

Pertarungan Wacana Sensor Film Indonesia = The Discursive Contestation of The Indonesian Film Censorship

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Abstrak

Sensor film di Indonesia telah hadir dari sejak zaman Hindia Belanda, dan selama itu pula sensor telah menjadi pertarungan berbagai pemangku kepentingan perfilman. Pandangan terhadap sensor film tidak tunggal karena terdapat perbedaan nilai di antara para pemangku kepentingan perfilman. Penelitian ini berusaha melihat pertarungan wacana sensor film dalam perfilman Indonesia melalui perspektif sosiologi komunikasi. Penelitian ini menggunakan paradigma konstruktivisme dan metode studi kasus. Pengumpulan data dilakukan dengan mengumpulkan pemberitaan media mengenai empat film yang terkena kasus sensor setelah UU No. 33 Tahun 2009 tentang Perfilman disahkan yaitu *The Act of Killing*, *The Look of Silence*, *Naura & Genk Juara* dan *Kucumbu Tubuh Indahku* serta mewawancarai empat orang pemangku kepentingan perfilman dari empat bidang yang berbeda yaitu pihak bioskop alternatif, pihak Lembaga Sensor Film (LSF), pihak Badan Perfilman Indonesia (BPI) yang dulu terlibat dalam Masyarakat Film Indonesia (MFI), serta sutradara sekaligus aktor film. Hasil penelitian menunjukkan bahwa terjadi disharmoni antara para pemangku kepentingan perfilman akibat perbedaan nilai dan norma yang pada akhirnya memicu terjadinya pertarungan wacana sensor film.

*The practice of film censorship has been in Indonesia since the Dutch East Indies era, and since then has always been the battleground for film stakeholders. The different values and norms among the film stakeholders generate multiple views on film censorship. This research tried to look on the discursive contestation of the film censorship in Indonesia through the perspective of the sociology of communication. This research used the constructivist paradigm and the case study method. Data collection was done through collecting media reports on four films that stumbled upon the censorship issue after the enactment of the 2009 Film Law, which are *The Act of Killing*, *The Look of Silence*, *Naura & Genk Juara* and *Kucumbu Tubuh Indahku*, as well as interviewing four different film stakeholders, which are a manager of an alternative cinema, a representative of the Indonesian Film Board (BPI) who used to be involved in the Indonesian Film Society (MFI), and a film director-actor. The research results indicated that disharmony among the film stakeholders happened as they value different values and norms, which resulted in the emergence of the discursive contestation of film censorship.*