

BAB V

PENUTUP

V.1. Kesimpulan

Hasil penelitian menunjukkan bahwa interseksionalitas ras, kelas, dan gender muncul dalam praktik *misogynoir* pada representasi perempuan kulit hitam di film *Hidden Figures* (2016) dan *What Men Want* (2019), yang membingkai mereka dalam stereotipe diskriminatif seperti *Mammy*, *Jezebel*, dan *Sapphire*. Dalam hal mobilitas karier, kedua film merepresentasikan perempuan kulit hitam sebagai subjek yang dihadapkan pada hambatan struktural, baik melalui rasisme sistemik maupun hegemoni maskulinitas yang memandang ambisi mereka sebagai ancaman. Selain itu, kedua film juga menegaskan bahwa perempuan kulit hitam turut berhadapan dengan internalisasi nilai-nilai patriarki yang direproduksi oleh laki-laki kulit hitam, baik dalam ruang domestik maupun profesional.

Metode semiotika John Fiske memberikan analisis yang lebih mendalam tentang cara film Hollywood merepresentasikan dan memposisikan perempuan kulit hitam melalui tiga level makna. Dengan menggunakan kerangka semiotika Fiske, dapat dipahami bahwa meskipun *Hidden Figures* (2016) dan *What Men Want* (2019) mengangkat narasi perjuangan perempuan kulit hitam dalam konteks waktu yang berbeda serta diproduksi pasca-munculnya gerakan anti-rasisme dan emansipasi perempuan, representasi keduanya masih dibayangi oleh stereotipe yang berakar pada sejarah panjang penindasan rasial. Dengan demikian, interseksionalitas ras, kelas, dan gender pada perempuan kulit hitam berdasarkan

perspektif *black feminism* masih menjadi masalah struktural yang menempatkan perempuan kulit hitam pada posisi subordinat dan terus direproduksi film Hollywood hingga saat ini.

V.2. Saran

V.2.1. Saran Akademis

Peneliti selanjutnya disarankan untuk memperluas objek kajian ke genre film yang berbeda atau karya sutradara perempuan kulit hitam. Selain itu, penggunaan metode analisis resepsi dapat dipertimbangkan untuk melihat bagaimana penonton memaknai stereotipe yang muncul di film.

V.2.2. Saran Praktis

Para pembuat film diharapkan dapat bersikap lebih kritis untuk tidak lagi menempatkan perempuan kulit hitam dalam peran-peran stereotipikal seperti *Mammy*, *Jezebel*, dan *Sapphire*. Maka dari itu, industri film perlu menyediakan ruang bagi karakterisasi yang lebih kompleks agar perempuan kulit hitam mendapatkan representasi yang setara dan bermartabat di film.

V.2.3. Saran Sosial

Masyarakat diharapkan menjadi penonton yang lebih kritis dalam mengonsumsi film. Pemahaman tentang bias gender dan ras diperlukan agar penonton tidak menormalisasi penggambaran negatif tentang perempuan kulit hitam yang ditampilkan di film.

DAFTAR PUSTAKA

Buku

- Ball, E. L. (2021). *The Making of an American Icon: Madam C. J. Walker*. The Rowman & Littlefield Publishing Group, Inc.
- Benshoff, H. M., & Griffin, S. (2021). *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies* (3rd Ed.). Blackwell Publishing Ltd. www.wiley.com/wiley-blackwell
- Collins, P. H. (2000). *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (2nd Ed.). Routledge.
- Fiske, J. (1987). *Television Culture* (1st Edition). Routledge.
- Haynes, C. A., Sabin, Jennifer., & Ikard, David. (2022). *The Legacy of Jim Crow*. Penguin Random House.
- Hollis, L. P. (2022). *Black Women, Intersectionality, and Workplace Bullying* (1st Edition). Routledge.
- Hooks, B. (2015). *Ain't I a Woman: Black Women and Feminism*. Routledge.
- Jackson, J. M. (2024). *Black Women Taught Us: An Intimate History of Black Feminism* (1st Edition). Penguin Random House.
- Leek, C., & Kimmel, M. (2015). Conceptualizing intersectionality in superordination: masculinities, whitenesses, and dominant classes. In S. Jackson (Ed.), *Routledge International Handbook of Race, Class, and Gender* (pp. 3–9). Routledge.
<https://www.taylorfrancis.com/books/9781134178827>
- Lewis, A. (2023). *Black Feminism and Traumatic Legacies in Contemporary African American Literature*. The Rowman & Littlefield Publishing Group, Inc.
- Mafe, D. A. (2018). *Where No Black Woman Has Gone Before* (1st Edition). University of Texas Press.
- Nash, J. C. (2019). *Black Feminism Reimagined After Intersectionality*. Duke University Press.
- Tate, S. A. (2023). *From Post-Intersectionality to Black Decolonial Feminism; Black Skin Affections* (1st Edition). Routledge.
<https://www.routledge.com/Gender-Insights/book-series/>
- Triyono, A. (2021). *Metode Penelitian Komunikasi Kualitatif* (1st Edition). Bintang Pustaka Madani.

- Wahyuni, S. (2019). *Qualitative Research Method Theory and Practice (3rd Edition)* (D. A. Halim, Ed.; 3rd Edition). Penerbit Salemba Empat.
- Wallace, A. (2015). Unpacking the intersections of identity and politics and the politics of studying identity: a black feminist theoretical and epistemological tool kit. In S. Jackson (Ed.), *Routledge International Handbook of Race, Class, and Gender* (pp. 10–17). Routledge.
<https://www.taylorfrancis.com/books/9781134178827>

Jurnal

- Alamsyah, F. F. (2020). Representasi, Ideologi dan Rekonstruksi Media. *Al-I'lam: Jurnal Komunikasi Dan Penyiaran Islam*, 3(2), 92–99.
<https://journal.ummat.ac.id/index.php/jail/article/view/2540/1663>
- Amanda, K. R., Purwanto, N. R., Ramadhani, V. N. F. P., Siswandini, N. P., & Anggraini, H. M. (2024). Analyzing the Movie “Hidden Figures” (2016): A Comprehensive Examination of Race and Gender Inequality. *The Innovation of Social Studies Journal*, 5(2), 116–120.
<https://doi.org/https://doi.org/10.20527/issj.v5i2.11191>
- Andrews, J. L., & McClain, A. (2022). The Lies You Tell: Disrupting the Dominant Depiction of Black Women in Film Women in Film. *Adult Education Research Conference*, 1–6. <https://newprairiepress.org/aerc>
- Bond, K. T., Leblanc, N. M., Williams, P., Gabriel, C. A., & Amutah-Onukagha, N. N. (2021). Race-Based Sexual Stereotypes, Gendered Racism, and Sexual Decision Making Among Young Black Cisgender Women. *Health Education and Behavior*, 48(3), 295–305. <https://doi.org/10.1177/10901981211010086>
- Branch, E., & Kasztelnik, K. (2023). Challenges, Barriers, and the Underrepresentation of Black Women in Sustainable Global World Environment. *Business Ethics and Leadership*, 7(2), 18–34.
[https://doi.org/10.21272/bel.7\(2\).18-34.2023](https://doi.org/10.21272/bel.7(2).18-34.2023)
- Bucciferro, C. (2021). Representations of gender and race in Ryan Coogler’s film Black Panther: disrupting Hollywood tropes. *Critical Studies in Media Communication*, 38(2), 169–182.
<https://doi.org/10.1080/15295036.2021.1889012>
- Dalimunthe, M. A., & Saputra, R. (2021). Re-definisi Superioritas Kulit Putih Terhadap Kulit Hitam Dalam Film The Help. *Avant Garde*, 9(2), 198.
<https://doi.org/10.36080/ag.v9i2.1451>
- Daniela, L., & Kusumaningtyas, P. (2024). Representation of Black People in Dahmer - Monster: The Jeffrey Dahmer Story. *Rubikon : Journal of*

- Transnational American Studies*, 11(1), 106.
<https://doi.org/10.22146/rubikon.v11i1.94040>
- Fikzia, I., & Saktiningrum, N. (2024). Exposing Modern Discrimination: Reflecting on Struggles of the African-American Depicted in Judas and the Black Messiah. *Rubikon : Journal of Transnational American Studies*, 11(2), 354. <https://doi.org/10.22146/rubikon.v11i2.96291>
- Ghifari, F. Al. (2021). Representasi Resistensi Rasisme dalam Film Harriet 2019. *Titian: Jurnal Ilmu Humaniora*, 05(1), 45–58.
<https://doi.org/https://doi.org/10.22437/titian.v5i1.11700>
- Huda, R. N., Qodarsasi, U., & Zuma, U. A. (2021). Perjuangan Kesetaraan Gender dalam Film Hidden Figures. *AT-TABSYIR: Jurnal Komunikasi Penyiaran Islam*, 8(1), 64. <https://doi.org/10.21043/at-tabsyir.v8i1.11175>
- Ikhsano, A., & Jakarudi, J. (2020). Representation of Black Feminism in Hidden Figures. *Nyimak: Journal of Communication*, 4(2), 169–180.
<https://doi.org/10.31000/nyimak.v4i2.2358>
- Kamil, A., & Rochmaniah, A. (2024). Representasi Feminisme dalam Film Enola Holmes 2 (Analisis Semiotika John Fiske). *Jurnal Ilmu Sosial Dan Ilmu Politik (JISIP)*, 13(1), 26–37. <https://doi.org/10.33366/jisip.v13i1.2711>
- Kevin, C. (2023). Representasi Ras Kulit Hitam dalam Mini-Series “The Falcon and The Winter Soldier.” *Scriptura*, 13(1), 58–68.
<https://doi.org/10.9744/scriptura.13.1.58-68>
- Lubis, R. T. A., & Puspasari, C. (2023). Racism Issues Delivered in Lupin Film Series (2021). *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, 17(1), 1–14.
<https://doi.org/10.24090/komunika.v17i1.7233>
- Maziyya, R. N., & Udasmoro, W. (2022). Black’s Activism And Movement in American Society Framed In Angie Thomas’ The Hate U Give: An Intersectional Study. *Rubikon : Journal of Transnational American Studies*, 9(1).
<https://doi.org/10.22146/rubikon.v9i1.73146>
- Mock, A. L. (2024). The Long-Term Effects of the Negative Stereotypes on Black Women. *Counselor Education Capstones*, 181.
<https://openriver.winona.edu/counseloreducationcapstones>
- Nupus, P. Z. T., & Junaedi, F. (2023). Representasi Perlawanan Terhadap Rasisme dalam Series Netflix Self-Made: Inspired By The Life Of Madam C.J. Walker (2020). *Komuniti : Jurnal Komunikasi Dan Teknologi Informasi*, 15(1), 27–53. <https://doi.org/10.23917/komuniti.v15i1.19466>
- Puspita, M., & Ramdhani, M. I. (2022). Black Voice Portrayed in The Movie of The Hidden Figures by Theodore Melfi. *ENGLISH FRANCA : Academic*

Journal of English Language and Education, 6(2), 497.
<https://doi.org/10.29240/ef.v6i2.5233>

Rhizky, D. P. (2020). Wacana Rasisme dalam Film "Blindspotting". *Calathu: Jurnal Ilmu Komunikasi*, 2(2), 73–84.
<https://doi.org/10.37715/calathu.v2i2.1567>

Sagita, R., Zulferdi, L. A., & Prihatika, Y. D. (2024). The Portrayal of Black Feminism in Gary Gray's Set It Off Through Critical Race Theory. *Rubikon : Journal of Transnational American Studies*, 11(2), 251.
<https://doi.org/10.22146/rubikon.v11i2.100137>

Sey, I. K. (2023). Black Women in Film: The Film Stereotypes, Cliches, and Tropes that Negatively Influence Perceptions of Black Women. *Dean James E. McLeod Freshman Writing Prize.*, 21.
<https://openscholarship.wustl.edu/mcleod>

Talissa, S. A., Gadis, N. A. S., & Ayuningtyas, G. (2021). Women Against Inequality Issues (Feminism Value & Discourse Analysis Study of Mills Toward Hidden Figures). *Makna: Jurnal Kajian Komunikasi, Bahasa, Dan Budaya*, 9(2), 77–96. <https://doi.org/10.33558/makna.v9i2.2514>

Wajiran, W., & Widiyanti, A. (2024). Empowerment Through Entrepreneurship: An Intersectional Analysis of Race, Gender, and Class in Self Made. *NOTION: Journal of Linguistics, Literature, and Culture*, 6(2), 190–204.
<https://doi.org/10.12928/notion.v6i2.10875>

Artikel

Beckford, A. (2025). *How Black women are reshaping TV, film and the entertainment industry at large*. REVOLT. <https://www.revolt.tv/article/how-black-women-are-reshaping-tv-film-and-the-entertainment-industry>

DeGuzman, K. (2023). *What is a Medium Long Shot — Types of Shots in Film Explained*. Studio Binder. <https://www.studiobinder.com/blog/what-is-a-medium-long-shot-in-film/>

DeGuzman, K. (2025). *What is High Key Lighting — Examples & Creative Uses*. <https://www.studiobinder.com/blog/what-is-high-key-lighting-definition/>

Dise, J. (2016). *Filmmaking 101: Camera Shot Types*. <https://www.bhphotovideo.com/explora/video/tips-and-solutions/filmmaking-101-camera-shot-types>

Frawley, C. (2023). *High-Key Lighting vs. Low-Key Lighting In Film | Backstage*. <https://www.backstage.com/magazine/article/high-key-lighting-vs-low-key-lighting-in-film-75630/>

- Hans, S. (2019). *What Men Want* review – sassy gender-swapped comedy | *Comedy films* | *The Guardian*. The Guardian. <https://www.theguardian.com/film/2019/mar/17/what-men-want-taraji-p-henson-review>
- Hara, H., & Waltz, K. (2025). *What is low-key lighting & high-key lighting in film* | *Adobe*. <https://www.adobe.com/creativecloud/video/discover/low-key-vs-high-key-lighting.html>
- Hellerman, J. (2023). *What Is Soft Lighting in Film and TV?* | *No Film School*. <https://nofilmschool.com/soft-lighting>
- Hellerman, J. (2024). *Tips for Managing Natural Light in Film and TV* | *No Film School*. <https://nofilmschool.com/natural-light-in-film>
- Lannom, SC. (2025). *The Medium Close-Up Shot: Creative Examples and Why They Work*. Studio Binder. <https://www.studiobinder.com/blog/medium-close-up-shot/>
- O'Hara, H. (2019). *What Men Want* Review | *Movie - Empire*. EMPIRE. <https://www.empireonline.com/movies/reviews/men-want-review/>
- Sarfaraz, N. (2021). *What is a Medium Close-Up Shot and what does it signify?* - *CINEMAGIC Kuwait*. <https://cinemagics.com/what-is-a-medium-close-up-shot-and-what-does-it-signify/>
- Scott, A. O. (2016). *Review: 'Hidden Figures' Honors 3 Black Women Who Helped NASA Soar* - *The New York Times*. The New York Times. <https://www.nytimes.com/2016/12/22/movies/hidden-figures-review.html>
- Studio Antelope. (2025a). *Kapan Pakai Shot Reverse Shot (Dan Kapan Tidak Pakai)* | *Studio Antelope*. <https://studioantelope.com/kapan-kami-pakai-shot-reverse-shot-dan-kapan-kami-gak-pakai/>
- Studio Antelope. (2025b). *Konsep Lighting: 5 Hal Yang Harus Kamu Pahami* | *Blog* | *Studio Antelope*. <https://studioantelope.com/konsep-lighting-5-hal-yang-harus-kamu-pahami/>
- Studio Binder. (2024). *Medium Shots: Creative Examples of Camera Movements & Angles*. <https://www.studiobinder.com/blog/medium-shot-examples/>
- Studio Binder. (2025a, January). *Close-Up Shots: Examples of Camera Movement & Angles*. <https://www.studiobinder.com/blog/close-up-shot/>
- Studio Binder. (2025b, March). *The Wide Shot — Creative Examples and Techniques*. <https://www.studiobinder.com/blog/wide-shot-camera-angles-movements-examples/>

Zacharek, S. (2016). "*Hidden Figures*" Review: *Women, Math and the Race for Space* | *TIME*. TIME. <https://time.com/4605629/hidden-figures-movie-review/>