

ABSTRAK

Mukuan (2025). *Proses simulakrum dan hiperrealitas dalam film Miracle In Cell No. 7 sutradara Hanung Bramantyo: perspektif Jean Baudrillard*. [Skripsi] Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma

Penelitian ini menganalisis proses simulakrum dan hiperrealitas dalam film *Miracle in Cell No. 7* karya Hanung Bramantyo dengan menggunakan teori Jean Baudrillard, serta mengkaji alur cerita berdasarkan teori Gustav Freytag. Penelitian ini bertujuan untuk mengeksplorasi bagaimana film menciptakan dunia simulakrum yang merepresentasikan realitas sosial yang terjadi di masyarakat. Dalam film ini, simulakrum terwujud melalui narasi, visual, dan elemen sinematik yang membangun realitas baru yang ideal namun terlepas dari kenyataan sebenarnya.

Penelitian menggunakan metode kualitatif dengan pendekatan objektif dan diskursif. Data primer diambil dari film itu sendiri, sementara data sekunder berupa kajian pustaka terkait simulakrum dan hiperrealitas. Metode analisis berupa pengumpulan data, interpretasi, dan penyajian hasil secara deskriptif. Fokus penelitian yaitu menguraikan teori alur menurut Gustav Freytag dan bagaimana proses simulakrum dan hiperrealitas Jean Baudrillard.

Hasil penelitian menunjukkan bahwa film ini menciptakan realitas buatan yang emosional dan meyakinkan, sehingga penonton sulit membedakan antara fiksi dan kenyataan. Film ini tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai media refleksi sosial yang mengangkat isu-isu penting melalui alur dengan lima tahapan penting, yaitu (1) Exposition, (2) Exciting force, (3) Rising action, (4) Climax, dan (5) Resolution. Setiap tahapan dalam alur tersebut berperan membangun representasi-representasi dunia simulakrum dan hiperrealitas yang mengubah cara pandang penonton terhadap (1) Sistem keadilan, (2) Ikatan keluarga, (3) Relasi ayah difabel dan anak, dan (4) Citra penjara yang negatif.

Sebagai adaptasi yang relevan dengan realitas sosial Indonesia, *Miracle in Cell No. 7* berhasil menyampaikan kritik sosial melalui narasi yang kuat dan pengalaman sinematik yang mendalam, memperkuat posisinya sebagai medium refleksi dan transformasi sosial.

Kata Kunci: simulakrum, hiperrealitas, film, jean baudrillard, kritik sosial

ABSTRACT

Mukuan (2025). *The Process of simulacra and hyperreality in the film Miracle In Cell No. 7 directed by Hanung Bramantyo: a Jean Baudrillard perspective*. [Thesis]. Department of Indonesian Letters, Faculty of Letters, Sanata Dharma University.

This study analyzes the processes of simulacrum and hyperreality in the film *Miracle in Cell No. 7* directed by Hanung Bramantyo, utilizing Jean Baudrillard's theory, and examines the narrative structure based on Gustav Freytag's theory. The research aims to explore how the film creates a simulacrum world that represents social realities present in society. In this film, simulacra are manifested through narratives, visuals, and cinematic elements that construct an idealized new reality, detached from actual reality.

The study employs qualitative methods with an objective and discursive approach. Primary data are drawn from the film itself, while secondary data consist of literature related to simulacrum and hyperreality. The method of analysis includes data collection, interpretation, and descriptive presentation of the results. The focus of the research lies in elaborating Freytag's narrative theory and the processes of simulacrum and hyperreality as defined by Jean Baudrillard.

The findings indicate that the film creates an artificial reality that is both emotional and convincing, making it challenging for viewers to distinguish between fiction and reality. The film serves not only as entertainment but also as a medium of social reflection, addressing significant issues through a narrative structure comprising five critical stages: (1) Exposition, (2) Exciting Force, (3) Rising Action, (4) Climax, and (5) Resolution. Each stage in this structure contributes to constructing representations of simulacrum and hyperreality that reshape viewers' perspectives on (1) the justice system, (2) family bonds, (3) the relationship between a disabled father and his child, and (4) the negative image of prisons.

As an adaptation relevant to Indonesia's social realities, *Miracle in Cell No. 7* successfully conveys social criticism through a compelling narrative and immersive cinematic experience, strengthening its position as a medium of social reflection and transformation.

Keywords: simulacra, hyperreality, film, jean baudrillard, social critique