

REPRESENTASI KERUSUHAN PADA FILM PENGEPUNGAN DI BUKIT DURI: ANALISIS SEMIOTIKA ROLAND BARTHES

DIAN NOVIARINI

ABSTRAK

Penelitian ini bertujuan untuk mengkaji representasi peristiwa kerusuhan dalam film *Pengepungan di Bukit Duri* serta menganalisis mitos dan ideologi yang dibangun melalui representasi tersebut menggunakan pendekatan semiotika Roland Barthes. Penelitian ini menggunakan metode kualitatif dengan Teknik analisis semiotika Roland Barthes yang menitikberatkan pada pemaknaan denotasi, konotasi, dan mitos. Objek penelitian berupa tiga puluh lima *shot* dalam film yang merepresentasikan kerusuhan sosial melalui unsur visual, audio, sinematografi, dan naratif. Proses analisis dilakukan melalui tahapan identifikasi *mise-en-scène*, analisis makna denotatif, konotatif, serta analisis mitos dan ideologi yang terkandung dalam teks audiovisual film. Keabsahan data diperkuat melalui triangulasi teori dengan mengaitkan semiotika Roland Barthes dan teori representasi Stuart Hall. Hasil penelitian menunjukkan bahwa film merepresentasikan kerusuhan sebagai bentuk kekerasan kolektif massa yang tidak terkendali, kerentanan kelompok minoritas dalam situasi konflik sosial, serta runtuhnya tatanan ruang sosial perkotaan. Representasi tersebut dibangun melalui visual massa, penjarahan, kebakaran, kepanikan sosial, dan penandaan identitas etnis yang memunculkan makna ideologis mengenai konflik sosial, relasi, kekuasaan, dan diskriminasi terhadap kelompok minoritas. Selain itu, film juga membangun mitos mengenai kerusuhan sebagai simbol runtuhnya stabilitas sosial dan lemahnya perlindungan institusi sosial dalam situasi krisis. Dengan demikian, penelitian ini menunjukkan bahwa film tidak hanya berfungsi sebagai media hiburan, tetapi juga sebagai *medium* representasi yang membentuk pemaknaan sosial mengenai konflik dan kerusuhan dalam masyarakat.

Kata Kunci: Representasi, Kerusuhan, Semiotika Roland Barthes, Film, *Mise-en-scène*, Mitos Ideologi

REPRESENTATION OF RIOTS IN THE FILM PENGEPUNGAN DI BUKIT DURI: A ROLAND BARTHES SEMIOTIC ANALYSIS

DIAN NOVIARINI

ABSTRACT

This study aims to examine the representation of riots in the film Pengepungan di Bukit Duri and to analyze the myths and ideologies constructed through such representations using Roland Barthes' semiotic approach. This research employed a qualitative method with Roland Barthes' semiotic analysis focusing on the levels of denotation, connotation, and myth. The object of this study consisted of eight scenes in the film that represent social riots through visual, audio, cinematographic, and narrative elements. The analysis process was conducted through several stages, including mise-en-scène identification, denotative analysis, connotative analysis, and myth and ideological analysis embedded within the audiovisual text of the film. The validity of the data was strengthened through theoretical triangulation by integrating Roland Barthes' semiotics with Stuart Hall's theory of representation. The findings reveal that the film represents riots as a form of uncontrolled collective violence, the vulnerability of minority groups in situations of social conflict, and the collapse of urban social order. These representations are constructed through visuals of crowds, looting, fires, social panic, and ethnic identity markers that produce ideological meanings related to social conflict, power relations, and discrimination against minority groups. Furthermore, the film constructs myths portraying riots as symbols of collapsing social stability and the weakening of social institutions during times of crisis. Therefore, this study demonstrates that film functions not only as a medium of entertainment but also as a representational medium that shapes social meanings regarding conflict and riots within society.

Keywords: Representation, Riots, Roland Barthes Semiotics, Film, Mise-en-scène, Myth and Ideology.