

Representasi *Family Man* dan Negosiasi Nilai Maskulinitas pada Film

“1 Kakak 7 Ponakan” (2025)

ABSTRAK

Pergeseran peran laki-laki dalam keluarga menunjukkan peningkatan keterlibatan laki-laki dalam pengasuhan dan kehidupan domestik. Fenomena ini direpresentasikan dalam film *1 Kakak 7 Ponakan* (2025) melalui karakter Moko sebagai *alloparent*, yakni orang tua pengganti. Penelitian ini bertujuan menganalisis representasi *family man* pada karakter Moko serta negosiasi maskulinitas yang ditampilkan dalam film tersebut. Penelitian menggunakan metode kualitatif dengan pendekatan semiotika Roland Barthes melalui analisis denotasi, konotasi, dan mitos. Hasil penelitian menunjukkan bahwa Moko direpresentasikan sebagai *family man* melalui keterlibatannya dalam pengasuhan, tanggung jawab terhadap keluarga, dan upaya mengutamakan kepentingan keluarga. Keterlibatannya dalam ranah domestik menunjukkan adanya negosiasi terhadap maskulinitas tradisional yang membentuk representasi maskulinitas yang lebih fleksibel dan inklusif. Demikian, film *1 Kakak 7 Ponakan* memperluas makna *family man* melalui figur *alloparent* dan merepresentasikan bentuk maskulinitas yang tidak lagi dibatasi oleh kerangka patriarki.

Kata kunci: *Alloparent, Family Man, Film, Maskulinitas, Semiotika Roland Barthes*

Representation of the Family Man and the Negotiation of Masculinity in the Film

“1 Kakak 7 Ponakan” (2025)

ABSTRACT

The shifting role of men within the family has led to increased male involvement in caregiving and domestic life. This phenomenon is represented in the film *1 Kakak 7 Ponakan* (2025) through the character of Moko as an *alloparent*, which mean a surrogate parent. This study aims to analyze the representation of the family man embodied by Moko and the negotiation of masculinity portrayed in the film. Employing a qualitative method, this research uses Roland Barthes’ semiotic approach through the analysis of denotation, connotation, and myth. The findings reveal that Moko is represented as a family man through his involvement in caregiving, his sense of responsibility toward his family, and his efforts to prioritize the family's needs and interests. His participation in the domestic sphere demonstrates a negotiation of traditional masculinity, resulting in a more flexible and inclusive representation of masculinity. *1 Kakak 7 Ponakan* expands the meaning of the family man through the figure of an alloparent and represents a form of masculinity that is no longer confined by patriarchal frameworks.

Keywords: *Alloparent, Family Man, Film Masculinity, Roland Barthes Semiotics.*