

BAB V

PENUTUP

V.1 Kesimpulan

Hasil penelitian menunjukkan adanya perbedaan yang jelas antara representasi sebelum dan sesudah kasus George Floyd dalam video klip musik hip hop. Sebelum kasus George Floyd, video klip hip hop lebih berfokus pada tubuh orang kulit hitam sebagai simbol rasisme struktural yang diwariskan dari sistem yang terus berlanjut dan berulang. Tubuh orang kulit hitam direpresentasikan sebagai penanda luka sejarah akibat penindasan yang dilembagakan, namun masih bersifat simbolik. Sebaliknya, setelah kasus George Floyd, terjadi pergeseran representasi yang signifikan. Tubuh orang kulit hitam tidak lagi hanya ditampilkan sebagai simbol, melainkan sebagai bukti konkret jejak kejahatan rasial melalui rekaman visual yang mendokumentasikan kekerasan terhadap orang kulit hitam. Video klip musik hip hop kemudian berfungsi sebagai arsip protes, yang memperlihatkan secara nyata bagaimana kekerasan dilakukan, serta menjadi sarana untuk menuntut keadilan dan mempertanyakan peran negara serta supremasi kulit putih dalam mempertahankan rasisme struktural.

Metode semiotika Roland Barthes memungkinkan analisis yang lebih mendalam terhadap pergeseran representasi dalam video klip musik hip hop sebelum dan sesudah kasus George Floyd melalui tiga tahap pemaknaan, yaitu denotasi, konotasi, dan mitos. Dengan menggunakan kerangka semiotika Barthes pada video klip *Question Time* (2017), *This Is America* (2018), *Black Lives Matter* (2020), dan *My Block* (2020), terlihat perbedaan yang jelas. Sebelum kasus George

Floyd, tubuh orang kulit hitam direpresentasikan terutama sebagai simbol rasisme struktural yang diwariskan dan terus direproduksi oleh sistem. Sebaliknya, setelah kasus George Floyd, tubuh orang kulit hitam tidak lagi hanya ditampilkan secara simbolik, melainkan bertransformasi menjadi bukti konkret jejak kejahatan rasial melalui rekaman visual yang mendokumentasikan kekerasan terhadap orang kulit hitam.

V.2 Saran

V.2.1 Saran Akademis

Para seniman musik *hip hop* perlu mengembangkan perlawanan yang berkelanjutan dengan menjadikan video klip musik mereka sebagai arsip digital yang mengangkat isu-isu sensitif orang kulit hitam tanpa mengeksploitasi trauma orang kulit hitam dan melakukan kolaborasi atau kerjasama lintas negara yang dapat memperkuat narasi maupun visual mengenai transnasionalisme orang kulit hitam. Komunitas orang kulit hitam juga dapat memanfaatkan musik *hip hop* sebagai alat mengedukasi publik yang membahas tentang rasisme struktural secara kreatif, sekaligus membangun hubungan atau jaringan solidaritas global antar lintas negara.

V.2.2 Saran Praktis

Penelitian ini akan menggabungkan analisis video musik *hip hop* dengan teori transnasionalisme dan aktivitas digital untuk melihat bagaimana gerakan *Black Lives Matter* dapat bergerak melalui *platform* digital dan menciptakan solidaritas global. Penelitian ini juga diperluas dengan membandingkan konteks

video klip musik *hip hop* di Amerika dan Inggris dengan melihat sejarah dan memetakan bagaimana *Black Lives Matter* dibentuk dalam budaya lokal.

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