

ANALISIS WACANA KRITIS KETIDAKSETARAAN GENDER DAN KELAS SOSIAL DALAM FILM “*HOME SWEET LOAN*” (2024)

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ABSTRAK

Penelitian ini bertujuan untuk mengungkap konstruksi wacana mengenai isu ketidaksetaraan gender dan kelas sosial dalam film *Home Sweet Loan* (2024) karya Sabrina Rochelle Kalangie. Isu ini dipilih karena masih banyak perempuan di Indonesia yang menghadapi ketidaksetaraan gender, terutama dalam pembagian peran domestik, relasi kuasa di dalam keluarga, serta upaya mewujudkan kemandirian ekonomi. Penelitian ini menggunakan metode kualitatif dengan pendekatan Analisis Wacana Kritis Norman Fairclough yang meliputi dimensi teks, praktik wacana, dan praktik sosial budaya. Data dikumpulkan melalui studi dokumentasi, studi pustaka, dan wawancara, kemudian dianalisis berdasarkan ketiga dimensi tersebut. Hasil penelitian menunjukkan bahwa pada dimensi teks, film mengonstruksikan ketidaksetaraan gender dalam bentuk beban ganda, subordinasi, *stereotype*, dan marginalisasi terhadap tokoh utama, serta memperlihatkan adanya perbedaan perlakuan berdasarkan kelas sosial. Pada dimensi praktik wacana, konstruksi tersebut dibangun melalui pengalaman empiris pembuat film dan hasil riset mengenai realitas sosial masyarakat Indonesia. Sementara itu, pada dimensi praktik sosial budaya ditemukan bahwa ketidaksetaraan gender dipengaruhi oleh ideologi patriarki, ideologi gender, dan ideologi familialisme yang masih berkembang dalam masyarakat. Namun, film *Home Sweet Loan* tidak melegitimasi kondisi tersebut, melainkan mengonstruksikannya sebagai kritik sosial terhadap normalisasi ketidaksetaraan gender dan kelas sosial dalam kehidupan masyarakat.

Kata Kunci: Analisis Wacana Kritis, Norman Fairclough, Gender, Kelas Sosial.

CRITICAL DISCOURSE ANALYSIS OF GENDER INEQUALITY AND SOCIAL CLASS IN THE FILM “HOME SWEET LOAN” (2024)

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ABSTRACT

This study aims to examine the construction of discourse on gender inequality and social class in Home Sweet Loan (2024), directed by Sabrina Rochelle Kalangie. This issue remains relevant in Indonesia, as many women continue to experience gender inequality, particularly in relation to domestic responsibilities, power relations within the family, and efforts to achieve economic independence. This research employed a qualitative method using Norman Fairclough's Critical Discourse Analysis (CDA), which consists of three dimensions: text, discursive practice, and sociocultural practice. Data were collected through documentation, literature review, and interviews. The findings reveal that, at the textual level, the film constructs gender inequality through the representation of double burden, subordination, stereotyping, and marginalization experienced by the main character, while also portraying social class differences through unequal social relations among the characters. At the level of discursive practice, these discourses are constructed based on the filmmakers' empirical experiences and research on the social realities of Indonesian society. At the sociocultural level, the study finds that gender inequality in the film is influenced by patriarchal ideology, gender ideology, and familialism, which continue to operate as hegemonic values within society. Nevertheless, Home Sweet Loan does not legitimize these hegemonic values; instead, it presents them as a form of social criticism against the normalization of gender inequality and social class disparities.

Keywords: Critical Discourse Analysis, Norman Fairclough, Gender, Social Class.