

ABSTRAK

Penelitian ini bertujuan untuk mengetahui bagaimana konflik peran ganda direpresentasikan dalam film *1 Kakak 7 Ponakan* sebagai konstruksi dinamika keluarga Indonesia. Konflik peran ganda dipahami sebagai kondisi ketika individu dihadapkan pada tuntutan peran yang saling bertabrakan antara kepentingan personal dan kewajiban keluarga. Dalam konteks ini, film *1 Kakak 7 Ponakan* menampilkan tokoh Moko sebagai individu muda yang harus menegosiasikan aspirasi pribadi dengan tanggung jawab keluarga, sehingga konflik peran ganda menjadi elemen penting dalam narasi film. Penelitian ini turut menawarkan kebaruan dengan membedah representasi konflik peran ganda melalui sudut pandang laki-laki muda sebagai pusat narasi. Film dipilih peneliti sebagai objek karena dapat merepresentasikan realitas sosial melalui unsur naratif dan visual. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis semiotika Roland Barthes dalam mengkaji makna melalui tahap denotasi, konotasi, dan mitos. Analisis difokuskan pada tiga dimensi konflik peran ganda yakni *time based conflict*, *strain based conflict*, dan *behaviour based conflict*. Data penelitian diperoleh dari sembilan adegan yang dipilih berdasarkan relevansinya dengan ketiga dimensi konflik untuk kemudian dianalisis menggunakan kerangka teori representasi Stuart Hall. Hasil penelitian menunjukkan bahwa konflik peran ganda dalam film *1 Kakak 7 Ponakan* direpresentasikan sebagai kondisi yang wajar dan melekat dalam struktur keluarga Indonesia, serta dinormalisasi melalui mitos pengorbanan, tanggung jawab dan loyalitas keluarga. Penelitian ini diharapkan dapat memperkaya kajian komunikasi terkait representasi konflik peran ganda dalam sinema Indonesia kontemporer.

Kata Kunci: Representasi, Film, Semiotika Roland Barthes, Konflik Peran Ganda, *1 Kakak 7 Ponakan*.

ABSTRACT

This study aims to determine how dual role conflict is represented in the film *1 Kakak 7 Ponakan* as a construction of Indonesian family dynamics. Dual role conflict is understood as a condition where an individual is faced with conflicting role demands between personal interests and family obligations. In this context, the film *1 Kakak 7 Ponakan* presents the character of Moko as a young individual who must negotiate personal aspirations with family responsibilities, so that the conflict of dual roles becomes an important element in the film's narrative. This research also offers novelty by dissecting the representation of dual role conflict through the perspective of a young man as the center of the narrative. Film was chosen by the researcher as an object because it can represent social reality through narrative and visual elements. This research uses a qualitative approach with Roland Barthes's semiotic analysis method in examining meaning through the stages of denotation, connotation, and myth. The analysis focuses on three dimensions of dual role conflict, namely: *time based conflict*, *strain based conflict*, and *behaviour based conflict*. The research data was obtained from nine scenes selected based on their relevance to the three dimensions of conflict and then analyzed using Stuart Hall's representation theory framework. The results of the study show that there is a dual role conflict in the film *1 Kakak 7 Ponakan* represented as a natural and inherent condition within the Indonesian family structure, and normalized through myths of sacrifice, responsibility, and family loyalty. This research is expected to enrich communication studies related to the representation of dual role conflict in contemporary Indonesian cinema.

Keywords: Representation, Film, Roland Barthes' Semiotics, Dual Role Conflict, 1 Kakak 7 Ponakan.