

INTISARI

Penelitian ini bertujuan untuk menganalisis struktur naratif film *Made in Bali* karya Johar Prayudhi (J.P. Yudhi) yang meliputi pelaku cerita, hubungan ruang dan waktu, serta struktur tiga babak, dan menganalisis representasi budaya Bali dalam film tersebut melalui tanda visual dan verbal berdasarkan relasi penanda dan petanda menurut semiotika Roland Barthes. Teori yang digunakan ialah teori struktur naratif film Himawan Pratista dan teori semiotika Roland Barthes yang mencakup denotasi, konotasi, dan mitos. Metode pengumpulan data menggunakan metode simak dengan teknik simak bebas libat cakap (SBLC) yang dilanjutkan teknik catat, serta teknik pustaka dan dokumentasi untuk memperoleh data teoretis dan data berupa adegan film. Analisis data dilakukan melalui empat tahap, yaitu analisis struktur naratif, identifikasi dan klasifikasi tanda visual dan verbal, analisis semiotik pada tingkat denotasi, konotasi, dan mitos, serta penafsiran keterkaitan antara struktur naratif dan sistem tanda, sedangkan hasil penelitian disajikan secara naratif-deskriptif. Hasil penelitian menunjukkan bahwa struktur naratif film *Made in Bali* dibangun secara linier melalui pola tiga babak yang memperkuat gagasan bahwa kehidupan tokoh utama, Made, seolah telah ditentukan oleh tradisi dan warisan keluarga. Konflik antartokoh diperkuat melalui penggunaan ruang, seperti sanggar wayang yang melambangkan warisan keluarga, serta kamar Niluh dan pantai sebagai ruang penyampaian keinginan pribadi tokoh. Hasil analisis semiotika mengungkap bahwa representasi budaya Bali dibangun melalui tiga unsur utama, yaitu sistem religi, kesenian, serta kekerabatan dan golongan sosial. Unsur religi direpresentasikan melalui praktik ibadah, seperti busana sembahyang, banten, dan melukat, yang pada tingkat mitos membentuk keyakinan bahwa hubungan manusia dengan Tuhan menjadi landasan kehidupan masyarakat Bali. Unsur kesenian direpresentasikan melalui wayang, tari tradisional, dan gamelan yang menunjukkan pewarisan nilai antargenerasi serta keyakinan bahwa anak laki-laki berkewajiban melanjutkan tradisi leluhur. Unsur kekerabatan dan golongan sosial tampak melalui keluarga dan sistem perjodohan yang memosisikan pelestarian tradisi sebagai warisan leluhur. Penelitian ini juga menunjukkan adanya negosiasi antara tradisi dan modernitas pada unsur kesenian melalui perpaduan wayang kulit tradisional dengan karakter bergaya anime Jepang, sedangkan unsur religi dan kehidupan sosial tetap dipertahankan secara kuat.

Kata kunci: struktur naratif, semiotika Roland Barthes, representasi budaya, mitos, film *Made in Bali*

ABSTRACT

*This study aims to analyze the narrative structure of the film **Made in Bali** by Johar Prayudhi (J.P. Yudhi) which includes the actors, the relationship between space and time, and the three-act structure, and analyze the representation of Balinese culture in the film through visual and verbal signs based on the relationship between signifiers and signifieds according to Roland Barthes' semiotics. The theory used is Himawan Pratista's theory of film narrative structure and Roland Barthes's semiotic theory which includes denotation, connotation, and myth. The data collection method uses the listening method with the free listening technique of speaking (SBLC) followed by note-taking techniques, as well as library and documentation techniques to obtain theoretical data and data in the form of film scenes. Data analysis is carried out through four stages, namely narrative structure analysis, identification and classification of visual and verbal signs, semiotic analysis at the level of denotation, connotation, and myth, and interpretation of the relationship between narrative structure and sign systems, while the results of the study are presented in a narrative-descriptive manner. The research results show that the narrative structure of the film **Made in Bali** is constructed linearly through a three-act pattern that reinforces the idea that the life of the main character, Made, seems to be determined by family tradition and heritage. The conflict between the characters is strengthened through the use of space, such as the puppet studio which symbolizes family heritage, and Niluh's room and the beach as a space for expressing the characters' personal desires. The results of the semiotic analysis reveal that the representation of Balinese culture is constructed through three main elements, namely the religious system, the arts, and kinship and social class. The religious element is represented through worship practices, such as prayer attire, banten, and melukat, which at the mythical level form the belief that the relationship between humans and God is the foundation of Balinese life. The artistic element is represented through wayang, traditional dance, and gamelan which demonstrate the inheritance of values between generations and the belief that sons are obliged to continue ancestral traditions. The element of kinship and social class is seen through the family and the matchmaking system which positions the preservation of tradition as an ancestral heritage. This research also shows the negotiation between tradition and modernity in artistic elements through the combination of traditional shadow puppets with Japanese anime-style characters, while religious and social elements are strongly maintained.*

Keywords: narrative structure, Roland Barthes's semiotics, cultural representation, myth, *Made in Bali* film