

Feminitas, Maskulinitas, Dominasi Patriarki: Representasi Relasi Gender dalam Drama Televisi "From Five to Nine" = Femininity, Masculinity, Patriarchal Domination: Representation of Gender Relations in Television Drama "From Five to Nine"

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Abstrak

Penelitian ini bertujuan untuk mengetahui bentuk representasi relasi gender dalam serial drama televisi "From Five to Nine" (2015) dan makna serta kritik yang ingin disampaikan dalam representasi tersebut. Teori yang digunakan dalam penelitian ini adalah teori gender dan hegemonic masculinity oleh R.W. Connell (1985, 1987), teori feminisme liberal oleh Rosemarie Tong (2014), serta teori representasi oleh Stuart Hall (1997). Metode penelitian yang digunakan pada penelitian ini adalah analisis semiotika menggunakan teori semiotika kode-kode televisi milik John Fiske (2001) yang membagi analisis film ke dalam tiga level yakni realitas, representasi, dan ideologi. Peneliti memfokuskan analisis kepada tokoh utama perempuan dan laki-laki, Sakuraba Junko dan Hoshikawa Takane. Analisis meliputi aspek-aspek karakterisasi tokoh, dialog, konflik, sorotan kamera, pemilihan musik, editing, serta nilai-nilai ideologis yang terkandung di dalam setiap segmen adegan. Berdasarkan analisis yang telah dilakukan, peneliti menemukan adanya perubahan bentuk hubungan yang terjadi antara Junko dan Takane dari awal episode hingga akhir. Pada awal hubungan keduanya Takane digambarkan lebih dominan daripada Junko, namun Junko sebagai gambaran karakter perempuan independen tidak ingin didominasi sehingga hubungan mereka berubah ke arah yang lebih setara. Drama ini juga merepresentasikan adanya hubungan saling ketergantungan dan bukan relasi kuasa antara kedua tokoh.

.....This study aims to determine the form of representation of gender relations in the television drama series "From Five to Nine" (2015) and the meanings as well as critics to be conveyed through the drama. The theory used in this study is R.W. Connell's theory of gender and hegemonic masculinity (1985, 1987), Rosemarie Tong's liberal feminism theory (2014), and Stuart Hall's representation theory (1997). The research method used in this research is semiotic analysis using John Fiske's semiotic theory of television codes (2001) which divides film analysis into three levels: reality, representation, and ideology. The research focusses on the main female and male characters, Sakuraba Junko and Hoshikawa Takane. The analysis includes characterization, dialogue, conflict, camera shots, music, editing, and ideological values contained in each scene segment. Based on the analysis that has been done, the researcher found that there was a change in the form of the relationship that occurred between Junko and Takane from the beginning of the episode to the end. At the beginning of their relationship, Takane is described as more dominant than Junko, but Junko, as an independent female character, does not want to be dominated, so their relationship changes in a more equal direction. This drama also represents a relationship of interdependence and not a power relationship between the two characters.