

GENDER REPRESENTATION IN TRUE STORY TELEVISION FILM

Asih Handayanti^{1,*}, Vina Alvinia Septadinusastra², Asri Sri Rahayu³, Haryadi Mujiyanto⁴, Neni Yulianita⁵

^{1,4,5} Program Studi Doktorat Ilmu Komunikasi Universitas Islam Bandung

^{2,3} Program Studi Ilmu Komunikasi Universitas Nusantara

¹ handayantiasih@gmail.com*; ² vinalvinias@gmail.com; ³ asrisrirahayuu@gmail.com, ⁴ haryadi Mujiyanto@uniga.ac.id, ⁵ yulianita.neni@gmail.com

* corresponding author

ABSTRACT

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The research was conducted on two Real Story FTV titles entitled "My Wife Is Like a Loaner Sucking My Money" and "My Feelings Are Being Played by My Husband". The research objective was to find out how gender is represented in Real Story FTV. This study uses a qualitative approach, with the method of critical discourse analysis model of Norman Fairclough. The analysis was divided into three stages, but the ones used in this study only reached the Text analysis stage (Micro level). The results of the study concluded that gender representation in the two FTV titles Real Stories is represented unequally, and causes gender bias. Many women are labeled as materialistic, money-crazed, usurpers, and men are labeled as someone who is unfaithful. The conclusion is that the media, through the FTV TV Show Real Stories, still represents gender unfairly, causing gender bias among the public to be difficult to eliminate.

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1. Introduction

Mass media is the most influential tool in constructing social reality in society, currently the media is not only a link or channel that broadcasts every program contained in it, but has become a media that influences people's opinions and attitudes (mediatization). This is what ultimately gives rise to media bias, where the media which should function as a means of information for society, and be the fourth pillar of a democratic country, by voicing the interests of society, actually becomes a party that has its own economic and political interests, and these interests represent the picture the ideology of the agent of representation (the media itself).

Mass media is not a free and independent institution but is tied to social reality and the various interests at play in it. In Stuart Hall's view, mass media has a very large cultural function. First, provide and construct an impression (image). Second, mass media functions to provide and create new social realities, which did not exist before, or to give new directions to tendencies that already exist in society. Third, the mass media is also selective in classifying systems based on the mapping determined by the dominant group (Kali, 2013).

Television is one of the mass media that is currently still very popular with Indonesian people, based on the results of a Nielsen Indonesia survey entitled "Streaming Content Ratings" in December 2022, the penetration of television (TV) users in the country is still the

largest among other media in Indonesia, even outperforming the internet. This shows that television has the largest audience so it has an important role in creating perceptions about the role played by television, regarding the development of social, economic and political life in society. One of the things that is often constructed through mass media is the concept of gender. The definition of gender is the characteristics inherent in men or women, which are socially and culturally constructed and can change (Adriana, 2009).

Until now, the media has participated in constructing the concept of gender, resulting in many displays of gender inequality or bias on television mass media. This fact makes gender bias something that is difficult to eliminate. Gender bias occurs when one party is disadvantaged, thereby experiencing injustice. What is meant by injustice here is if one type of gender has better conditions, position and status. According to Haryati (2012), the tendency for mass media reporting to be gender biased has been going on for a long time historically, the mass media has represented women and men in a stereotypical way.

The mass media has not only spread ideas of gender inequality with certain ideologies in the public sphere, but has also slowly constructed gender understanding itself within a patriarchal cultural system. Mass media is not what gives birth to gender inequality, but mass media can strengthen, perpetuate, and even exacerbate injustice against women in society, so that patriarchal culture increasingly dominates in Indonesia.

One clear proof that gender bias is still broadcast on television is the presence of the Television Film (FTV) program True Stories on the Indosiar television station. According to data from PT Elang Mahkota Teknologi Tbk (Emtek), Indosiar is the television station that has the largest audience after RCTI in the period 22 May - 18 June 2022, with an audience share of 18.8%. FTV on Indosiar has different program names, one of which is FTV True Stories which first appeared in April 2017, and is broadcast every day on the station. The FTV program Real Stories presents different titles and stories in each episode, which are inspired by true stories and re-narrated in the form of broadcasts on television. The depiction of characters in FTV is full of gender issues which often harm one party so that it can make the situation worse, and gender bias which is a patriarchal culture will be difficult to eliminate. Since its appearance until now, the text or narration in every FTV show Real Stories contains many hidden meanings and represents gender bias, such as women being depicted as materialistic, seductive and evil. This is different from men who are often described as strong, powerful, patient and have a good personality. FTV True Stories also creates many titles that only glorify one party, such as "My wife Ratu Julid", "Jewelry that made my wife choose to cheat" or "My feelings were played with by my husband".

This becomes very interesting to research using a discourse approach where language relies on people's images or thoughts in relation to the signs and objects being signaled. How does the media, in this case, Indosiar, represent gender issues in the FTV show Real Stories? Therefore, researchers are interested in conducting research with the title "Gender representation in FTV True Stories" in order to find out the gender representation shown in FTV True Stories, as well as to reveal whether gender concepts are shown properly or whether FTV shows a lot of gender bias.

From several descriptions presented in the background, the following problems can be identified (1) The mass media still broadcasts a lot of gender bias in its various broadcast programs, making gender bias difficult to eliminate, (2) Discourse in an FTV broadcast is not just a technical issue, but also a practice of gender bias and (3) FTV True Stories often creates titles that only highlight one party, both women and men. The purpose of this research is to find out how the gender representation in the title "My Wife is Like a Loan Who Sucks My Wealth" in the context of gender bias and to find out how the gender representation in My Feelings is Played by My Husband" in the context of gender bias.

2.Method

A method is the right way to do something to achieve a goal with certain techniques or tools. Research method means the process of searching for data including population determination, sampling, explanation of concepts and measurements, methods of data collection and analysis techniques. (Naburko, 2010). This research uses the critical discourse analysis method (Critical Discourse Analysis). Discourse analysis emphasizes the meaning behind the text. In this analytical model, language is understood as a representation that forms a particular subject, a particular discourse theme, as well as the strategies contained therein (Eriyanto: 2011, 6). The discourse analysis model used in this research is Norman Fairclough's analysis model with three dimensions which include textual analysis (micro level), discourse practice analysis (meso level), and sociocultural analysis (macro level).

The research approach that will be used by researchers is qualitative. Researchers chose this method because the nature of qualitative research allows it to provide more complex and in-depth information regarding the topic being studied. With this approach it is possible to understand attitudes, perceptions, emotions, beliefs and behavioral motives of objects because this research does not allow them to be measured using numbers (Yuliansyah: 2015, 42). Meanwhile, the type of research used in this research is the Interpretative type. Eriyanto in Discourse Analysis (2011) said that the basis of discourse analysis is interpretation. This is related to the main model of discourse analysis which is more qualitative in nature. Where in this case it takes more into account the meaning of the text which relies on interpretation and interpretation researchers, unlike in quantitative analysis which emphasizes the addition of units and categories.

Data collection techniques are the most strategic step in research, because the main aim of research is to obtain facts (Sugiyono, 2011:224). Based on this statement, in this research, researchers used two data collection techniques, namely observation and documentation. Interviews were conducted by interviewing viewers of both real story FTV shows, to validate whether or not there were gender bias practices in the two true story FTV broadcast titles, so that it was hoped that the researcher could avoid personal assumptions. Observations are carried out to systematically and directly track communication symptoms related to social, political and cultural issues in society. (Pawito, 2007) Direct observations or observations were carried out by researchers in two predetermined FTV True Stories broadcast titles. Documentation is carried out by collecting data from books, journals, the internet or FTV broadcasts of True Stories related to research. The documentation is in the form of photos to add to the data collection carried out.

Data analysis is the process of systematically searching and compiling data obtained from interviews, field notes or documentation, by organizing the data into categories, breaking it down into units, synthesizing it, arranging it into patterns, choosing which ones will be important and which will learn, and make conclusions so that they are easily understood by yourself and others. (Sugiyono, Quantitative, Qualitative and R&D Research Methods, 2019). The data analysis technique in this research uses the critical discourse analysis method, which understands that language use is a form of social practice, where the social form of practice is bound by socio-cultural and economic context and circumstances, and there are social relations that are reproduced (Janks, 2006).

Fairclough's critical discourse analysis model applies multilevel methods, where he combines the micro level (text analysis) and the broader macro level, namely the societal context. The three levels are as follows: (1) Text (micro level), Based on Fairclough's views, the text here is analyzed sequentially linguistics, by looking at vocabulary, semantics, and sentence structure. It also includes coherence and cohesiveness in discourse, how words or sentences are combined to form contradictory or mutually supporting meanings. All elements analyzed are used to look at the following three problems. (2) Discourse practice (meso level), Discourse practice is a dimension related to process production and consumption of texts. The text production process focuses on the creator of the text. This stage is attached to experience, knowledge, habits, social environment, conditions, circumstances, context, and so

on which are close to the person who created the text. Meanwhile, text consumption is related to experience, knowledge, social context different from the text creator or depends on the reader/audience. How can someone receive the text that has been presented by the text creator. Meanwhile, it is related to text distribution, namely as capital and business for text makers so that their work can be accepted by the public. (3) Sociocultural practice (macro level), Socio-cultural practice is a dimension related to context outside the text. Like the context of the situation. Contexts related to society, or culture, and certain politics that influence the presence of texts. From the three levels of analysis mentioned above, this research focuses on answering research questions using the text analysis stage only. At the text analysis stage, this includes verbal and non-verbal analysis and images in the text, where the analysis at this stage will be delivered descriptively. Through the text level dimension, the researcher analyzed the text in the discourse contained in the two FTV True Story titles that had been determined (Saraswati, 2017).

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To check the validation of the data in this study, researchers used triangulation techniques. According to Sugiono (2013 : 330). Triangulation is defined as a data collection technique that combines data from various existing data collection techniques and data sources. So it can be interpreted that data validation is combining the data that has been obtained so that we can know the results of the data collection that has been carried out. In this research, the researcher used two types of triangulation, namely: (1) Technical Triangulation, the researcher used interviews, observations and documentation simultaneously for the data sources to be researched, (2) Source Triangulation, the researcher compared the results of observations with interviews, comparing what what is said in general with what is said personally, or compare the results of interviews with existing documents.

3. Results and Discussion

FTV Real Stories is a religious drama that airs on Indosiar, and can be watched again via the Vidio application. The program concept was created by the Indosiar team and produced by Mega Kreasi Films. This FTV is divided into four, namely Special True Stories in the morning, Evening, Afternoon, Night, Ramadan Specials (during the month of Ramadan), and Eid Specials (on Eid days). The story of the theme or each title in the FTV is a story taken from the true story of the viewers which is full of intrigue, conflict and betrayal to provide a religious and ethical moral message from the incident. Each episode tells a different story, usually with themes of infidelity, arrogance, hedonism, divorce or envy. From the FTV, the researcher took two titles as research subjects.

Synopsis of FTV “Istriku Bagai Lintah Darat yang Menghisap Hartaku”

The title tells the story of a husband named Hasan who married his wife named Maura, Maura married Hasan only to take all his property, and this was planned by Maura and her lover before marrying Hasan. After marrying Hasan, Maura tried to seize all of her husband's property, to have fun with her lover. Hasan finally found out about Maura's evil actions and divorced Maura. Apart from that, Maura was also cheated on by her lover, and Hasan remarried Anisa, who was his child's teacher.

Synopsis of FTV “Perasaanku Dipermainkan Suamiku”

The title tells the story of a wife named Ajeng who has a husband named Reno. Ajeng is a simple woman who works as a housewife. Then Reno felt bored and didn't like Ajeng's simple appearance until he finally had an affair with Kartika, who was his business partner. Ajeng also knew about her husband's actions but she remained patient, until finally Reno fell ill and repented, then Kartika had a relationship with another man but in the end Kartika was betrayed by the man with whom she was in a relationship.

The data found are in the form of clips of shows or scenes, which are indicated to contain roles between men and women, which is called gender, and inequality between the roles given to men and women, which is called gender bias. The following is the analysis stage at the micro level of the text, Norman Fairclough's critical discourse analysis which looks at the text at several levels, namely as follows.

Critical Discourse Analysis of FTV "Istriku Bagai Lintah Darat yang Menghisap Hartaku"



Figure 1. Scene 1 of FTV "Istriku Bagai Lintah Darat yang Menghisap Hartaku"

Source: www.vidio.com

In the time code in the countdown 01:01:08 – 01:00:25, the scene of Maura welcoming Hasan home from work and then persuading her husband to give capital to his brother's business, which turns out to be Maura's affair, but Hasan doesn't know this and agrees to the Maura's request.

Dialogue:

"Maura : mas ini kopinya, sini aku pijitin"

Hasan : Makasih ya udah perhatian banget sama aku

Maura : Ya harus dong, kan aku istri kamu, oh iya mas aku baru denger kabar dari mas Andi, kalo mas andi sekarang udah sehatan tapi dia jadi pengangguran deh, katanya dia udah cari kerja kemana-mana tapi gak dapet. Kamu mau gak kasih mas andi modal buat buka usaha?

Hasan : emang usaha apa?

Maura : katanya mau buka usaha jadi agen sembako mas

Hasan : Bagus, bagus itu aku setuju, yaudah nanti aku kasih modalnya sekaligus buat sewa tempatnya

Maura: Sangking cintanya suami aku, dia jadi gampang bgt aku manfaatin, besok besok aku minta apa lagi ya".

Gender representation in the second scene broadcast, gender is represented through Maura's role as housewife and Hasan as head of the family. The representation of gender bias in the dialogue includes the sentence "he is really easy for me to use" and the words he is directed at men through the role of Hasan, where this represents gender bias, a type of

gender stereotype, where men are labeled as someone who is easily taken advantage of by woman.

The family relationship between Maura and Hasan is clearly shown through dialogue from Maura who mentions her as Hasan's wife. The identity of the husband and wife figures is shown through the dialogue between Hasan and Maura, where the character Maura mentions



the word wife to Hasan.

Figure 2. Scene 2 of FTV “Istriku Bagai Lintah Darat yang Menghisap Hartaku”

Source: www.vidio.com

In the time code in the countdown 52:44 – 52:08, the scene shows Maura visiting Hasan in his office to ask for the business capital back of her sister, who is her mistress, but Hasan doesn't know about it.

Dialogue:

“Maura : Gini mas, aku mau minta modal serratus juta untuk usaha kakak aku.

Hasan : Maura aku minta maaf aku ga bisa ngasih semuanya ke kamu, karna untuk saat ini usaha aku lagi menurun, ya paling aku Cuma bisa ngasih setengahnya aja, gapapa kan?

Maura : Iya gapapa mas, lagian kan nanti kalo usaha kakak aku udah berhasil, modalnya dibalikin lagi ke kamu

Hasan : iya

Maura: Duh aku harus gerak cepet nih, kalo aku gak bisa dapetin cash dari mas hasan aku harus bisa kuasain harta mas hasan, sebelum dia gadai semuanya untuk modal usahanya (bicara dalam hati)”

Gender Representation in the second scene broadcast, gender is represented through Maura's role as housewife and Hasan as head of the family. The representation of gender bias in the dialogue includes the sentence "I must be able to control his wealth". This dialogue represents women as someone who is materialistic, and that is a form of gender bias that negatively labels women.

The family relationship between Maura and Hasan is shown clearly through the dialogue between Maura and Hasan. The identity of the husband and wife figures is clear through dialogue from Maura calling Hasan as mas.



Figure 3. Scene 3 FTV “Istriku Bagai Lintah Darat yang Menghisap Hartaku”

Source: www.vidio.com

In the time code in the countdown 41:58-41:22, Hasan calls Maura to tell her that he will be home late.

Telephone Conversation Dialogue:

“Hasan : Assalamualaikum Maura

Maura: walaikumsalam

Maura: Maura nanti kamu makan malamnya duluan aja ya, gausah nungguin aku pulang soalnya aku ada meeting abis magrib

Maura: Yahh yaudah deh gapapa, kamu semangat ya kerjanya, pokonya aku ga akan tidur sampe kamu pulang.

Hasan : Ya makasih ya

Maura : hmm itu artinya aku bebas untuk ngambil harta mas Hasan di rumah ini, karena ga akan nada yang ganggu (bicara dalam hati)”.

Gender representation where the role of women who are housewives and men who work is shown through Hasan's dialogue asking Maura not to wait for him because he is going to have a meeting. Representation of gender bias through Maura's dialogue which contains the sentence "Hmm, that means I'm free to take Mas Hasan's property in this house, because there won't be any disturbing sounds." Women receive a negative label through Maura's role through the dialogue in the scene above, who plans to take her husband's property.

The family relationship between Maura and Hasan is shown clearly through the dialogue between Maura and Hasan. The identity of the husband and wife figures is clear through dialogue from Maura calling Hasan as mas.



Critical Discourse Analysis of FTV “Perasaanku Dipermainkan Suamiku”

Figure 4. Scene 1 of FTV “Perasaanku Dipermainkan Suamiku”

Source: www.vidio.com

In the time code in the countdown 48:06 – 46:38, there is an argument between Ajeng and Reno which finally makes Reno admit that he has been having an affair with Kartika, who is his co-worker.

Dialogue:

Ajeng : Siapa perempuan yang sekarang lagi kamu cintai mas, Kartika atau ada yang lain? Mas kamu tuh suamiku, aku tau banget kapan kamu cinta sama orang lain.

Reno: Ya kamu bener, aku selingkuh, aku lagi cinta sama orang lain Ajeng: kenapa sih mas kamu ngelakuin ini sama aku, salah aku apa, kurangnya aku apa?

Reno: Gaada yang salah sama kamu, aku aja yang berubah aku pengen perempuan yang beda dan menurut aku pernikahan ini gebosenin”.

Gender representation Reno plays the role of the working head of the household, and Ajeng plays the role of a housewife. Representation of gender bias through Reno's role in the scene and dialogue "I want a different woman and I think this marriage is boring" men are depicted as figures who have the power to seek pleasure outside with other women, and this represents gender bias with types of gender stereotypes .

The husband and wife relationship between Reno and Ajeng is described through Ajeng's dialogue, which calls Reno her husband. The identities of husband and wife are described through Reno and Ajeng's dialogue.



Figure 5. Scene 2 of FTV “Perasaanku Dipermainkan Suamiku”

Source: www.vidio.com

In the time code in the countdown 45:34 - 44:42, the scene of Ajeng crying alone in her room, as a result of being hurt by her husband's actions in cheating on her.

Dialogue:

“Ajeng: Ya Allah hari ini suamiku benarbenar telah menyakiti hatiku ya Allah, bisabisanya di bilang dia cinta sama perempuan lain dan dia menyesal menikah sama aku, dia bilang kalau aku perempuan yang membosankan ya Allah tega banget dia bilang gitu sama aku ya Allah, suamiku benar-benar tidak punya hati. Ya Allah tolong sadarkan suamiku ya Allah.”

Gender representation is non-existent. Representation of gender bias through Ajeng's role in this scene, and the dialogue "Oh Allah, today my husband has really hurt my heart, Oh Allah, you could say he loves another woman and he regrets marrying me, he said that I am a woman who boring, God, how dare he say that to me, God, my husband really has no heart. "Oh Allah, please make my husband aware, O Allah," through this dialogue, women tend to be considered weaker and do not have the power to fight back, so they can only surrender to the conditions they receive.

The husband and wife relationship between Reno and Ajeng is described through Ajeng's dialogue, which calls Reno her husband. The identities of husband and wife are described through Reno and Ajeng's dialogue.

In the two FTV titles *True Stories*, gender is often represented incorrectly and sometimes to the detriment of several parties, both men and women. This is based on the results of interviews conducted with informant Hana Indira who is a member of the study and cadre formation bureau at the KOPRI Bandung City organization. In the two FTV titles that we have watched, there are a lot of shows that represent gender but not as they should or are gender biased, even if I have nothing to do and watch FTV *True Stories*, I often see FTV titles other than the title that is being researched by researcher, there are a lot of shows that show gender bias practices, if we watch the titles, there are those that represent men as unfaithful, even though things like that are not necessarily true and will be detrimental to men, because they have a bad label (interview, 27 May 2023).

This is based on the results of interviews conducted with informant Siti Aisyah who is a member of the Bandung City KOPRI organization. For me, as a member of KOPRI Bandung City, who has often discussed the issue of gender bias, when watching, I saw that in the two titles of the shows we had watched, there were many representations of gender bias, both in the form of subordination, marginalization and most of all gender stereotypes. Especially in the scene where Maura's role is mostly shown as an evil woman who wants to seize her husband's property, it is clearly gender biased. However, it is very unfortunate that there are still many people who do not realize that gender bias is not a good thing, so that in the end many people still practice gender bias in real life (interview, 01 June 2023). This is based on the results of interviews conducted with informant Nina Karenina who is a member of the Bandung City KOPRI organization. From these two titles, there are many shows that represent gender bias, including the scene when the mother named Maura tells her child to quickly finish his food and if he doesn't finish it the child will be scolded, then the child's role in the title "My Wife is Like a Loan Loan Who Sucks My Wealth" In fact, it is actually more comfortable and makes his father proud, because his father's position there always gets a good image, while the image of women through the role of stepmother gets a bad image (interview, 01 June 2023).

So far, culturally, society has not understood it correctly gender and sex issues. They do not distinguish between meanings precisely, so that both (gender and sex) are considered the same. As a result, the social structure places women unfairly against men. Women are considered part of men and must be under the power, control and protection of men. (Affandi, 2019). Through FTV *True Stories*, gender is often represented in a non-ideal or gender-biased way, which is a situation that not only harms women but also harms men. The findings data, which were analyzed using Norman Fairclough's critical discourse analysis method, showed that there was gender bias in the FTV *Real Stories* broadcast with the title "My Wife is Like a Loan Who Sucks My Wealth". This is proven by the emergence of three scenes that represent gender bias with types of gender stereotypes.

In the first scene with a countdown time code of 01:01:08 –01:00:25, there is a scene and dialogue from Maura which contains the sentence "He's really easy to use, tomorrow I'll ask for anything else," she said, addressing Hasan, who is her husband. When the dialogue is analyzed using Fairclough's norm model of discourse analysis with a micro stage, the dialogue enters into clause representation, where the language in the dialogue is used to present and describe someone. In the first scene, gender is represented in an unequal or gender-biased manner, because the dialogue depicts Maura as a woman who likes to take advantage of men, where the nature or behavior of taking advantage of other people for personal gain is a form of bad morals (Bincang Sayriah, 2020). So this situation can be said to be gender bias in the form of negative labeling because women through the role of Maura are depicted or represented as having bad characteristics. As, Handayani and Sugiarti (2017: 14)

say that stereotypes are negative labels towards certain groups which can cause injustice.

In the second scene there is dialogue when Maura says "I must be able to control all his property." This sentence is said because Maura's role will be carrying out actions to seize her husband's property. Apart from that, in the third scene there is also Maura's dialogue which says "hmm, that means I am free to take Hasan's treasures in this house, because there won't be any disturbing sounds" whereas the dialogue in the scene shows the scene when Maura takes Hasan's treasures in his room secretly. . In this case, gender is represented unequally, where women are often depicted as people who are crazy about wealth and love money. And this is gender bias in the form of gender stereotypes, which is a situation where women are represented as figures who are not independent and rely on men to fulfill their needs. Women's love is labeled as insincere and labeled as 'materialistic' (Andalas, 2018).

Gender is represented unequally not only in FTV True Stories with the title "My Wife is Like a Loan Loan Who Sucks My Wealth" but also in the second title, namely "My Feelings are Being Played with by My Husband". In this title there is a gender bias with a type of negative labeling towards men and women. In the first scene of the title there is a dialogue that says "Yes, you're right, I'm cheating on you, I'm in love with someone else." This dialogue is a representation of clauses used to describe someone. Reno is depicted as someone who is unfaithful because in dialogue he admits that he has cheated. Johnson (2005) defines infidelity as an act that is felt and experienced as a painful betrayal of trust and a threat to a relationship; and this act is carried out by an unfaithful partner.

Therefore, through Reno's role, which is depicted as someone who is unfaithful, in the first scene of FTV True Stories with the title "My feelings are being played with by my husband," gender is represented in an unequal or gender-biased manner with a type of negative stereotype. Furthermore, in the second scene there is dialogue from the actor Ajeng who says "oh my God, my husband really doesn't have a heart. "Oh Allah, please awaken my husband, O Allah," the sentence in the dialogue is said by Ajeng's role as Reno's wife, in a state of suffering while crying and surrendering. Human gender differences between men and women often give rise to suffering. In the gender concept, suffering can often only be felt by women due to the label they receive as someone who is weak (Firmansyah, 2019). Therefore, this scene represents gender unequally with negative stereotypes.

After the two FTV True Stories titles were researched, data was found that gender was represented in an unequal manner or gender bias, and the type of gender bias shown in the two FTV True Stories titles that had been researched was gender stereotypes. According to Baron, Branscombe and Byrne (2008) stereotypes are beliefs about the nature or characteristics of a social group that is believed to be. In other words, a stereotype is a way of looking at a social group where this point of view is used to influence someone in interpreting something. One of the negative stereotypes that still exists and is still widely broadcast in the media, is the stereotype of women who are often seen as someone who is materialistic, as found in the research results on the title "My Wife is Like a Loan Who Sucks My Wealth" Apart from that in the FTV scene with The title "My Feelings Are Being Played With by My Husband" also contains negative stereotypes towards men, where men are often portrayed as unfaithful figures. This of course makes the image of women who are considered materialistic and men who are considered unfaithful increasingly lasting in society. Because these stereotypes are broadcast in the mass media and the mass media are among the factors that influence and encourage the emergence of stereotypes in society. Indirectly, stereotypes can influence how a person processes and interprets information. (Glory, 2017).

4. Conclusion

Gender representation in the FTV True Story entitled "My Wife is Like a Loan Who Sucks My Wealth" contains scenes that represent gender in an unequal manner or what is called gender bias. This is proven through textual dimension analysis, in two scenes that represent negative stereotypes of women as materialistic figures and one scene represents negative stereotypes of men, unfaithful figures. Gender representation in FTV True Stories with the title "My Feelings Are Being Played with by My Husband" is implied through the meaning of the sentences in the dialogue. This is proven in a scene which represents the negative stereotype of men as unfaithful figures and represents the negative stereotype of women, as weak figures.

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