

ABSTRAK

Revaldo Chairul Fazrin (2026). Independensi Media Atas Intervensi Pemerintah Dalam film “*The Post*” (2017).

Penelitian ini dilatarbelakangi oleh fenomena hegemoni kekuasaan negara yang secara sistemis berupaya membungkam fungsi kontrol sosial institusi pers sebagai pilar keempat demokrasi. Film *The Post* (2017) karya Steven Spielberg dipilih sebagai objek material karena secara dramatis merekonstruksi peristiwa historis krusial dalam sejarah kebebasan pers dunia, yakni krisis *Pentagon Papers* tahun 1971.

Penelitian ini bertujuan untuk menganalisis makna denotasi dan konotasi representasi sikap independensi media dalam menghadapi intervensi pemerintah, serta mendeskripsikan konstruksi mitos kebebasan pers sebagai perlawanan terhadap hegemoni negara dalam narasi film tersebut.

Teori yang digunakan adalah analisis semiotika dengan model Roland Barthes dengan tiga tataran pemaknaan: denotasi, konotasi, dan mitos, secara spesifik menganalisis makna denotasi dan konotasi representasi independensi media dalam menghadapi intervensi pemerintah, serta membongkar konstruksi mitos kebebasan pers sebagai mekanisme perlawanan terhadap hegemoni negara.

Pisau analisis ini dioperasionalkan di bawah naungan paradigma kritis dengan pendekatan kualitatif deskriptif, karena penelitian ini bertugas membongkar ketimpangan struktur kuasa secara emansipatoris, bukan sekadar mendeskripsikan narasi. paradigma kritis dan pendekatan kualitatif deskriptif. Pengambilan data dilakukan melalui teknik purposive sampling terhadap tiga belas adegan terpilih.

Hasil penelitian menunjukkan bahwa secara denotatif film merepresentasikan berbagai wujud intervensi negara mulai dari manipulasi narasi, instrumen yudisial, hingga ancaman eksekutif. Secara konotatif tanda-tanda sinematik mengonstruksi relasi kuasa yang menempatkan pers dalam posisi perlawanan institusional, dan secara mitis film menaturalisasikan ideologi. Penelitian ini menyimpulkan bahwa film *The Post* mengonstruksi mitos kebebasan pers merupakan instrumen mutlak penyelamat demokrasi dari tirani aparat negara.

Kata Kunci: Independensi Media, Intervensi Pemerintah, Semiotika Roland Barthes, Film *The Post*, Kebebasan Pers

ABSTRACT

Revaldo Chairul Fazrin (2026). Media Independence from Government Intervention in Film “The Post” (2017).

This study was motivated by the phenomenon of state hegemony, in which governmental power systematically seeks to suppress the press's social watchdog function as the fourth pillar of democracy. Steven Spielberg's *The Post* (2017) was selected as the research object because it dramatically reconstructs one of the most significant historical events in the history of global press freedom, namely the 1971 Pentagon Papers crisis.

This study aims to examine the denotative and connotative meanings of the representation of media independence in the face of government intervention, while also exploring the construction of the myth of press freedom as a mechanism of resistance to state hegemony in the film's narrative.

The study employed Roland Barthes' semiotic model, which comprises three levels of signification: denotation, connotation, and myth. The model was specifically applied to analyze the denotative and connotative representations of media independence in the face of government intervention and to uncover the construction of the myth of press freedom as a mechanism of resistance to state hegemony.

The analytical framework was implemented within a critical paradigm using a descriptive qualitative approach, as the study sought to expose unequal power structures from an emancipatory perspective rather than merely describing the narrative. Data were collected through purposive sampling of thirteen selected scenes from the film.

The findings indicate that, at the denotative level, the film represents various forms of government intervention, ranging from narrative manipulation and judicial instruments to executive threats. At the connotative level, cinematic signs construct power relations that position the press as an institution engaged in resistance against government intervention. At the mythological level, the film naturalizes the ideology of press freedom as a fundamental democratic value. This study concludes that *The Post* constructs the myth of press freedom as an indispensable instrument for safeguarding democracy from the tyranny of state power.

Keywords: *Media Independence, Government Intervention, Roland Barthes Semiotics, The Post Film, Press Freedom*