

ABSTRAK

Yudhistira, Bernardino Aldi. 2026. “Hibriditas dan Ruang Ketiga pada Film *Soegija* Karya Garin Nugroho: Kajian Poskolonial Homi K. Bhabha.” Skripsi. Yogyakarta: Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Penelitian ini mengkaji film *Soegija* karya Garin Nugroho dengan tujuan untuk (1) mendeskripsikan struktur naratif film *Soegija* berdasarkan lima tahapan naratif Tzvetan Todorov, yaitu *equilibrium*, *disruption*, *recognition*, *attempt to repair*, dan *new equilibrium* serta (2) mendeskripsikan representasi Hibriditas dan Ruang Ketiga (*Third Space*) dalam film *Soegija* berdasarkan perspektif poskolonial Homi K. Bhabha.

Pendekatan yang digunakan dalam penelitian ini adalah pendekatan eklektik berdasarkan paradigma M. H. Abrams yang direposisi oleh Taum, yaitu memadukan pendekatan objektif dengan pendekatan diskursif. Pendekatan objektif digunakan untuk menganalisis struktur naratif film berdasarkan teori Tzvetan Todorov, sedangkan pendekatan diskursif digunakan untuk menganalisis representasi poskolonial berdasarkan teori Homi K. B. Bhabha. Penelitian ini menggunakan metode deskriptif kualitatif. Data penelitian berupa dialog, adegan, dan unsur visual dalam film *Soegija* yang dikumpulkan melalui metode simak, *screenshot*, dan transkripsi, kemudian dianalisis menggunakan analisis formal dan analisis isi.

Hasil penelitian menunjukkan bahwa struktur naratif film *Soegija* dibangun melalui lima tahapan naratif Todorov yang merepresentasikan transformasi masyarakat dari kondisi kolonial menuju tatanan pascakolonial. Tahap *equilibrium* memperlihatkan kondisi awal yang relatif stabil, *disruption* menandai hadirnya pendudukan Jepang yang memunculkan krisis kemanusiaan, *recognition* menunjukkan kesadaran tokoh utama terhadap konflik, *attempt to repair* merepresentasikan berbagai upaya diplomasi, solidaritas, dan perjuangan kemanusiaan, sedangkan *new equilibrium* memperlihatkan terbentuknya tatanan sosial-politik baru setelah pengakuan kedaulatan Indonesia. Analisis poskolonial menunjukkan bahwa representasi hibriditas dibangun melalui proses yang saling berkaitan, dimulai dari stereotip, berkembang menjadi ambivalensi, kemudian mimikri, hingga akhirnya melahirkan tiga bentuk identitas hibrid, yaitu nasionalisme religius, identitas militer nasional, dan otoritas moral lintas batas. Sementara itu, Ruang Ketiga (*Third Space*) direpresentasikan melalui dimensi sosial, diskursif, dan simbolik sebagai ruang negosiasi tempat identitas, budaya, dan makna terus diproduksi dan ditafsirkan kembali. Dengan demikian, penelitian ini menunjukkan bahwa budaya dalam konteks kolonial merupakan konstruksi yang terus dinegosiasikan sehingga klaim mengenai kemurnian budaya menjadi fiksi kolonial, sedangkan makna senantiasa lahir melalui proses negosiasi.

Kata kunci: film *Soegija*, struktur naratif, poskolonial, hibriditas, ruang ketiga

ABSTRACT

Yudhistira, Bernardino Aldi. 2026. "Hybridity and Third Space in Garin Nugroho's Soegija Film: A Postcolonial Study of Homi K. Bhabha." Thesis. Yogyakarta: Indonesian Literature Study Program, Faculty of Letters, Sanata Dharma University.

This study examines the film *Soegija* by Garin Nugroho with the aim of (1) describing the narrative structure of *Soegija*'s film based on the five stages of Tzvetan Todorov's narrative, namely equilibrium, disruption, recognition, attempt to repair, and new equilibrium and (2) describing the representation of hybridity and the Third Space (Third Space)) in the film *Soegija* based on the postcolonial perspective of Homi K. Bhabha.

The approach used in this study is an eclectic approach based on the paradigm of M. H. Abrams repositioned by Taum, which combines an objective approach with a discursive approach. The objective approach is used to analyze the narrative structure of films based on Tzvetan Todorov's theory, while the discursive approach is used to analyze postcolonial representations based on the theory of Homi K. B. Bhabha. This study uses a qualitative descriptive method. The research data in the form of dialogues, scenes, and visual elements in *Soegija*'s film were collected through listening, screenshots, and transcription methods, then analyzed using formal analysis and content analysis.

The results of the study show that the narrative structure of the *Soegija*'s film is constructed through Todorov's five narrative stages, which represent society's transformation from a colonial condition to a postcolonial order. The equilibrium stage depicts a relatively stable initial condition; disruption marks the onset of the Japanese occupation, which triggers a humanitarian crisis; recognition reflects the protagonist's awareness of the conflict; the attempt to repair represents various efforts at diplomacy, solidarity, and humanitarian struggle; and the new equilibrium illustrates the formation of a new sociopolitical order following the recognition of Indonesia's sovereignty. Postcolonial analysis shows that representations of hybridity are constructed through interrelated processes, beginning with stereotypes, evolving into ambivalence, then mimicry, and finally giving rise to three forms of hybrid identity: religious nationalism, national military identity, and transnational moral authority. Meanwhile, the Third Space is represented through social, discursive, and symbolic dimensions as a space of negotiation where identity, culture, and meaning are continuously produced and reinterpreted. Thus, this study demonstrates that culture in a colonial context is a constantly negotiated construction, rendering claims of cultural purity a colonial fiction, while meaning is perpetually generated through the process of negotiation.

Keywords: *Soegija*'s film, narrative structure, postcolonial, hybridity, third space