

ABSTRAK

Khalishah Nur Aini. 220531100120. Program Studi Ilmu Komunikasi. **Analisis Resepsi Perbandingan Citra Diri Max Verstappen Dan Lando Norris Dalam Film Dokumenter “Formula 1: Drive To Survive Season 7”**

Penelitian ini membahas citra diri dalam *Formula 1: Drive to Survive Season 7*, yaitu bagaimana Max Verstappen dan Lando Norris ditampilkan dan dipersepsikan melalui narasi, dialog, ekspresi, serta pengambilan gambar dalam film dokumenter tersebut, sekaligus bertujuan untuk mengetahui resepsi penggemar Formula 1 terhadap perbandingan citra diri keduanya. Citra diri di sini tidak hanya merujuk pada kepribadian asli mereka, tetapi juga pada bagaimana media membentuk kesan tertentu di mata penonton. Penelitian ini menggunakan teori resepsi Stuart Hall dengan tiga posisi pemaknaan melalui encoding dan decoding, yaitu dominan, negosiasi, dan oposisi, serta metode analisis resepsi yang dilakukan melalui wawancara terhadap 7 penggemar formula 1 yang menonton film dokumenter *Formula 1: Drive to Survive Season 7*, observasi dilakukan terhadap respon para penggemar dan didukung dengan dokumentasi pada potongan adegan film dokumenter *Formula 1: Drive to Survive Season 7*. Hasil penelitian menunjukkan bahwa penggemar tidak memaknai representasi kedua pembalap secara sama, karena sebanyak 29% Informan berada di posisi dominan, sebanyak 57% Informan Berada di posisi oposisi, dan sebanyak 14% informan berada di posisi negosiasi bagaimana penggambaran yang dianggap terlalu dramatis. Representasi Max Verstappen dan Lando Norris dalam *Formula 1: Drive to Survive Season 7* justru lebih banyak memunculkan pembacaan oposisi dari para informan. Tayangan dianggap terlalu dramatis, cenderung memihak, dan membangun citra *hero-villain* secara tidak seimbang, sehingga banyak informan menolak makna yang ditawarkan film.

Kata Kunci: Analisis resepsi, Encoding – Decoding, Citra diri, *Formula 1: Drive to Survive Season 7*.

ABSTRACT

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Reception Analysis of the Comparison of Max Verstappen and Lando Norris' Self-Image in the Documentary Film "Formula 1: Drive to Survive Season 7"

This study examines self-image representation in Formula 1: Drive to Survive Season 7, with a particular focus on how Max Verstappen and Lando Norris are portrayed and perceived through narrative elements, dialogue, expressions, and cinematography in the documentary. It also aims to explore Formula 1 fans' reception of the comparison between the self-images of the two drivers. In this study, self-image is understood not only as an individual's actual personality, but also as the impression constructed by the media and received by the audience. The research is based on Stuart Hall's reception theory, which consists of three meaning-making positions through the process of encoding and decoding: dominant, negotiated, and oppositional. This study employs a qualitative reception analysis method through interviews with seven Formula 1 fans who watched Formula 1: Drive to Survive Season 7, observation of fan responses, and documentation of selected scenes from the documentary. The findings indicate that the representation of the two drivers is not interpreted uniformly by the audience, as 29% of informants occupied the dominant position, 57% were in the oppositional position, and 14% were in the negotiated position. The oppositional position became the most dominant response, as many informants perceived the documentary as overly dramatic, biased, and constructing an unbalanced hero-villain image. As a result, a considerable number of informants rejected the meaning offered by the film and interpreted the representation critically.

Keywords: Reception analysis, Encoding - Decoding, Self-image, Formula 1: Drive to Survive Season 7