

INTISARI

Penelitian ini bertujuan untuk mengkaji struktur naratif dan penggambaran diskriminasi terhadap penyandang disabilitas intelektual dalam film *Miracle in Cell No. 7* versi Indonesia karya Hanung Bramantyo. Penelitian ini menggunakan metode kualitatif deskriptif dengan menerapkan teori struktur naratif Himawan Pratista, teori sosiologi sastra Alan Swingewood, serta pendekatan mimetik M.H. Abrams. Hasil analisis struktur naratif menunjukkan bahwa alur film dibangun melalui hubungan kausalitas dengan pola nonlinier, pemadatan durasi 17 tahun, serta pengulangan frekuensi adegan kunci untuk membongkar kesalahpahaman fakta. Pengaturan latar ruang memperlihatkan pertentangan relasi kekuasaan, di mana ruang formal hukum cenderung memojokkan kelompok marginal, sementara ruang sel tahanan bertransformasi memanusiakan tokoh utama. Secara sosiologis melalui perspektif cermin zaman (*mirror of the age*), penderitaan tokoh Dodo Rozak terbukti merefleksikan realitas diskriminasi disabilitas di Indonesia yang terbagi ke dalam tiga ranah: (1) ranah sosio-kultural berupa prasangka sosial warga dan pembungkian sepihak media massa; (2) ranah penyidikan kepolisian berupa intimidasi dan kekerasan investigatif oleh aparat; serta (3) ranah persidangan berupa pasifnya advokasi bantuan hukum. Melalui penyejajaran dengan fakta empiris di lapangan, film ini berfungsi sebagai kritik sosial atas kesenjangan antara regulasi perlindungan disabilitas dan kenyataan penerapannya di masyarakat.

Kata kunci: *Miracle in Cell No. 7*, diskriminasi disabilitas intelektual, sosiologi sastra, *mirror of age*.

ABSTRACT

*This study aims to examine the narrative structure and the representation of discrimination against persons with intellectual disabilities in the Indonesian film *Miracle in Cell No. 7* directed by Hanung Bramantyo. Employing a descriptive qualitative method, this research integrates Himawan Pratista's narrative structure theory, Alan Swingewood's sociology of literature, and M.H. Abrams' mimetic approach. The narrative structure analysis reveals that the plot is causally constructed through a non-linear storyline, a 17-year duration compression, and scene frequency repetition to uncover factual truths. The spatial elements illustrate a conflict of power relations, where formal judicial settings oppress marginal groups, whereas the prison cell transforms into a space that humanizes the protagonist. Sociologically, through the mirror-of-the-age perspective, the protagonist's suffering reflects real-world disability discrimination in Indonesia across three domains: (1) the socio-cultural domain involving public prejudice and biased media framing; (2) the police investigation domain marked by intimidation and investigative violence; and (3) the judicial domain characterized by passive legal counsel. Through alignment with empirical cases, this film functions as a social critique of the gap between legal disability protections and their practical enforcement in society.*

Keywords: *Miracle in Cell No. 7, intellectual disability discrimination, sociology of literature, Alan Swingewood, mirror of age.*