

STUDI MITOS FILM DOKUMENTER JEPANG *NAMPO HODO* 13 TAHUN 1944

Nama Mahasiswa : Syarif Sabilaz Zaman
NIM : 3031510031
Pembimbing : Rizky Noviasri, S.Sn.,M.Ds.
Co – Pembimbing : Irni Resmi Apriyanti, S.Ds., M.Ds.

ABSTRAK

Film *Nampo Hodo* adalah film dokumenter Jepang yang beredar di Indonesia tahun 1944, film ini ada sebagai bagian dari propaganda-propaganda Jepang yang nilainya merugikan rakyat. Namun studi mitos film *Nampo Hodo* terbatas padahal film ini berhubungan dengan sejarah Indonesia.

Penelitian ini menggunakan metode kualitatif deskriptif. Pembacaan dilakukan menggunakan prinsip oposisi biner dengan alat bedah berupa semiotika Roland Barthes. Bagian awal penelitian dimulai dengan membagi film menjadi unsur intrinsik dan unsur ekstrinsik untuk mengetahui isi film sendiri. Hasil isi film diuraikan menjadi dua bagian berdasarkan semiotika Roland Barthes, yaitu bagian (oposisi biner) yakni figur bangsa Jepang dan figur bangsa Indomelayu. Sementara nilai mitosnya dijelaskan dengan teori imperialis sehingga ditemukan idiologi imperialis Jepang di dalam film *Nampo Hodo* 13 tahun 1944.

KATA KUNCI : Film, *Nampo Hodo 13*, Mitos, Roland Barthes, Semiotika.

***STUDY MYTHS OF THE JAPANESE FILM DOCUMENTARY
NAMPO HODO 13 IN 1944***

*Student name : Syarif Sabilaz Zaman
NIM : 3031510031
Mentor 1 : Rizky Noviasri, S.Sn., M.Ds.
Mentor 2 : Irni Resmi Apriyanti, S.Ds., M.Ds.*

ABSTRACT

The Nampo Hodo 13 is documentary film colonial Japanese era in Indonesia 1944, this film is part of Japanese era in Indonesia 1944, this film is part of Japanese propaganda this is detrimental to the Indonesians people. There is limited study of the myths of the Nampo Hodo 13 film, even though this film is related to Indonesian history.

This study used a descriptive qualitative method, the reading was done by binary opposition principle with a surgical tool in the form of a Roland Barthes semiotic theory. The initial part of the research begins by dividing the film into intrinsic and extrinsic elements to determine the content of the film itself, after obtaining the results the film is dissected using Roland Barthes' Semiotics.

The dissection of the film using Roland Barthes' semiotic theory is divided into two parts (binary opposition), namely Japanese figures and Indomelayu figures. After this surgical process, the value of the myth was explained by imperialist theory, so that the Japanese imperialist ideology was found in the 1944 Nampo Hodo film.

KEY WORDS : Film, Nampo Hodo 13, Myths, Roland Barthes, Semiotics.