

BAB IV

Kesimpulan

Untuk menjawab pertanyaan penelitian yaitu “apa *framing* drama televisi ‘My ID is Gangnam Beauty’ dalam menampilkan konstruksi sosial gender di tengah masyarakat Korea Selatan pada tahun 2018 - 2020”, penulis menggunakan konsep kesetaraan gender yang digabungkan dengan konsep konstruksi sosial. Sejalan dengan konstruksi sosial gender dari Cynthia Enloe, teori konstruksi sosial gender menyatakan bahwa perbedaan dari sudut pandang perempuan tidak dapat disepelekan dalam menganalisis isu hubungan internasional, karena justru akan dapat menambahkan perspektif yang baru ke dalam horizon ilmu hubungan internasional, sehingga dapat memperkaya dan memperluas pengetahuan serta pemaknaan dalam khazanah politik internasional.

Logika berpikir yang digunakan peneliti dalam pisau bedah teori feminisme adalah negara seharusnya memberikan perlindungan bagi warga negaranya dan tidak ada warga yang termarginalkan secara sosial. Namun miskonsepsi serta stigma yang beredar di masyarakat merupakan cerminan utama bagi negara itu sendiri. Pola-pola hubungan antar subjek yang diusung dalam penelitian ini adalah bahwa konstruksi sosial gender, yang berarti ide-ide yang telah dibuat dan diterima oleh orang-orang di masyarakat mengenai karakteristik terhadap jenis kelamin telah melanggengkan nilai-nilai patriarkis yang merupakan hasil dari hegemoni maskulinitas, yang menampilkan adanya perbedaan pembagian kekuasaan antara laki-laki sebagai pembentuk dan penyebar nilai maupun pihak lain yang menerima dan melanggengkan nilai-nilai tersebut.

Terdapat dua *framing* yang ditunjukkan dalam drama televisi *My ID is Gangnam Beauty* mengenai konstruksi sosial gender. Yang pertama adalah *framing* yang menunjukkan mengenai konstruksi sosial gender itu sendiri, yang antara lain mencakup mengenai operasi plastik sebagai akibat dari tekanan sosial, perbedaan perlakuan karena *beauty privilege*, objektifikasi dari perempuan cantik, kekerasan gender yang berbasiskan budaya patriarki (pelecehan seksual secara verbal, kekerasan akibat relasi kuasa, penguntitan, dan kekerasan dalam rumah tangga berbasis gender), serta pengaruh *male gaze*. Sedangkan *framing* kedua adalah mengenai penentangan terhadap konstruksi sosial gender tersebut, yang mencakup penentangan perempuan terhadap konstruksi sosial gender di masyarakat Korea Selatan serta penentangan terhadap maskulinitas.

Melalui analisis terhadap drama televisi “*My ID is Gangnam Beauty*” dalam menampilkan norma sosial, ditinjau dari aspek standar ganda menggunakan metode analisis interpretatif, tampak bahwa *framing* yang telah dilakukan media massa di tengah masyarakat Korea Selatan telah membuat masyarakat Korea Selatan terus melanggengkan struktur patriarkis dan terjebak dalam konsepsi standar ganda baik bagi laki-laki maupun perempuan. Karena itu, drama televisi ini berusaha untuk merekonstruksi *framing* terhadap konstruksi sosial gender tersebut dan secara umum melakukan penentangan terhadap konstruksi sosial gender yang berada di Korea Selatan. Terbukti sejak drama tersebut dirilis, *framing* mengenai konstruksi sosial gender dalam drama televisi Korea Selatan berkembang menjadi lebih setara gender. Sehingga drama televisi tersebut telah berperan menjadi pencipta tren yang membawa perubahan dalam drama Korea.

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