

TikTok Framing Analysis: @soloposofficial In the Conflict Involving Brimob Colliding with a Gojek

Nawiroh Vera¹⁾, Ananda Rizqi Ramadhan²⁾

^{1,2)} Master of Communication Science, School of Communication and Creative Design, Budi Luhur University

*Corresponding Author

Email: nawiroh.vera@budiluhur.ac.id, 2471600201@student.budiluhur.ac.id

Abstract

The "Brimob crashes into online motorcycle taxi" incident that occurred on August 28, 2025, garnered widespread attention on social media and revealed differing narratives between public media and the police institution. Social media has become important news in shaping public perception thru the meanings and symbolism present in the media. This research aims to determine how the @soloposofficial account frames the event in video uploads on TikTok. The research method used is descriptive qualitative analysis with Zhongdang Pan and Gerald M. Kosicki's framing analysis, using the main structures in analyzing media, namely: syntactic structure (information and narrative arrangement in the video), script structure (event delivery flow), thematic structure (patterns of meaning and main issues), and rhetorical structure (language style, visuals, and message symbols). The research results show that the @soloposofficial account frames events as a social conflict issue. With dramatic aspects, video searches at the scene, and public response. Not all responses on that platform convey a uniform perspective on the current hot topic; each account actually demonstrates a different way of using digital language to create meaning. It's clear how each party's communicative approach reveals its own goals some want to clarify, while others are more focused on protecting the institution's reputation. From this, it's clear that online tactics are not just a tool for disseminating information, but a form of strategic interaction influenced by the context of the content.

Keywords: *Framing Analysis, Brimob, TikTok, Social Conflict, Digital Communication.*

INTRODUCTION

The development of social media in today's digital age has significantly transformed the landscape of public communication. Platforms like TikTok serve not only as spaces for entertainment but also as a new frontier in the dissemination of information and the shaping of public opinion. Through its algorithms, TikTok rapidly presents a clear picture. Its interface responds in real time, and interactions occur through immediately visible actions. TikTok enables a wide range of stakeholders. Various media outlets and government agencies also shape public perception, although their objectives also include guiding public views on current social events. Collective perceptions are likewise influenced by how they interpret these events.

Through TikTok, some content is created with specific intentions, such as creating a positive impression, while others deliberately spread negative content as a form of resistance, often surfacing as situations unfold. Given the public's response, it must be acknowledged that this platform has become a battleground for conflicting opinions, prone to sparking friction. Emotionally charged material and false information frequently split public reactions into two opposing camps.

Amid the chaos of the online world, friction arose from the "Brimob hits online motorcycle taxi" incident on August 28, 2025. Spreading like wildfire, the video of the incident quickly circulated across platforms like TikTok. The video footage revealed differing narratives between public media accounts like @soloposofficial. Public media tended to highlight this event as a social conflict and a matter of legal liability. This incident can be analyzed through the study by Yarchi & Boxman Shabtai (2025) and the social media context of the Israeli-Palestinian conflict, where social media has become a battleground for "image wars." Through symbols and visually

constructed narratives, each side in the incident strives to win public support and recognition of the legitimacy of their actions.

In the Brimob case, an image war once again unfolded among TikTok accounts, where media depictions and government agencies competed to shape public perception of the same event. In this case of meaning construction, this study applies the framing theory of Real-time Zhongdang (Pan & Kosicki, 1993) This model examines the structure of meaning in media texts through four key aspects. First, the syntactic structure that organizes facts alongside the narrative within them. Second, the script framework shows how the story is constructed step by step. Third, thematic display conveys core ideas along with recurring patterns of meaning. Fourth, rhetorical form employs speech patterns, imagery, and symbols to make the message feel more impactful (Mulyana & others, 2002). Through this perspective, framing analysis does not merely examine the content of the message but also scrutinizes the social world as depicted through text and images, to shape how recipients understand the information. Pan & Kosicki's framing model in the context of TikTok is also supported by Indainanto et al. This indicates that framing on TikTok is visual and narrative in nature. Where images, sound, and short text interact to form political and social messages that are easily understood by the public (Indainanto et al., 2025).

This study emerged from the need to examine how the news delivery by the @soloposofficial account contributes to shaping public perceptions regarding the tension between Brimob and ride-hailing drivers. The findings could serve as a basis for consideration in the development of communication studies, particularly regarding how digital media constructs narratives; while also offering a new perspective on the patterns of government agency responses in the rapidly evolving digital space.

TikTok is not merely a channel for disseminating messages; it possesses distinct characteristics compared to similar digital platforms, evident in its recommendation system, video duration, and focus on live footage. Its system prioritizes posts that trigger strong emotional responses anger, pity, or concern making topics of tension easily attract significant attention. Consequently, perspectives conveyed through visuals and storytelling help shape the meaning of an event for viewers. Therefore, the way media is presented on this app does not merely convey news but actively shapes the world as perceived by the audience. When tensions arise between security forces and the public, social media becomes the primary channel for many people to vent their dissatisfaction; yet, on the other hand, official agencies also use it as a tool for self-defense. Consequently, the narratives circulating are almost never neutral. They are typically shaped by hidden agendas, ideological orientations, or strategic ways of presenting messages.

News organizations, including local ones, occupy a pivotal position of authority as both custodians of facts and gatekeepers of digital technology for disseminating messages to the public. As such, the way the media presents issues in online posts can either intensify or mitigate ongoing social conflicts. The public often forms views on conflicts based on how the media frames them specifically, who is portrayed as the perpetrator, who as the victim, and which party is blamed. However, most research to date has focused primarily on print or online media that rely on lengthy text as the basis for analysis. Platforms like TikTok have rarely been the primary focus in studies on the formation of such perceptions, particularly regarding tensions between government officials and ordinary citizens. On the other hand, the style of delivery through quick visuals and short stories on the app creates a pattern of issue framing that is not exactly the same as that of newspapers or television. In such situations, this study aims to examine how the TikTok account @soloposofficial, as a local media outlet, presents incidents of clashes between Brimob and ride-hailing drivers. The primary focus is on the patterns of presentation in its videos. This includes how data is organized, the sequence of events is structured, the core topics that emerge, as well as the chosen narrative style. Employing a qualitative method alongside the analytical framework of Real-time by Zhongdang Pan and Gerald M. Kosicki, the research aims to

reinterpret the reality of conflict through visual discourse and digital narratives. Ultimately, it reveals how online content helps shape social meaning.

A broader understanding of how framing operates on short-form video platforms is crucial for academic studies in mass communication and the digital environment. Media organizations or government agencies may consider these findings to evaluate their communication strategies, particularly when responding to sensitive social dynamics. Conflict-related issues often erode public trust, making a responsive approach increasingly necessary. The rapidly changing digital context means that considerations regarding the framing of information can no longer be ignored.

The research conducted by (Rauufintya & Candrasari, 2024) analyzed the framing of news coverage by the online media outlet CNN Indonesia regarding a TikTok user who criticized the Lampung Provincial government, using the framing model by Zhongdang Pan and Gerald M. Kosicki. This model was chosen because it can unravel how the media constructs social reality through the structure of news discourse. This study views the media not merely as a channel of information, but as an actor that actively frames events through specific presentation patterns, thereby shaping how the public understands issues originating from TikTok content.

In terms of syntactic structure, this study examines how CNN Indonesia organizes news elements such as headlines, leads, background information, and source quotes. The analysis reveals that the selection of headlines and news leads plays a crucial role in shaping initial impressions of the TikTok user and the criticism they expressed. Sentence structure, the placement of source statements, and the sequence of specific information reflect the media's efforts to direct readers' focus toward certain aspects of the event, thereby influencing the public's interpretation of the criticism stemming from the TikTok content.

In terms of thematic structure, this study reveals how the overarching themes of the reporting are consistently built throughout the entire news text. CNN Indonesia tends to link the TikTok user's criticism to issues of government governance and the authorities' response, so that the news coverage focuses not only on the critical message itself but also on the accompanying social and political implications. The repetition of ideas, the relationships between paragraphs, and the emphasis on specific perspectives demonstrate how thematic framing is used to shape the dominant narrative regarding TikTok's role as a space for public criticism.

Meanwhile, rhetorical structure is analyzed through the use of word choice, metaphors, direct quotes, and visual elements accompanying the news. This study shows that the diction used by CNN Indonesia has the potential to reinforce certain impressions of actors and events, whether through neutral or evaluative language. Additionally, the selection of quotes and writing style helps establish legitimacy or moral judgment regarding the criticism conveyed through TikTok. Overall, Rauufintya and Yuli Candrasari's study confirms that Pan and Kosicki's framing model is effective for revealing how TikTok content is not only reproduced but also reconstructed by online media, thereby influencing public perception of issues emerging in the digital space.

(Palupi & Setyawan, 2021) This study analyzes how the meanings and symbols of beauty are constructed through TikTok content, particularly in the trending hashtag feature. Using Zhongdang Pan and Gerald M. Kosicki's framing analysis model, the author examines four trending challenges: the Ladadida Challenge, the Daster Challenge, the Duality Challenge, and the Ah Mantap Challenge. Framing analysis is used to examine how the visual structure, narrative, themes, and message emphasis in TikTok videos shape the social reality of female beauty.

In terms of syntactic structure and script, TikTok content tends to highlight close-up facial visuals, appearance transitions, outfit changes, and body choreography. The video flow is consistently directed to showcase a transformation toward a more attractive, sexy, and "ideal"

appearance. This indicates that TikTok's visual framing guides the audience toward specific beauty standards through editing techniques, camera angles, and scene sequencing.

In thematic structure, beauty is framed as synonymous with fair skin, a slim body, facial makeup, and fashionable clothing. The narratives emerging in captions and song backgrounds reinforce this image, for example by comparing "ordinary" and "ideal" appearances or highlighting the sensuality of women's bodies. Meanwhile, the rhetorical structure is evident in the selection of music, song lyrics, body expressions, and visuals that subtly emphasize physical attractiveness as the primary value.

Overall, the framing analysis reveals that trending TikTok hashtags are not neutral but rather shape and reinforce social constructions of beauty. Women who meet specific visual standards are more likely to gain access to popular spaces and receive attention. This framing is not only shaped by algorithms and media culture but is also reproduced by fellow users, particularly women themselves, thereby making beauty a social reality that is constantly repeated and legitimized on TikTok.

A study conducted by (Anggelina & Triandana, 2023) examines the news coverage construction of the Indonesia–West Papua conflict on the online news portals Detik.com and Asia Pacific Report.nz using Zhongdang Pan and Gerald M. Kosicki's framing analysis model. This research aims to identify how both media outlets frame the reality of the conflict through four framing devices, namely syntactic structure, script structure, thematic structure, and rhetorical structure. The research data were obtained from news reports regarding the commemoration of West Papua Independence Day and the judicial review of the Paniai case published on both media platforms.

The research findings indicate that Detik.com relies more heavily on sources from the Indonesian government, resulting in news coverage that tends to reflect the state's perspective on the Papua conflict. Within the syntactic structure, quoted information is dominated by government officials without providing balanced space for West Papuan groups. Conversely, Asia Pacific Report.nz features a more diverse range of sources, including West Papuan groups and human rights organizations, thereby emphasizing humanitarian issues, the right to self-determination, and critiques of Indonesian government policies. These differences in source selection demonstrate that the process of information filtering serves as a pivotal factor in shaping a media outlet's framing direction.

These differences are also evident in the rhetorical structure. Detik.com tends to use more formal language alongside visuals limited to standard news-supporting photos and videos. In contrast, Asia Pacific Report.nz employs stronger word choices, idioms, and a more diverse range of visuals to reinforce the perspective being constructed. This study concludes that media outlets do not merely report facts; rather, they actively construct reality through source selection, thematic arrangement, language use, and visual elements. Consequently, ideological orientation and editorial policy exert a significant influence on shaping public perception of a conflict.

Additionally, research conducted by (Hanita et al., 2026) analyzes the news framing of the Indonesian National Police's (Polri) role in handling demonstrations against DPR (House of Representatives) allowances on Kompas.com and Detik.com. This study employs a qualitative descriptive approach with content analysis techniques applied to ten news articles, consisting of five articles from each media outlet. The aim of this research is to identify how both news outlets construct coverage of Polri's actions and how such constructions potentially influence public opinion regarding the police force in the digital media era.

The research findings indicate that while Kompas.com and Detik.com reported on the exact same event, they presented different factual emphases. Kompas.com tends to construct a more balanced coverage by incorporating diverse perspectives from police officers, protesters, and other relevant parties. The news presentation structure is oriented toward chronological

sequence and efforts to maintain informational objectivity. Conversely, Detik.com places greater emphasis on police actions aimed at maintaining security and order during the demonstration, resulting in coverage that focuses more heavily on law enforcement responses to crowd dynamics. These contrasting focuses demonstrate variations in the processes of fact selection and issue highlighting across different media outlets.

This study concludes that mass media serves not merely as an information provider, but as an active agent that constructs social reality through the process of framing. Differences in selecting facts, determining sources, structuring narratives, and emphasizing specific issues result in contrasting representations of the police institution's image in the public sphere. Consequently, media coverage plays a significant role in shaping public perception regarding the legitimacy, professionalism, and accountability of the police force.

RESEARCH METHODS

This study adopts framing analysis as part of the methodology employed. A qualitative approach was chosen primarily because it focuses on capturing the meaning, interpretation, and dynamics of messages on social media platforms. Meanwhile, a quantitative approach involves more data processing and statistical techniques. (Creswell & Creswell, 2017) states that qualitative research aims to interpret social reality through the perspectives of the actors and the environments in which they operate. Based on this, the focus is directed toward the TikTok account @soloposofficial and how they construct news narratives. The subjects of this study are the narrative flow, visual presentation, and methods of conveying messages in each TikTok video related to the conflict. The selection of these accounts considers their distinct communicative functions. @soloposofficial serves as a local media outlet representing a journalistic perspective. Data for this study was obtained through two methods: the first was collected directly, while the other was derived from prior records or documentation. Primary data was collected directly through observation of the content of @soloposofficial's TikTok posts regarding the "Brimob Hits Gojek" incident. Additionally, supplementary information was gathered from digital archives such as video recordings, accompanying text, netizen responses, and public reactions to the posts. On the other hand, supporting materials were obtained from literature references, ranging from academic papers, books, to research journals related to online media framing, communication in crisis situations, and the theoretical framework by Zhongdang Pan and Gerald M. Kosicki. The data analysis process refers to the framing analysis method by (Pan & Kosicki, 1993) which states that media narratives contain four structural patterns as tools for constructing the meaning of an event, namely:

No	Framing Structure	Focus of Analysis	Research Indicators
1.	Syntactic Structure	How facts are organized in a text or narrative	The sequence of information, headlines, sources, quotes, as well as the context of the video and TikTok captions
2.	Script Structure	The plot and storyline used by the media	The chronology of events, conflicts, causes, and solutions offered in the video
3.	Thematic Structure	Patterns of meaning and relationships between sentences/messages	Main themes, word choice, diction, and the perspective used
4.	Rhetorical	Presentation style	Visuals, symbols, music, facial expressions, or

	Structure	used to emphasize the message	text effects
--	-----------	-------------------------------	--------------

Table 1. Real-time Framing Theory by Zhongdang Pan and Gerald M. Kosicki (1993).

Taken from a post on the TikTok account @soloposofficial, data in the form of videos, written narratives, audience responses, as well as visual and textual elements were collected through document recording. This approach was combined with the literature as an additional foundation. All materials related to the “Brimob Hits Gojek” incident were then archived and systematically recorded before being transcribed. From there, the framing analysis by Zhongdang Pan and Gerald M. Kosicki was used to examine patterns in the presentation of the issue. A deep-reading approach was applied through an examination of journals, books, newspaper articles, and other academic references related to media framing, crisis communication strategies, and conversational patterns on digital platforms. Although not experimental, this effort helped deepen the conceptual framework, broaden interpretive perspectives, and connect the findings with ongoing scholarly discussions. Through a documentary and literature-based approach, qualitative and in-depth data collection is conducted. As a result, a detailed picture of the construction of reality can be obtained. The process of conveying meaning through news framing by the TikTok account is also revealed. This method opens up space to observe the narrative dynamics employed. It does not merely present facts but also reveals patterns in story construction. From there, the structure of conflict representation begins to emerge clearly. Such an approach provides a strong foundation for further analysis. A study with a limited scope facilitates more focused observation. The analysis centers on how the narrative is presented through videos and captions from the TikTok account @soloposofficial regarding the “Brimob Hits Gojek” incident. The timeframe was set from the emergence of the topic until public discourse on digital platforms decreased in intensity.

RESULTS AND DISCUSSION

The research findings reveal that @soloposofficial presented the incident through a social clash. Visuals enhanced with dramatic undertones became the main focus. Attention shifted to efforts to track down information at the scene of the incident. Public reactions following the widespread circulation of the footage also shaped the narrative. This mode of presentation demonstrates that the incident was not merely about an accident. Instead, there is a palpable underlying tension between the officers and the surrounding community.

Syntactic Structure: Information Organization and Narrative Flow Sequence of Information

Videos typically begin with clips of the crowd and the victim’s condition. This helps create a sense of urgency and emergency.



Figure 1. Aerial View of the Scene

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

Headline

The first sentence that appears in the video draws viewers' attention to the topic to be discussed.



Figure 2. Headline Serving as the Main Topic

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

Source

Taken from one of the posts on the @soloposofficial TikTok account, which is highly up-to-date regarding trending news and information.



Figure 3. The soloposofficial Account

(Source: Screenshot of the Soloposofficial TikTok account, August 29, 2025)

Quote

The video in question was simply recorded by members of the public who were at the scene during the incident; it subsequently went viral and sparked significant controversy.



Figure 4. Video Clip of the Collision Incident

(Source: Screenshot of Soloposofficial TikTok content, August 29, 2025)

Context of the Video and TikTok Caption

The post included a caption stating that the incident resulted in casualties.



Figure 5. Caption on the Video Post

(Source: Screenshot of Soloposofficial's TikTok content, August 29, 2025)

Script Structure: Narrative Flow in the TikTok Video

Chronology of Events

The video begins with the aftermath of the incident, showing casualties and a crowd of people. It also features a headline that grabs the audience's attention.



Figure 6. Caption on the Video Post

(Source: Screenshot of Soloposofficial's TikTok content, August 29, 2025)

Conflict

The video not only covers the incident where a Brimob vehicle struck a ride-hailing driver but also the mass protest that took place at the Brimob headquarters in Kwitang, Jakarta.



Figure 7. Crowd Arriving at the Brimob Headquarters in Kwitang

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

Cause

The incident occurred when Brimob vehicles drove through a crowd gathered on the street. As the vehicles were moving, an ojol rider was in the middle of the road. The cause of the incident is largely based on visual evidence (amateur footage) and eyewitness accounts from people at the scene.



Figure 8. Crowd Gathering as a Brimob Vehicle Drives By

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

The Solution Presented in The Video

In the video, the National Police Chief and his staff are seen visiting the hospital to meet with the victims' families; there is a moment where the National Police Chief embraces a family member of a victim to express his condolences to the bereaved family.



Figure 9. The National Police Chief's Visit to Meet the Victim's Family

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

Thematic Structure: Patterns of Meaning and Relationships Between Sentences/Messages Main Theme

The TikTok content uploaded to the @soloposofficial account centers on the theme of social conflict, positioning the public as the affected party and law enforcement as the party held accountable. While depicting an accident, it frames the event as a structural issue concerning power dynamics, injustice, and public unrest.



Figure 10. Public Emotions Peak as Car Hits Motorcycle Rider
(Source: Screenshot of Soloposofficial TikTok content, August 29, 2025)

Word Choice

The words used in the headline and caption tend to evoke strong emotions and dramatic reactions. These words create an atmosphere that is not conducive to public well-being, thereby accelerating the video's spread through the platform's algorithm.



Figure 11. Dramatic Sentences (Emphasizing Elements of Tragedy and Authority)
(Source: Screenshot of Soloposofficial's TikTok content, August 29, 2025)

Diction

The use of dramatic diction makes the message more forceful; diction not only clarifies the content but also shapes public opinion. Examples include the hashtags [#usuttuntas](#) and [#terlindas](#)

Perspective Used

This is evident in visuals that focus on the victims' condition, public comments, and the lack of direct explanations from the Brimob. The perspective used in the video aligns more closely with that of the public or the victims, rather than the perspective of law enforcement.

Rhetorical Structure: Presentation style to emphasize the message**Visuals**

The camera angles taken at the scene emphasize the tense atmosphere and place the viewer as if they were directly at the scene of the incident.



Figure 12. The Moments of the Collision

(Source: Screenshot of TikTok content from Soloposofficial, August 29, 2025)

Symbols

Utilizing various visual symbols to convey meaning. The presence of the word “Brimob” on the armored vehicle, as well as the online ride-hailing driver’s uniform.



Figure 13. Vehicle markings and the jacket worn

(Source: Screenshot of Soloposofficial's TikTok content, August 29, 2025)

Music

The background track performed by Hijab Noira, titled “Aspal Merah,” heightens the tension, reinforcing the event as a tragedy that evokes empathy.

Discussion

The results of this study indicate that the TikTok account @soloposofficial utilizes all four framing structures proposed by Zhongdang Pan and Gerald M. Kosicki in constructing news coverage regarding the incident where a Mobile Brigade (Brimob) officer struck an online transportation driver. These findings demonstrate that media outlets do not merely present facts; they actively shape reality through information selection, narrative structuring, thematic emphasis, and visual elements. This aligns with Pan and Kosicki's theory, which posits that framing is a media process of constructing the meaning of an event through syntactic, script, thematic, and rhetorical structures. Within the syntactic structure, the arrangement of information beginning with visuals of the victim and the crowd at the scene reveals a strategy to capture audience attention while evoking an emotional impression from the outset. This presentation

supports the findings of Rauufintya and Candrasari (2024), who argue that the selection of headlines, leads, and information sequencing serves as a media strategy to guide audience interpretation of an event.

Furthermore, the script structure demonstrates that the narrative extends beyond the accident itself, unfolding to showcase public protests and the police institution's response. This narrative flow fosters the perception that the event carries broader social implications than a simple traffic accident. This finding is consistent with research by (Anggelina & Triandana, 2023), which shows that chronological organization and source selection significantly influence how media constructs the reality of a conflict. Regarding the thematic structure, the dominance of social conflict themes indicates that @soloposofficial places greater emphasis on the dynamics between law enforcement and the public rather than the technical aspects of the collision. Highlighting the victim's condition, deploying emotional diction, and providing minimal direct explanation from the Brimob side further reinforce this framing. This supports the findings of (Hanita et al., 2026) who state that the media plays a pivotal role in shaping the image of the police force through fact selection and issue salience.

Overall, this research highlights that TikTok functions not only as an information-sharing platform but also as a space for constructing social reality. Through framing strategies that leverage concise narratives, visuals, symbols, and evocative language, @soloposofficial constructs a specific interpretation of the event, thereby holding the potential to influence public perception regarding the relationship between security forces and the public. Consequently, these findings reinforce the relevance of Zhongdang Pan and Gerald M. Kosicki's framing theory in explaining the process of reality construction on short-video social media platforms.

CONCLUSION

Based on the results of the framing analysis of the TikTok content from the @soloposofficial account regarding the conflict involving Brimob officers colliding with an online motorcycle taxi, it can be concluded that the account frames the incident as a social conflict that positions the public as the affected party and the authorities as the actors who must be held accountable. Through its syntactic structure, the information is organized to highlight the dramatic aspects and urgency of the incident from the very beginning of the video. The script structure reveals a narrative flow that begins with the aftermath of the incident, continues through the ongoing conflict, and culminates in the institutional response.

In the thematic structure, the themes of social tension and power dynamics between law enforcement and the public emerge as dominant meanings, repeatedly reinforced through word choice, headlines, and visual perspectives. Meanwhile, the rhetorical structure is reinforced through the use of visual symbols, amateur footage, emotional background music, and dramatic text that underscore the sense of tragedy and conflict. Overall, the framing constructed not only presents the facts of the event but also shapes public perception regarding injustice, social unrest, and demands for official accountability in the digital space.

Theoretically, this study reinforces the relevance of Zhongdang Pan and Gerald M. Kosicki's Real-time Framing theory in the context of short-form video-based social media. The findings indicate that framing structures are not only present in conventional journalistic texts but are also manifested through the unique combination of visuals, audio, and digital language characteristic of the TikTok platform. Thus, this study expands the scope of media framing research into the realm of digital visual communication, which is increasingly dominant in shaping public opinion.

Practically, this study can serve as a basis for reflection for the mass media, particularly local media, in presenting news content on social media so that they continue to consider the social impact of the framing used. For government institutions and security agencies, these findings provide important insights into how visual narratives on social media can influence public perception and institutional reputation. Therefore, more transparent, responsive, and empathetic digital communication strategies are essential in addressing conflict issues in the online public sphere.

REFERENCES

- Angelina, F., & Triandana, A. (2023). Kajian Linguistik dan Sastra Analisis Framing Zhongdang Pan dan Gerald M. Kosicki pada Pemberitaan Konflik Indonesia-West Papua di Portal Detik.com dan Asia Pacific Report.nz Zhongdang Pan and Gerald M. Kosicki's Framing Analysis on Reporting on The Indon. *Kajian Linguistik Dan Sastra*, 2(2), 122–140. <https://online-journal.unja.ac.id/kal>
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.
- Hanita, A. P., Akbar, M. F., & Allifiansyah, S. (2026). Analisis Framing Polri pada Penanganan Demonstrasi Tunjangan DPR di Kompas. com dan Detik. com. *Jurnal Kolaboratif Sains*, 9(1), 308–315.
- Indainanto, Y. I., Bangun, I. C., & Nasution, F. A. (2025). Political Framing : TikTok as Media in Shaping Public Opinion on Presidential Candidates in the 2024 Indonesia Presidential Election. *Journal Election and Political Parties*, 2(1), 16–32.
- Mulyana, D. R. D., & others. (2002). *Analisis Framing Konstruksi, Ideologi, dan Politik Media*. Lkis Pelangi Aksara.
- Palupi, R., & Setyawan, A. (2021). Konstruksi Makna dan Simbol Kecantikan Pada Tayangan Final Miss Universe 2019. *Jurnal Media Penyiaran*, 1(2), 73–82.
- Pan, Z., & Kosicki, G. M. (1993). Framing analysis: An approach to news discourse. *Political Communication*, 10(1), 55–75. <https://doi.org/10.1080/10584609.1993.9962963>
- Rauufintya, R., & Candrasari, Y. (2024). ANALISIS FRAMING BERITA TIKTOKER KRITIK PEMERINTAH LAMPUNG sDI MEDIA ONLINE CNN INDONESIA PERIODE APRIL 2023. *KAGANGA KOMUNIKA: Journal of Communication Science*, 6(2), 179–193.