ABSTRACT

THE REPRESENTATION OF THE CONFLICT'S MEANING IN "SANG KIAI" FILM (ROLAND BARTHES SEMIOTIC ANALYSIS ABOUT CONFLICT IN SANG KIAI FILM BY RAKO PRIJANTO)

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The method in this research, the writer used qualitative research method with Roland Barthes semiotic analysis approach which talked about three concepts the meaning of connotative, denotative, and myth. Qualitative approach is a research process and understanding which based on the methodology that investigates a social phenomenon and human problems. In this approach, the writer made a complex image, words review, report detail, and the writer's point of view to analyze the texts which is analyzed.

Purpose of this research is to know the sign of denotative, connotative, and myth about conflict in Sang Kiai film.

The research results in denotative from five pieces of image in Sang Kiai film is the conflict between KH Hasyim Asyhari with Japan's army. The conversation in the Japan's basecamp was Captain Shaw forced KH Hasyim to do Sekerei and forced to sign Cukir's assignment. One of the santri caught and shot by Japan's army when he confessed himself a santri from Tebu Ireng. In the meeting room, between Japan's leader and their army was talking to plan about Indonesia's independence. Captain Shaw in the room stabbed a samurai right at his stomach with the position faced to the Japan's president's photo. In connotative the conflict representative's meaning happened when the Kiai forced to worship god of sun by Japan's army. In connotative the pieces of this film were a sequence consists of some sequences which were took from several shot with High Angle technique. In myth, conflict is the social shifting is not happening through the process of adjustment the norms which bring transformation, but happen because of the conflict which results the different compromise with the early condition. In "Sang Kiai" film, the importance of Japan's army when colonized and controlled Indonesia had forced KH Hasyim and santri in Tebu Ireng boarding to worship god of sun which was against with Islam theory which was believed by KH Hasyim Asyari.

The conclusion of this research is the conflict in Sang Kiai film where the conflict was came from the coercion by Japan's army to the Kiai and santri in Tebu Ireng to worship sekerei or god of sun.

Keywords: representation, denotative, connotative, myth, film, "Sang Kiai"