

ABSTRAK

KONSTRUKSI KORBAN PERANG PADA FILM

(Analisis Semiotika pada Film Animasi *Grave of the Fireflies*)

Oleh

AKMAL DWI PRAYOGA

Film animasi *Grave of the Fireflies* (1988) adalah film yang berfokus pada penderitaan dari sisi sipil dalam kondisi perang. Film *Grave of the Fireflies* dipandang mengkonstruksi makna korban perang berdasarkan perspektif paraktik sosial dan komunikasi massa dari sudut pandang peneliti yang dikaji dengan semiotika Christian Metz. Penelitian ini bertujuan mengidentifikasi bagaimana struktur sintagmatik dan paradigmatis pada elemen sinematografi dalam film tersebut membentuk konstruksi makna korban perang. Berlandaskan teori konstruksi realitas Peter L. Berger dan Thomas Luckmann, serta menggunakan pendekatan semiotika Christian Metz, studi ini menganalisis elemen sinematografi (ukuran *shot*, sudut kamera, gerakan kamera, *mise en scène*, penyuntingan, dan suara). Temuan menunjukkan bahwa film secara bertahap menggambarkan kekerasan fisik, degradasi moral, keterasingan sosial, kegagalan sistemik, dan kehilangan eksistensial atau makna hidup. Film *Grave of the Fireflies*, melalui mekanisme semiotik sintagmatik-paradigmatik serta proses eksternalisasi, objektivasi, dan internalisasi, mengkonstruksi realitas korban perang sebagai figur yang dimarginalkan dan dilupakan sebagai dampak perang dan kegagalan sistemik yang berujung pada dehumanisasi.

Kata Kunci: Film Animasi, *Grave of the Fireflies*, Konstruksi Realitas, Korban Perang, Semiotika Christian Metz.

ABSTRACT

CONSTRUCTION OF WAR VICTIMS IN FILM

(Semiotic Analysis of the Animated Film Grave of the Fireflies)

By

AKMAL DWI PRAYOGA

The animated film Grave of the Fireflies (1988) focuses on the suffering of civilians during wartime. The film is seen as constructing the meaning of war victims from the perspective of social practices and mass communication, analyzed through Christian Metz's semiotics by researchers. This study aims to identify how the syntagmatic and paradigmatic structures of cinematographic elements in the film form the construction of the meaning of war victims. Based on Peter L. Berger and Thomas Luckmann's theory of reality construction and utilizing Christian Metz's semiotic approach, this study analyzes cinematographic elements such as shot size, camera angle, camera movement, mise en scène, editing, and sound. The findings indicate that the film gradually depicts physical violence, moral degradation, social alienation, systemic failure, and existential loss or loss of meaning in life. Grave of the Fireflies systematically highlights the humanitarian impact of war on its victims, who are represented as eternally linked to the very existence of the meaning of war victims. The film Grave of the Fireflies, through syntagmatic-paradigmatic semiotic mechanisms and the processes of externalization, objectification, and internalization, constructs the reality of war victims as marginalized and forgotten figures, a consequence of war and systemic failure leading to dehumanization.

Keywords: *Animated Film, Grave of the Fireflies, Construction of Reality, War Victims, Christian Metz Semiotics.*