers uncover the ideology that underlies the films about Indonesian

teenagers' romance. Although, in the end, the two approaches experienced dualism, the two poles of interpretation were opposite. This perspective requires an interpretation of the duality of gender relations which includes and transcends both dialectically in overcoming the dualism. With this duality, researchers can better understand, reveal, and liberate the social reality in the future.

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