

Abstrak

Film *biopic* menjadi sebuah trend di industri perfilman Indonesia paca runtuhnya rezim Orde baru. Dengan hadirnya *trend* ini, interpretasi kesejarahan tentang tokoh dan peristiwa masa lalu menjadi kian beragam. Khalayak disajikan sebuah historiografi visual (*historiophoty*) melalui sajian *biopic* populer. Film memiliki kemampuan tersendiri dalam menyampaikan pesan kesejarahan dan refleksinya terhadap masa depan. Di masa Orde Baru, historiografi visual tentang peristiwa revolusi fisik menjadi ajang eksepsi hegemoni militer. Penelitian ini melihat bagaimana historiografi visual yang dinarasikan dalam *biopic Soegija* (2012) dan *Sang Kiai* (2013) yang bercerita tentang kisah hidup dua tokoh agama, yakni Soegijapranata dan Hasyim Asy'ari.

Melalui metode analisis silogisme naratif dan semiotik, penelitian ini mengungkap bagaimana peran serta Hasyim Asy'ari sebagai pemuka agama Islam dan Soegijapranata sebagai pemuka agama Katolik dalam usaha mempertahankan kemerdekaan Indonesia pada masa revolusi fisik. Hasil penelitian menunjukkan bahwa usaha Hasyim Asy'ari dan Soegijapranata untuk kedaulatan republik, tidak bisa dipisahkan dari otoritas keagamaan yang mereka pimpin, yakni pesantren dan keuskupan. Historiografi visual (*historiophoty*) yang ditubuhkan oleh para pesohor layar lebar Indonesia ini juga bercerita tentang dinamika antar kedua otoritas keagamaan tersebut dalam menerima kebijakan para pemimpin spiritual mereka.

Kata kunci : *Biopic*, historiografi visual, narasi, revolusi, otoritas keagamaan

Abstract

The biopic film genre has become the trend in the Indonesian film industry in the post New Order Era. This trend emerged various interpretation over what had happened in the past. The Visual historiography (historiophoty) has been offered to the audiences by popular biopic films. Without a doubt, film has an ability to send messages about the history itself and how it reflects the future. During The New Order Era the visual historiography about the physical revolution in Indonesia has been used as military exhibition of their heroism for republic. This research examines how the visual historiography (historiophoty) was told in *Soegija* (2012) and *Sang Kiai* (2013) which were about two prominence religious leaders in Indonesia.

Narrative analysis using syllogisms and semiotics approach were used in this research. These methods intent to examine the role of Hasyim Asy'ari as an islamic religious leader and Soegijapranata as a Catholic church leader during the the physical revolution for Republic of Indonesia. This research showed that the efforts form both religious leaders can't be separated from their religious authority which are pesantren and bishopric. This visual historiography (historiophoty) which was embodied through popular actors and actresses were also told about the dynamic in both religious authorities as the consequences of their religious policies during the revolutionary era.

Keywords: Biopic, visual historiography, narration, revolution, religious authority