

Dismantling The Ideology Of The Film *Budi Pekerti* (Discourse on Character and Morality Education on the Big Screen)

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Abstract

*This study examines the ideological discourse embedded in the 2023 film *Ethics*, with a focus on the depiction of character education and morality. Through critical discourse analysis, this research identifies how films build moral values, representations of ethical dilemmas, and ideological messages conveyed to the audience. This research highlights the role of film in shaping public perception of ethics and character education. Furthermore, this research explores how film narratives engage with traditional and modern perspectives on moral values. Using Van Dijk's critical discourse analysis, this study investigates how *Ethics* builds its ideological attitudes and the implications of its moral representations. The film is positioned in a larger discourse than Indonesian cinema as a tool for moral storytelling, emphasizing its potential in shaping societal norms. The study also discusses how audiences interpret the moral and ethical dilemmas presented, taking into account the socio-cultural context of Indonesia. The findings of the study show that *Ethics* strengthens the importance of character education through the depiction of ethical struggles, depicting individual and systemic moral conflicts. This highlights the film's dual function: as a reflection of contemporary moral values and as a critique of the ethical tensions prevailing in Indonesian society.*

Keywords: Analysis, Discourse, ideology, film, ethics, Teun A. Van Dijk

INTRODUCTION

Film as a form of mass communication not only conveys entertainment, but also presents a discourse that reflects or even shapes social, cultural, and political values in society. In Indonesia, the development of the film industry has shown a significant improvement both in terms of production quality and the themes raised. One of the interesting films to analyze is (Barker, 2011; Dangerfield et al., 2024; Hall, 2017; Shalihin et al., 2024) *Budi Pekerti* (2023), a film that not only focuses on the storyline, but also on the moral message contained in it. This film raises the theme of the importance of ethics in daily life, and how these values interact with the social and cultural dynamics of Indonesia. (Nasution, 2023)

The film *Budi Pekerti* (2023) offers an interesting picture of the moral values embraced by Indonesian society, which are closely related to Indonesian understanding. In this context, the concept of Indonesianness not only includes the ideology of nationalism, but also reflects the appreciation of cultural and social values that have existed for a long time in Indonesian society. Teun A. van Dijk's discourse theory can be used to analyze how this film conveys and strengthens ideologies related to Indonesian understanding, as well as how these values are constructed in film discourse. (Dangerfield et al., 2024; Seçmen, 2024; Vermette & Vonarx, 2024)

Indonesian understanding is often understood as the values that underlie Indonesia's national identity, which involves cultural, social, and political aspects that reflect togetherness and unity in diversity (Kurniawan, 2020). In *Budi Pekerti*, this film raises moral issues that are very related to the understanding of Indonesianness, such as respect for local culture, the importance of maintaining social relations, and responsibility in community life. This film provides an overview of how the characters in the film struggle to maintain ethical values that are in line with the understanding of Indonesia in facing the challenges of an increasingly modern and global era.

Van Dijk (2008) states that discourse does not only function to represent social reality, but also to shape and strengthen ideologies in society. In this case, the discourse built in *Budi Pekerti* reflects the Indonesian understanding that prioritizes moral values and ethics in social interaction. This film teaches that in the midst of the ever-growing currents of globalization and modernization, maintaining Indonesia's local moral and cultural values remains relevant and important to maintain social and national identity.

Through Van Dijk's discourse theory, we can identify how this film conveys values related to the understanding of Indonesia, namely the importance of ethics as a foundation in social interaction. In the discourse of this film, the characters presented show how important the role of the individual is in maintaining social harmony and building social justice based on Indonesian cultural values that have been adhered to for a long time. Values such as mutual cooperation, honesty, and responsibility are shown through the conflicts faced by the characters, and this shows how these values are faced with the challenges of changing times. (Fiske, 2016)

The understanding of Indonesianness in this film can also be seen from the way the film depicts the relationships between characters that reflect the diversity of Indonesian culture. In Indonesia, social relations are often heavily influenced by diverse cultural backgrounds, but still prioritize the principles of togetherness and kinship. In the context of *Ethics*, this film presents characters from various social backgrounds who strive to maintain their social relationships by prioritizing moral values recognized in Indonesian culture. In this case, this film not only serves as entertainment, but also as a tool to educate the audience about the importance of maintaining cultural values that can strengthen social ties in the midst of the plurality of Indonesian society. (Nasution, 2007)

Van Dijk also highlighted the role of discourse in introducing certain ideologies, which in this case is related to strengthening ethical values that are in line with the Indonesian understanding. As a wide-ranging communication medium, films have the potential to influence audiences in shaping their understanding of how one should behave in an Indonesian society full of cultural and social diversity. In this case, (Akhtar & Rasul, 2025) *Budi Pekerti* introduces moral messages based on local Indonesian values, such as respect for others, honesty, and a sense of responsibility, all of which are rooted in a deep understanding of Indonesianness.

In addition, *Budi Pekerti* also shows the tension between traditional and modern values which are very relevant to the current condition of Indonesia. Indonesia, which is developing in the global world, cannot be separated from the influence of foreign cultures that can change the mindset and social values. However, this film presents a narrative that seeks to maintain moral values that are considered part of Indonesianness, and this shows how film can be a tool to strengthen the understanding of Indonesianness in the midst of the changing times. This film illustrates how strong characters in morality can be a positive example for Indonesian society in maintaining their identity and social identity (São Paulo Lestari et al., 2021; Tiara, 2023)

Van Dijk stated that discourse has two main dimensions, namely the text dimension and the social context dimension. In the context of *Ethics*, these two dimensions are interrelated to form the audience's understanding of the ideology contained in this film. Through the narrative text and dialogue in the film, as well as the social context presented in the story, this film conveys the message that ethics is an integral part of social life that reflects the understanding of Indonesia. This film not only shows the behavior of the characters, but also depicts how moral and social values are applied in various situations faced by these characters, which ultimately leads to the formation of characters that are in accordance with Indonesian understanding.

As a cultural media, *Budi Pekerti* serves to strengthen social and moral awareness among Indonesian people, especially the younger generation who are more exposed to the influence of foreign cultures. This film shows how the understanding of Indonesian can be maintained through the teaching of moral values derived from local traditions, while still opening up space for adaptation to the social changes that occur. Thus, this film is not only a work of art, but also

an effective tool to convey a profound moral message about ethics as the foundation of social life in the Indonesian context (Lum, 2006)

Through the analysis of discourse based on Teun A. van Dijk's theory, we can understand how *Budi Pekerti* plays a role in communicating the understanding of Indonesian to the audience. This film introduces an ideology based on Indonesian cultural values, which teaches the importance of morality, social responsibility, and strengthening relationships between individuals in the midst of cultural diversity. This shows that the discourse in this film not only serves to describe social reality, but also to shape the audience's understanding of the values that are the basis of Indonesian understanding in daily life.

RESEARCH METHODS

This study uses a qualitative approach with discourse analysis, which focuses on the interpretation of the text of the *Budi Pekerti* film (2023). The qualitative approach was chosen because it allows researchers to examine social phenomena in depth, especially in identifying the ideologies hidden in the text. The discourse analysis method used refers to the theory of critical discourse by Teun A. van Dijk (2008), which aims to reveal the relationship between discourse and ideology in a social context (Van Dijk, 2008). Discourse in this context is not only seen as a form of verbal communication, but also through the social representations constructed in the film.

The unit of analysis in this study is the text of the *Budi Pekerti* film itself, which includes dialogue, narrative, symbols, and visual representations contained in the film. This research will also include an analysis of the social context related to the film to see how the ideology of Indonesian understanding is constructed in the text of the film. The main focus of this research is on the depiction of ethical values that reflect the understanding of Indonesian in the interaction between characters, conflicts, and resolutions in stories. (Van Dijk, 2020) (Munfarida & Elya, 2014)

The data collection technique in this study was carried out through observation of the film *Budi Pekerti*. The researcher will watch the film in depth and note various elements of discourse related to Indonesian understanding, such as the moral values contained in the dialogue and scenes. In addition, the researcher will also collect data from relevant literature and references regarding the concept of Indonesian understanding and discourse theory, to enrich the understanding of how this film builds ideological discourse. (Van Dijk, 2020) (Fiske, 2016)

Data analysis was carried out using the critical discourse analysis method of Teun A. van Dijk (2008), which involved several steps. The first step is to identify the text and context, which includes the dialogue, images, as well as the social context present in the story. The description of the concept of critical discourse analysis theory Teun A. van Dijk describes as follows:

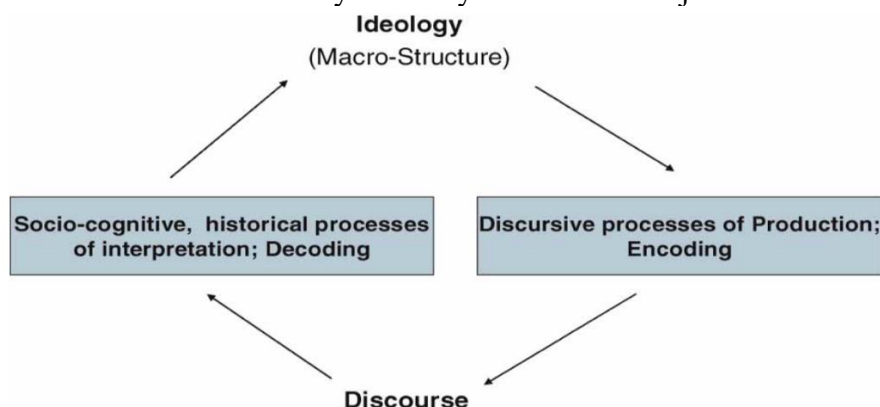


Figure 1 Adaptation of Van Dijk's Critical Discourse Analysis

Source: (Khosravinik, 2010)

Researchers will pay attention to how the characters in the film interact as well as the values highlighted through roles and stories (Fairclough, 2013). Furthermore, the researcher will determine themes and ideologies related to the understanding of Indonesian identity depicted in the film, such as moral values, togetherness, and social responsibility. (Nasution, 2023; Tiara, 2023)

In the next step, the researcher will analyze the structure of discourse in film based on Van Dijk's theory. This analysis will include the syntactic (sentence structure), semantic (meaning), and pragmatic (communication function) elements of the film text. It aims to reveal how the values of Indonesian understanding are conveyed through word choice, character description, and relationships between characters. The researcher will also examine the social context surrounding the film, including how Indonesia's social and cultural changes are reflected in the film (Van Dijk, 2020; Wodak, 1997) (Fiske, 2016)

In the interpretation and discussion stages, the researcher will explore the relationship between the ethical values depicted in the broader film. Researchers will also explore how these films can function as a medium that reinforces such ideologies in society, as well as how these representations play a role in the formation of national identity. (Fairclough, 2013)

To ensure the validity and reliability of the research, the researcher will use the data triangulation technique, which is carried out by comparing the results of the film discourse analysis with relevant literature on Indonesian understanding and discourse theory. This triangulation also involves cross-checking the interpretations made with Indonesian discourse experts and cultural experts to ensure that the analysis conducted is relevant and valid. (Denzin & Lincoln, 2018) (Creswell, 2014)

RESULT AND DISCUSSION

A. Character Development and Indonesian Understanding

In the film *Budi Pekerti*, the main characters are faced with various situations that test ethical values that are in line with Indonesian understanding. The values of togetherness, mutual cooperation, and respect for differences are the central themes presented through interaction between characters. The main character named Dika is described as a figure who undergoes a transformation in understanding and practicing Indonesian values through relationships with fellow characters. Here, this film voices the importance of maintaining traditional values in Indonesian society despite being faced with modern challenges. The values contained in the *Budi Pekerti* film include

1. Manners

Manners are an important value in social interaction. This includes behaving respectfully towards others, which creates an atmosphere of mutual understanding and avoids unnecessary conflicts. Manners not only reflect one's education and culture, but also create more harmonious relationships in various situations. By being principled in good manners, we are able to build more positive relationships, whether in the work, family, or social environment. Manners in the Ethics Film: (One day, Mrs. Prani went to the market to buy Mbah Rahayu's putu cake, Seeing the fraud, Mrs. Prani immediately reprimanded the person not to cheat and follow the rules. But unfortunately, the reaction of the person who was reprimanded by Mrs. Prani was angry. Mbah Rahayu then asked his buyers to calm down.

Mbah Rahayu : Sampun (sudah), sampun bu sampun. Bu prani terburu-buru ya? Saya buat kan

Bu Prani : Saya tidak ingin didahulukan, saya mau mematuhi aturan yang sudah dikasih.

Tita : Lebih suka mana untuk simbok? Sebelum viral atau sesudah viral?

Mbah Rahayu : ya, lebih suka sebelum viral, mba.

Tita : Karena apa mbok?

Mbah Rahayu : karena ya sudah cukup

Tita : kalau sekarang?

Mbah Rahayu : kalau sekarang malah saya jadi capek

Tita : Boleh diulangi sekali lagi, mbok? Kalau viral-viral seperti ini saya malah jadi cape

Tita : ini boleh saya upload, mbok?

Mbah Rahayu : boleh, mba.

2. Honest

Honesty is a very important value in our lives. This means that we must always say and act according to reality. This includes avoiding any form of lies and deception, as such actions can damage the trust of others in us. If we are always honest, we will build stronger and more positive relationships with others, because they will know that we are reliable. Honesty also helps us to understand and face reality better, because we will not get caught up in illusions or deceit. Thus, making honesty a principle in our lives is a wise step to create healthy relationships and build strong trust with those around us.

Gora : Ya sebenarnya ada kaitannya dengan refleksi gali kuburan dari bu prani

Bu Prani : Kamu Trauma, kamu depresi, kamu menyakiti orang lain?

Gora : engga bu

Bu Prani : Lalu kamu itu kenapa Gor?

Gora : Sejak gali kuburan tuh, saya engga pernah berkelahi lagi, bu.
Cuma...kenangan menggali kuburan itu membuat saya nyaman.

Gora : apakah kalau saya nggak ngelakuin ini saya jadi sedih atau depresi? Engga bu, biasa aja

Gora : refleksi bu prani itu sudah memberikan saya kebaikan jauh lebih banyak.

3. Love

Love is the essence of caring and caring for fellow humans, regardless of any differences. When we practice love, we are able to create more harmonious and good-natured relationships in society. Through love, we can develop a deep sense of empathy for others, thus helping to strengthen social relationships and promote unity in the midst of a diversity of human beings. In other words, love is the key to creating a better world where care and appreciation for each individual are the main foundation in establishing sustainable social relationships.

Bu Prani : Ok, Boni sekarang kamu buka paket yang barusan ibu kirim. Sebelum pandemikan kamu sering masuk perpustakaan, santai-santai disitu selama berjam jam kan? Sekarang ibu kirimkan kamu pengharum ruangan perpustakaan, yang selama 15 menit sekali.

Boni : Terimakasih, Bu Prani.

Bu Prani : Nanti kalau situasi rumah dan orang tua sedang tidak nyaman, coba kamu cium
aroma itu. Indra penciuman adalah indra yang paling kuat untuk penata perasaan.

Murid Bu Prani : Bu Prani sekarang engga perlu khawatir lagi, terhadap ancaman dari bapak bapak itu. Disini banyak loh, bu murid-murid ibu yang sekarang sudah jadi pengacara. Kami siap membantu.

Murid Bu Prani : kebetulan saya juga bekerja di LSM yang bergerak di bidang Pendidikan, jadi kami telah menghubungi seluruh jaringan kami baik media online, majalah, koran untuk nanti nya kita bersama-sama menuliskan artikel bagaimana kita semua telah ditempa oleh Bu Prani menjadi manusia yang dewasa.

4. Likes to help

Helping *behavior* is a behavior that is intended to benefit others rather than oneself. Murid Bu Prani (Ayu) : dulu saya pernah tidak naik kelas. Bu Prani beserta siswa satu kelas mengantar saya berjalan kaki Bersama-sama tujuan nya untuk menguatkan hati saya. Hal ini menguatkan saya untuk ngomong kalau saya tidak naik kelas

The structure of the discourse in the depiction of the characters shows that the characters not only act according to the conflicts they face, but also represent the broader ideology of Indonesia. In many scenes, these characters speak using language that contains deep moral values, such as respect for parents, solidarity, and integrity in the face of adversity. Through character development, this film not only explores the psychological dynamics of the characters, but also reflects the understanding of Indonesianness that is formed in people's lives. With a realistic setting and conflicts that are close to everyday life, this film presents an overview of how Indonesian values such as mutual cooperation, politeness, and social justice are maintained, opposed, or even ignored in modern reality.

The main character in this film, Mrs. Prani, is a teacher who has strong principles of morality and education. From the beginning, he was described as a firm figure and had a high concern for the surrounding environment. However, when an incident involving her went viral on social media, Bu Prani's character underwent a change that reflected how individuals are faced with great public pressure in the digital age. His character development shows a complex emotional journey, from a person full of conviction to a figure questioned by his own society. This is a reflection of how Indonesian values that emphasize respect for teachers and community leaders can easily fade in the pressure of public opinion formed in cyberspace.

This film also features other characters who play a role in shaping the narrative about Indonesianness. Bu Prani's family, for example, is a representation of a social structure that still prioritizes solidarity, but at the same time shows how family values can be fractured due to social pressure. Bu Prani's children, who also felt the impact of the case that befell their mother, became a symbol of the younger generation who had to deal with changes in traditional values due to the influence of social media and the uncontrolled flow of information. Through their interactions, this film depicts how Indonesian families try to maintain harmony in the face of social tests that come from outside.

In addition, the character development in this film also reflects broader social dynamics, especially in the context of social justice and inequality. The characters who are opponents or supporters of Mrs. Prani show how society shapes perceptions of a person based on social status and image that appears in public spaces. In this film, social media is a tool that accelerates the process of moral judgment, showing how Indonesianness in the context of family and mutual cooperation can be distorted by the increasingly rampant cancel culture.



The understanding of Indonesianness in this film can also be seen through the way the film depicts the education system and the role of teachers in society. Traditionally, teachers are considered respected figures and guardians of moral values in their communities. However, in *Ethics*, this position becomes ambiguous when a teacher has to deal with moral standards determined by public opinion on social media. This shows how the construction of Indonesian values is shifting, from being previously based on stable social norms to something more fluid and influenced by digital trends.

B. Ideological Discourse in Dialogue and Conflict

The *Budi Pekerti* film uses dialogue between characters to reveal the wider social conflicts that occur in Indonesian society. The main conflict that the main characters face is the struggle between maintaining tradition or keeping up with the flow of global change. The dialogues in this film are loaded with moral messages that aim to convey the message of Indonesia, such as the importance of maintaining harmony in the family and society despite

differing opinions. For example, in one scene, Dika discusses with his mother about the importance of maintaining customs in modern life. This dialogue reflects the tension between tradition and modernity that exists in the life of Indonesian people today.

Gambar Film Budi Pekerti	Dialog
 <p style="text-align: center;">Figure 1 Durasi: 00:01:06</p>	<p>Bu Prani : Bodoh. Apa lagi? Daru : Goblok Bu Prani : Terus? Daru : tolol, dungu Bu Prani : kata temen mu, kamu mengatai ningsih dengan sebutan hewan, Hewan apakah itu? Daru : Ubur-ubur Bu Prani : kok bisa ubur-ubur bagaimana sih? Daru: Karena ubur-ubur nggak punya otak, bu.</p> <p>(bodoh, goblok, tolol, dungu(petuk), ubur-ubur) Makna nya bahwa kata kata tersebut bisa bergabung pada entitas (gambaran) manusia dan hewan/ Kalimat Kasar, seperti tidak mudah mengerti, berdaya pikir rendah, dan kurangnya pengetahuan.</p> <p>Makna ubur-ubur diartikan menjadi simbol dari ketulusan cinta/ hewan yang cantik dengan warna. Begitu polos berenang yang menandakan bahwa terkadang cinta itu buta tanpa membedakan gelapnya kedalaman lautan dan indahnya bibir pantai.</p> <p>Makna ubur-ubur tidak memiliki otak yang beranggapan tidak cerdas/pintar</p>
 <p style="text-align: center;">Figure 2 Durasi: 00:11:50</p>	<p>Bu Prani : Bapak itu kalau sudah dapat nomor, antrean, tolong dipatuhi pak. Kalau bapak nitip-nitip seperti ini, nanti yang antre belakangan kan, tidak kebagian putu. Bapak baju elang : santai, bu saya lagi ngomong sama saudara saya. Bu Prani : bapak jangan mengada-ada, saya lihat dengan mata kepala saya diri, loh. Bapak datang 15 menit yang lalu, kan? Sementara mas ini sudah datang sebelum saya Bapak baju elang : lah, terus? Itu bikini katan persaudaraan saya dengan dia jadi putus, bu? Dia memang saudara saya, bu dia datang sejak awal untuk antre Bu Prani :betul bapak ini sudara mas?</p>

	<p>Bapak baju elang : hei, ibu meragukan saya? Mending urus-urusan sendiri nggak usah mencampuri yang ibu nggak tahu.</p> <p>Bu Prani : gini ya pak, saya hanya berusaha untuk mematuhi apa yang sudah disepakati oleh para pengantre, kalau bapak sudah dapat nomor ya dipatuhi dong! Itu nama nya adil, semua dapat jatah sesuai jam mereka datang, jangan menyerobot seperti itu.</p> <p>Bu Prani : Anda berbohong</p> <p>Makna seseorang menyerobot antrean artinya orang tersebut merampas hak orang lain. karena itu perbuatan yang bisa merugikan orang lain. (egois)</p>
 <p>Figure 3 Durasi: 00:17:23</p>	<p>Bu Prani : kamu tadi barusan tidur, ya?</p> <p>Langit : engga, bu, tadi koneksi nya buruk jadi video nya nge freeze</p> <p>Bu Prani : nah kan bohong lagi, kan? Ini sudah dua kali loh, ibu hitungin kamu berbohong</p> <p>Bu Prani : sekarang kamu tuliskan naman ama teman kelas mu disini, tapi dengan kode morse.</p> <p>Langit : Brengsek!</p> <p>Bu Prani : kenapa kamu mengumpat seperti itu?</p> <p>Makna nya bahwa kata brengsek seperti sangat tidak menyenangkan untuk orang yang menyebalkan, makna tersebut sebuah kata yang tidak sopan diucap dengan orang yang tebih tua.</p>
 <p>Figure 4 Durasi: 00:19:39</p>	<p>Mbah Rahayu : ayo bu berapa, bu?</p> <p>Bu Prani : Ah suwi (Ah Lama)</p> <p>Bu Prani: ibu itu bilang “ah, suwi “ah” suwi”buka “Asu”</p> <p>Muklas : Tapi kok mengumpat ke penjualnya itu? Udah jelas nungguin putu itu lama</p> <p>Makna nya “Ah lama” dalam Bahasa jawa, Ah suwi justru terpotong dan hanya terdengar “Ah Su” yang berarti Anjing yang terkesan mengumpat dalam Bahasa jawa</p>
	<p>Bu Prani : bapak-bapak dengan kaos elang tersebut menitipkan pesanan nya kepada mas-mas berjaket ninja. ia bersikeras tetap menyerobot dengan alasan berbohong bawa</p>

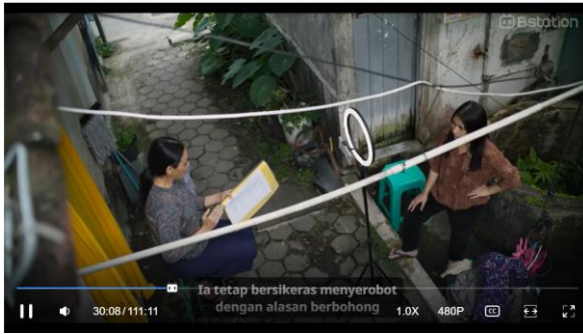


Figure 5
Durasi: 00:30:08

bapak itu bersaudara. Mboh rahayau meminta saya untuk antrean saya didahulukan.

Makna ini untuk mengklarifikasi yang sebenarnya terjadi dan tidak terjadi simpang siur/ ketidak salah pahaman.



Figure 6
Durasi: 00:93:56

Bu Prani : Dan gora tidak wajib memberikan klarifikasi apapun kepada public
Pak Heri : gora kan memberikan testimoni nya ke public, ya dia dia harus bikin klarifikasi di public juga dong

Bu Prani : kita akan menjerumuskan dia ke dalam bola liar asumsi dan spekulasi

Pak Heri : dia kan bisa bilang dia ke psikolog karena dia mau konsultasi soal kariernya misalnya

Bu Prani : saya tidak pernah mengajar siswa saya untuk berbohong

Pak Heri : tapi klarifikasi ke public ini tetap dibutuhkan, bu

Bu Prani : siapa yang butuh itu, pak?

Pak Heri : Ya orang-orang yang daftar!

Makna nya menggambarkan situasi di mana seseorang terjebak dalam dugaan atau interpretasi yang tidak berdasar. Ini bisa terjadi ketika informasi tidak lengkap atau ketika seseorang membuat penilaian tanpa fakta yang jelas. Hal ini bisa menyebabkan kesalahpahaman atau keputusan yang buruk

Gora : karena tempat itu mikirin keuntungan nya sendiri tanpa mikirin dampaknya ke orang lain

Makna nya demi keuntungan sendiri tanpa memperhatikan dampak sosial atau lingkungan bisa menyebabkan masalah besar.



Figure 7
Durasi: 00:96:16

Through the dialogue and conflicts that occur in it, the film explicitly and implicitly raises ideological discourses related to morality, social class, and power in social construction. This discourse is not only present in the conversations between characters, but also in how conflicts develop and show inequality and injustice in society.

In this film, dialogue becomes the main tool to show how certain ideologies are defended, opposed, or even destroyed. The main character, Mrs. Prani, a teacher who is supposed to be a role model in shaping the character of the younger generation, is actually the target of moral judgment after a video of her debating with an individual from a different social class went viral on social media. Through the conversations that took place, it was seen how morality values in society were built based on perspectives that were often biased. The dialogue between Bu Prani and her family, for example, reflects the pressure she faces not only from the public, but also from those closest to her who are beginning to question her position in society.

The main conflict in this film is also a reflection of the ideological battle in the modern social space. The debate that takes place in Bu Prani's viral video is not just a reflection of the tension between individuals, but also a representation of how social class works in shaping society's perception of a person. In this context, the film shows that power is not only owned by those in certain structural positions, but also by the masses who have control over public opinion in the digital world. When the video began to spread, the discussions that emerged on social media became symbolic of how today's society participates in morality discourses that often lack full context.

In addition, this film also reveals how the ideology of obedience and social control works in the educational space. As a teacher, Mrs. Prani is expected to always show an attitude that is in accordance with the norms that have been set by institutions and society. However, when he violates these expectations, albeit in a context that is not entirely black-and-white, he instantly loses his moral authority. Through the dialogue that takes place between himself and the school, this film shows how educational institutions not only function as a learning space, but also as a tool to enforce certain ideologies that support compliance with applicable social norms.

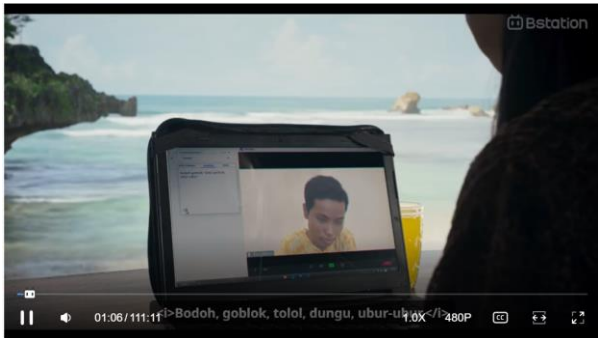

The ongoing conflict in the film also shows how social media has become a new battleground for conflicting ideologies. The characters who support and oppose Mrs. Prani have their own narratives that reflect how society builds and maintains its beliefs in the concepts of good and bad. Through the various debates that emerge, both in live conversations and in digital spaces, the film shows that in the modern era, ideology is no longer only determined by formal institutions such as schools or governments, but also by the collective forces that emerge from online discussions that often do not have complete control over the truth.

In the end, *Budi Pekerti* presents a sharp reflection on how ideological discourse works in daily life through dialogue and conflicts that arise in the film's narrative. The film not only invites the viewer to see how individuals struggle with social pressures, but also questions how society shapes and maintains moral values that are often influenced by social constructions that

are not always fair. Thus, the film becomes a reflection of a complex social reality, where debates about morality, social class, and power continue to take place in various forms, both in direct conversation and in the fast-paced flow of information in the digital world.

C. Symbolism and Visual Representation

In addition to dialogue, symbolism and visual representation in *Budi Pekerti* play an important role in shaping the ideological discourse of Indonesian understanding. The film uses a lot of symbols that refer to Indonesia's rich culture, such as the use of traditional clothing in several important scenes and the background of prominent Indonesian natural scenery. The use of this symbol creates a direct relationship between the visuals in the film and the ideology that is to be conveyed, namely the strengthening of Indonesian cultural identity in the face of modernity and globalization. The symbolism and visual representation are illustrated in the following table:

Gambar Film Budi Pekerti	Dialog
 <p>Figure 1 Visualisasi latar laut dan tebing di wilayah Indonesia Durasi: 00:01:06</p>	<p>Bu Prani : Bodoh. Apa lagi? Daru : Goblok Bu Prani : Terus? Daru : tolol, dungu Bu Prani : kata temen mu, kamu mengatai ningsih dengan sebutan hewan, Hewan apakah itu? Daru : Ubur-ubur Bu Prani : kok bisa ubur-ubur bagaimana sih? Daru: Karena ubur-ubur nggak punya otak, bu.</p>
 <p>Figure 2 Visualisasi latar warna alam Indonesia yang hijau Durasi: 00:96:16</p>	<p>Gora : karena tempat itu mikirin keuntungan nya sendiri tanpa mikirin dampaknya ke orang lain</p>

One of the visual aspects that stands out in the film is the use of color and lighting to build the emotional atmosphere of the main character, Mrs. Prani. The color palette tends to be dim and naturalistic reflecting the social realism raised in the story, presenting an intimate and profound atmosphere. Dark and neutral colors often appear in scenes that showcase the emotional distress the main character is experiencing, signaling his alienation from a society that begins to judge him unilaterally. In addition, the natural lighting in various scenes reinforces the impression of honesty as well as tension, as if to suggest that his character's every move and expression is under the spotlight of a constantly watching public.

This film also raises the symbolism of social media as a tool that has great power in shaping public opinion. The presence of mobile screens in many scenes is not just a means of

communication, but also represents how modern society relies on digital narratives. Every comment that appears on social media is a reflection of how society constructs morality based on the pieces of information they receive. The symbolism of the screen as a "mirror" in this film shows that individuals in the digital age are not only users of technology, but also objects that are constantly monitored and judged based on digital recordings.

In addition, the use of space in this film also strengthens the message that is to be conveyed. The school, as the main setting, symbolizes a moral institution that is supposed to be a place of character formation, but in this film it is actually an arena of judgment. The classroom that should be a symbol of education is turned into a place where a teacher's reputation is questioned. Meanwhile, Bu Prani's house became a symbol of protection as well as isolation, reflecting the psychological pressure she experienced due to attacks from outside. The contrast between private space and public space shows how a person's life can change drastically when public perception takes over personal narratives.

The body language and expressions of the characters in the film also play an important role in building tension and communicating their emotional state. Bu Prani is often shown with closed gestures, such as folded hands or facial expressions that resist pressure, indicating the sense of cornering she is experiencing. In contrast, characters who act as "moral judges" on social media are often portrayed with more open and aggressive body language, signaling their dominance in shaping public opinion. This contrast makes clear how a person's position in the social hierarchy can change depending on the narrative that develops in the digital space.

The title of Budi Pekerti's *film* itself is a symbol that evokes irony in the context of the story. Ethics, which should be the moral foundation in social life, is actually questioned and reduced to just a viral issue that is debated on social media. The film intelligently shows how morality in the digital age is no longer only determined by a person's real actions, but also by how those actions are represented and disseminated in the digital space. The end of the film provides an in-depth reflection on how society understands ethical values in the modern era, as well as whether digitalization has changed the essence of morality itself.

Through strong visual symbolism and sharp representation, *Budi Pekerti* is not just a story about a teacher who struggles to maintain his integrity, but also a critique of how we as a society play a role in constructing and destroying one's image in the digital world. The film invites the audience to reflect on the extent to which we allow social media to dictate morality and the extent to which we ourselves are part of a cycle of judgment that keeps repeating

CONCLUSION

This study analyzes the ideological discourse in the film *Budi Pekerti* (2023) using Teun A. van Dijk's critical discourse analysis approach. This film not only serves as entertainment but also as a medium of moral education that represents ethical values in the Indonesian social and cultural context. The results of the study show that *Budi Pekerti* emphasizes the importance of character education through the depiction of individual and systemic moral conflicts. The film depicts how the main character, Mrs. Prani, faces an ethical dilemma that exposes the tension between traditional values and the demands of modern society, especially in a digital age loaded with social judgment.

Through narrative structure, dialogue, and visual symbolism, this film raises Indonesian values such as mutual cooperation, honesty, social responsibility, and respect for social norms. However, the film also criticizes how social media plays a role in shaping public opinion and creating moral pressures that can change perceptions of a person. As a reflection on contemporary Indonesian society, *Budi Pekerti* shows how the construction of ideology in cinema can play a role in shaping public perception of morality and national identity. This research confirms that

film has a dual function: as a representation of social values and as a medium of criticism of ethical tensions in modern society.

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