

ABSTRAK

Ryan Surya Setiadi, *Representasi Industri Pertambangan Nikel dalam Film Dokumenter Ngomi O Obi Karya TV Tempo (Analisis Wacana Kritis Norman Fairclough)*.

Industri pertambangan nikel menjadi salah satu sektor strategis dalam mendukung kebijakan hilirisasi di Indonesia. Di sisi lain, perkembangan industri tersebut juga memunculkan berbagai persoalan sosial dan lingkungan yang menjadi perhatian publik. Film dokumenter *Ngomi O Obi* karya *TV Tempo* menghadirkan representasi mengenai dinamika tersebut melalui narasi, visual, dan berbagai perspektif yang ditampilkan.

Penelitian ini bertujuan untuk menganalisis representasi industri pertambangan nikel dalam film dokumenter *Ngomi O Obi* karya *TV Tempo*. Fokus penelitian meliputi analisis dimensi teks, praktik diskursif, dan praktik sosiokultural dalam pembentukan representasi industri pertambangan nikel.

Landasan teoritis yang digunakan adalah Analisis Wacana Kritis Norman Fairclough yang terdiri atas tiga dimensi, yaitu teks (*text*), praktik diskursif (*discursive practice*), dan praktik sosiokultural (*sociocultural practice*). Ketiga dimensi tersebut digunakan untuk menganalisis bagaimana representasi industri pertambangan nikel dibentuk melalui teks, proses produksi, distribusi dan konsumsi teks, serta konteks sosial yang melatarbelakangi pembentukan wacana.

Metode penelitian menggunakan pendekatan kualitatif dengan metode Analisis Wacana Kritis dalam paradigma kritis. Objek penelitian adalah film dokumenter *Ngomi O Obi* karya *TV Tempo* yang dipublikasikan melalui YouTube. Teknik analisis data dilakukan berdasarkan tiga dimensi Analisis Wacana Kritis Norman Fairclough, yaitu dimensi teks, praktik diskursif, dan praktik sosiokultural.

Hasil penelitian menunjukkan bahwa film dokumenter *Ngomi O Obi* merepresentasikan industri pertambangan nikel sebagai fenomena sosial yang kompleks dan berada dalam kontestasi berbagai kepentingan. Pada dimensi teks, representasi dibangun melalui aspek representasi, relasi, dan identitas yang memperlihatkan perbedaan posisi serta otoritas antaraktor. Pada dimensi praktik diskursif, representasi dibentuk melalui proses produksi, distribusi, dan konsumsi teks yang menunjukkan bahwa makna mengenai industri nikel tidak hanya dibentuk oleh media, tetapi juga dinegosiasikan melalui respons khalayak. Sementara itu, pada dimensi praktik sosiokultural, representasi dipengaruhi oleh konteks situasional, institusional, dan sosial yang memperlihatkan adanya perbedaan kepentingan, posisi, dan relasi kuasa antara pemerintah, perusahaan, masyarakat lokal, organisasi masyarakat sipil, dan aktor lainnya dalam pembentukan wacana mengenai industri pertambangan nikel.

Kata Kunci: *representasi, industri pertambangan nikel, film dokumenter, analisis wacana kritis, Norman Fairclough.*

ABSTRACT

Ryan Surya Setiadi, *Representation of the Nickel Mining Industry in the Documentary Film Ngomi O Obi by TV Tempo (Norman Fairclough's Critical Discourse Analysis)*.

The nickel mining industry has become one of the strategic sectors supporting the downstream policy in Indonesia. On the other hand, the development of the industry has also generated various social and environmental issues that have drawn public attention. The documentary film Ngomi O Obi by TV Tempo presents a representation of these dynamics through the narratives, visuals, and various perspectives presented in the film.

This study aims to analyze the representation of the nickel mining industry in the documentary film Ngomi O Obi by TV Tempo. The research focuses on analyzing the dimensions of text, discursive practice, and sociocultural practice in the construction of the representation of the nickel mining industry.

The theoretical framework employed in this study is Norman Fairclough's Critical Discourse Analysis, which consists of three dimensions: text, discursive practice, and sociocultural practice. These three dimensions are used to analyze how the representation of the nickel mining industry is constructed through the text, the processes of production, distribution, and consumption of the text, as well as the social contexts underlying the construction of discourse.

This study employs a qualitative approach using Critical Discourse Analysis within a critical paradigm. The object of the study is the documentary film Ngomi O Obi by TV Tempo, published on YouTube. Data analysis is conducted based on the three dimensions of Norman Fairclough's Critical Discourse Analysis: text, discursive practice, and sociocultural practice.

The findings show that the documentary film Ngomi O Obi represents the nickel mining industry as a complex social phenomenon characterized by the contestation of various interests. At the textual dimension, the representation is constructed through the aspects of representation, relations, and identity, which reveal differences in the positions and forms of authority among the actors involved. At the level of discursive practice, the representation is constructed through the processes of production, distribution, and consumption of the text, demonstrating that meanings concerning the nickel industry are not only constructed by the media but are also negotiated through audience responses. Meanwhile, at the level of sociocultural practice, the representation is influenced by situational, institutional, and social contexts, which reveal differences in interests, positions, and power relations among the government, companies, local communities, civil society organizations, and other actors in the construction of discourse concerning the nickel mining industry.

Keywords: *representation, nickel mining industry, documentary film, critical discourse analysis, Norman Fairclough.*