

ABSTRAK

Penelitian ini menganalisis representasi jurnalis perempuan dalam film *Boston Strangler*, yang diadaptasi dari kisah nyata Loretta McLaughlin dan Jean Cole, dua jurnalis perempuan yang menyelidiki kasus pembunuhan berantai di Boston yang terjadi sekitar tahun 1962 hingga 1964. Mereka menghadapi seksisme dan diskriminasi gender saat berusaha mengungkap kebenaran di balik pembunuhan berantai yang dikenal dengan sebutan “*The Boston Strangler*.”

Menggunakan teori semiotika Roland Barthes untuk memahami bagaimana jurnalis perempuan digambarkan dalam film *Boston Strangler*, dengan menggunakan tiga tahap pemaknaan yaitu denotasi, konotasi, dan mitos. Teori semiotika Roland Barthes mempelajari bagaimana manusia memaknai tanda-tanda. Barthes mengembangkan model sistematis untuk menganalisis makna tanda-tanda, dengan fokus pada dua tahap signifikasi (*two order of signification*).

Metode penelitian kualitatif dengan pendekatan analisis semiotika Roland Barthes dipilih untuk menggali lebih dalam makna yang terkandung dalam representasi tersebut. Pendekatan ini membantu peneliti memahami bagaimana karakter jurnalis perempuan digambarkan dalam film. Data primer diperoleh melalui observasi non-partisipasi dan studi pustaka, di mana peneliti mengamati dengan menonton film *Boston Strangler* dan mendokumentasikan adegan-adegan yang merepresentasikan jurnalis perempuan dengan melakukan *screenshot* pada setiap adegan.

Hasil penelitian ini menunjukkan enam belas adegan film *Boston Strangler* yang merepresentasikan jurnalis perempuan. Penelitian ini menemukan bahwa setiap adegan tersebut secara tepat menggambarkan jurnalis perempuan yang mengalami ketidakadilan gender, seperti seksisme, diskriminasi, dan ancaman kekerasan karena meliput kasus pembunuhan yang biasanya lebih banyak ditangani oleh laki-laki. Pada masa tersebut, perempuan dalam profesi jurnalisisme masih sering dianggap kurang mampu dalam menangani kasus besar, seperti yang digambarkan dalam film ini.

Kata Kunci: Jurnalis Perempuan, Representasi, Semiotika Roland Barthes, Boston Strangler

ABSTRACT

This research analyzes the representation of female journalists in the film Boston Strangler, which is adapted from the true story of Loretta McLaughlin and Jean Cole, two female journalists who investigated a series of murders in Boston between 1962 and 1964. They faced sexism and gender discrimination while trying to uncover the truth behind the serial killings known as “The Boston Strangler.”

Using Roland Barthes’ semiotic theory to understand how female journalists are portrayed in the film Boston Strangler, the analysis employs three stages of meaning denotation, connotation, and myth. Barthes’ semiotic theory studies how humans interpret signs, and he developed a systematic model to analyze the meaning of signs, focusing on the two orders of signification.

A qualitative research method with a semiotic analysis approach by Roland Barthes was chosen to delve deeper into the meanings embedded in these representations. This approach helps the researcher understand how the female journalist characters are depicted in the film. Primary data was obtained through non-participant observation and literature review, where the researcher observed by watching the film Boston Strangler and documenting scenes that represent female journalists by taking screenshots of each relevant scene.

The results of this study reveal sixteen scenes in the film Boston Strangler that represent female journalists. The research finds that each of these scenes accurately depicts female journalists experiencing gender injustice, such as sexism, discrimination, and threats of violence for covering a murder case, which was usually handled by men at that time. During that period, women in the journalism profession were still often regarded as less capable of handling significant cases, as depicted in this film.

Keywords: *Female Journalists, Representation, Roland Barthes’ Semiotics, Boston Strangler*