

ABSTRAK

Siti Suaidah: *Representasi Kode Etik Jurnalistik pada Serial Drama (Analisis Semiotika Roland Barthes dalam Serial Drama *Twenty-Five Twenty-One*)*

Seorang jurnalis memiliki tanggung jawab untuk menciptakan berita dalam media massa dengan tujuan menyampaikan serta menyebarkan informasi kepada khalayak secara luas. Dalam menjalankan tugasnya, jurnalis memiliki seperangkat aturan serta nilai moral untuk mengatur perilakunya yang disebut dengan kode etik jurnalistik. Ada beberapa tantangan dalam penerapannya baik internal maupun eksternal. Salah satu tantangannya yaitu persaingan media massa yang dapat tergambarkan melalui serial drama *Twenty-Five Twenty-One*.

Tujuan dari penelitian ini yaitu untuk menganalisis bagaimana representasi kode etik jurnalistik dalam serial drama *Twenty-Five Twenty-One* yang dapat ditonton melalui aplikasi layanan *streaming* Netflix. Tanda-tanda berupa visual maupun dialog yang terkandung dalam serial drama ini dianalisis menggunakan pendekatan semiotika Roland Barthes.

Adapun metode penelitian ini menggunakan pendekatan kualitatif model semiotika Roland Barthes. Konsep Roland Barthes terdiri dari tiga pemaknaan yaitu makna denotasi, konotasi, dan mitos yang kemudian hasil analisisnya dapat dideskripsikan dengan data yang telah didapat secara sistematis dan sesuai fakta.

Hasil analisis dari penelitian ini berisikan 10 adegan (*scene*) dalam serial drama *Twenty-Five Twenty-One* yang merepresentasikan kode etik jurnalistik berdasarkan tiga pemaknaan Roland Barthes. Secara denotasi, bahwa adanya beberapa pelanggaran kode etik jurnalistik yang ditunjukkan secara jelas terutama dari dialognya. Pertandingan atlet anggar antara Ko Yu-rim dan Na Hee-do dijadikan sebagai berita utama karena mengandung kontroversi di dalamnya. Konotasi dalam drama ini merepresentasikan adanya pelanggaran kode etik jurnalistik yang dilakukan Baek Yi-jin maupun media UBS yang disebabkan oleh persaingan media. Berdasarkan makna mitosnya, kode etik jurnalistik di Korea tidak jauh berbeda dengan Indonesia.

Berdasarkan Kode Etik Jurnalistik Indonesia, peneliti menyimpulkan bahwa serial drama *Twenty-Five Twenty-One* merepresentasikan profesi jurnalis yang melanggar beberapa kode etik jurnalistik. Adapun sebab dari adanya pelanggaran tersebut ialah karena persaingan media dan jurnalis yang mengutamakan asumsi pribadinya. Pelanggaran kode etik jurnalistik yang dilakukan berupa jurnalis yang tidak bersikap independen, jujur, adil dan berimbang, beritikad buruk, mencampurkan fakta dan opini yang menghakimi, membuat berita fitnah, serta tidak menghargai pengalaman traumatis narasumber.

Kata Kunci: Kode Etik Jurnalistik, Serial Drama, Persaingan Media

ABSTRACT

Siti Suaidah: Representation of the Journalistic Code of Ethics in Drama Series (Semiotic Analysis of Roland Barthes in Twenty-Five Twenty-One Drama Series)

A journalist has the responsibility to create news in the mass media with the aim of conveying and disseminating information to a wide audience. In carrying out their duties, journalists have a set of rules and moral values to regulate their behavior called the journalistic code of ethics. There are several challenges in its implementation, both internal and external. One of the challenges is the competition of the mass media which can be depicted through the drama series Twenty-Five Twenty-One.

The purpose of this study is to analyze how the representation of the journalistic code of ethics in the Twenty-Five Twenty-One drama series can be watched through the Netflix streaming service application. The signs in the form of visuals and dialogues contained in this drama series are analyzed using the Roland Barthes semiotics approach.

The research method uses a qualitative approach to the Roland Barthes semiotics model. The concept of Roland Barthes consists of three meanings, namely the meaning of denotation, connotation, and myth, which can then be described with data that has been obtained systematically and according to facts.

The results of the analysis of this study contain 10 scenes in the drama series Twenty-Five Twenty-One which represent the journalistic code of ethics based on the three meanings of Roland Barthes. In terms of denotation, that there are several violations of the journalistic code of ethics that are clearly shown, especially from the dialogue. The fencing match between Ko Yu-rim and Na Hee-do made headlines because it contained controversy. The connotation in this drama represents a violation of the journalistic code of ethics committed by Baek Yi-jin and the UBS media caused by media competition. Based on the meaning of the myth, the journalistic code of ethics in Korea is not much different from Indonesia.

Based on the Indonesian Journalistic Code of Ethics, the researcher concluded that the Twenty-Five Twenty-One drama series represents the journalist profession which violates several journalistic ethical codes. The cause of this violation is media competition and journalists who prioritize their personal assumptions. Violations of the journalistic code of ethics committed are in the form of journalists who are not independent, honest, fair and balanced, have bad faith, mix facts and judgmental opinions, make defamatory news, and do not respect the traumatic experience of the source.

Keywords: *Journalistic Code of Ethics, Drama Series, Media Competition*