

Pratama, Febri. 2023. "Memahami Film *Sang Kiai* Karya Sutradara Rako Prijanto: Perspektif Semiotika Roland Barthes dan Postkolonial Homi K. Bhabha". Skripsi. Yogyakarta : Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

ABSTRAK

Penelitian yang berjudul "Memahami Film *Sang Kiai* Karya Sutradara Rako Prijanto: Perspektif Semiotika Roland Barthes dan Postkolonial Homi K. Bhabha" ini bertujuan untuk 1) menguraikan makna denotasi dalam film *Sang Kiai* dan 2) mendeskripsikan perilaku postkolonial dalam film *Sang Kiai*. Penelitian ini menggunakan pendekatan eklektik dan diskursif serta dua teori yaitu semiotika Roland Barthes dan postkolonial perspektif Homi K. Bhabha. Metode dalam penelitian ini terbagi menjadi tiga, metode pengumpulan data dilakukan dengan tehnik simak dan catat dan dokumentasi scene, metode analisis data dilakukan dengan cara menganalisis potongan scene serta unit teks berupa narasi dan dialog tokoh, metode penyajian berupa deskriptif kualitatif.

Menggunakan semiotika peneliti menemukan 12 scene dalam film *Sang Kiai* yang diyakini merupakan perwujudan dari sikap postkolonial yang ada dalam teori Homi K. Bhabha. Dua belas scene tersebut diberikan keterangan sesuai kejadian yang digambarkan berupa 1) pribumi miskin, 2) budaya primitif, 3) empati pada pribumi, 4) bersholawat di depan markas Jepang, 5) kebringasan tentara rakyat, 6) sikap santun petinggi militer Jepang, 7) terbentuknya masyumi, 8) keraguan dalam diri Hamzah, 9) khotbah propaganda, 10) masuknya Hamzah ke pesantren, 11) petinggi militer Jepang berpihak pada pribumi, 12).

Menggunakan teori postkolonial peneliti menggolongkan kejadian dalam film menjadi 4 jenis perilaku yang mencerminkan sikap postkolonial berupa stereotip, ambivalensi, mimikri dan hibriditas. Stereotip digambarkan melalui 3 scene yaitu pribumi miskin, budaya primitif dan kebringasan tentara rakyat. Ambivalensi digambarkan melalui 5 scene berupa empati pada pribumi, sikap santun petinggi militer Jepang, petinggi militer Jepang berpihak pada pribumi, bersholawat di depan markas Jepang, khotbah propaganda atas perintah Jepang. Mimikri digambarkan melalui 2 scene berupa petinggi militer Jepang berpihak pada pribumi, terbentuknya Masyumi atas perintah Jepang. Hibriditas digambarkan melalui 3 scene berupa petinggi militer Jepang berpihak pada pribumi, masuknya Hamzah ke pesantren, Hamzah berperang dipihak pribumi.

Kata Kunci: Postkolonial, Semiotika, Perilaku, Scene

Pratama, Febri. 2023. "The Understanding of Film Sang Kiai by Director Rako Prijanto: Roland Barthes Semiotic and Homi K. Bhabha Postcolonialism Perspective". Thesis. Yogyakarta: Indonesian Literature Study Program, Faculty of Letters, Sanata Dharma University.

ABSTRACT

The research entitled "Understanding the Sang Kiai Film by Director Rako Prijanto: Roland Barthes and Postcolonial Perspective of Homi K. Bhabha" aims to 1) describe the denotative meanings in the Sang Kiai film and 2) describe postcolonial behavior in the Sang Kiai film. This study uses an eclectic and discursive approach as well as two theories, namely Roland Barthes' semiotics and Homi K. Bhabha's postcolonial perspective. The method in this study is divided into three, the data collection method is done by listening and note-taking techniques, the data analysis method is done by analyzing scene pieces and text units in the form of narrative and character dialogue, the presentation method is in the form of qualitative descriptive.

Using semiotics the researcher found 12 scenes in the film Sang Kiai which are believed to be the embodiment of the postcolonial attitude that exists in Homi K. Bhabha's theory. The twelve scenes are given information according to the events described in the form of 1) poor natives, 2) primitive culture, 3) empathy for natives, 4) praying in front of the Japanese headquarters, 5) the brutality of the people's army, 6) polite attitude of Japanese military officials, 7) the formation of masyumi, 8) doubts in Hamza's self, 9) propaganda sermons, 10) Hamzah's entry into the Islamic boarding school, 11) Japanese military officials sided with the natives, 12).

Using postcolonial theory, the researcher classifies events in the film into 4 types of behavior that reflect postcolonial attitudes in the form of stereotypes, ambivalence, mimicry and hybridity. Stereotypes are depicted through 3 scenes, namely poor natives, primitive cultures and the brutality of the people's army. Ambivalence is depicted through 5 scenes in the form of empathy for the natives, polite attitude of Japanese military officials, Japanese military officials side with the natives, praying in front of Japanese headquarters, propaganda sermons on Japanese orders. Mimicry is depicted through 2 scenes in the form of Japanese military officials siding with the natives, the formation of Masjumi on the orders of the Japanese. Hybridity is depicted through 3 scenes in the form of Japanese military officials taking sides with the natives, Hamzah's entry into the Islamic boarding school, Hamzah fighting on the native side.

Keywords: Postcolonial, Semiotics, Behavior, Scene