



Teacher Transformation in the Film *Budi Pekerti* by Wregas Bhanuteja: A Critical Discourse Analysis from van Dijk's Perspective

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Abstract: This study aims to analyze the transformation of the teacher's role in the film *Budi Pekerti*, directed by Wregas Bhanuteja, by using Teun A. van Dijk's Critical Discourse Analysis (CDA) approach. The background of this research arises from social phenomena indicating that teachers, as educators, often face difficulties in maintaining their dignity and function in the digital era, where social media and public opinion can influence how society perceives the teaching profession. The method used in this study was a qualitative approach with a descriptive-analytical method. The object of this research was the film titled *Budi Pekerti*. The data consisted of scenes, dialogues, and cinematic symbols related to the representation of the teaching profession. The data were collected through documentation studies and film text analysis. The data analysis process followed van Dijk's Critical Discourse Analysis model in three stages: (1) text structure analysis to examine macro, super, and microstructures; (2) social cognition analysis to explore knowledge, beliefs, and social attitudes; and (3) social context analysis to identify power relations and social issues influencing the discourse presented in the film. The results of this study indicate that, at the text structure level, the film presents a macrostructure in the form of social criticism concerning the powerlessness of the teaching profession within a viral culture, a superstructure that constructs a conflict narrative through the character of Bu Prani, and a microstructure consisting of word choices and cinematic symbols that emphasize the injustice in the representation of teachers before the public. In the dimension of social cognition, the film reflects the collective knowledge of society regarding teachers as moral exemplars, which is closely related to public beliefs and perceptions

when evaluating teachers based on fragments of events circulating on social media. Meanwhile, in the social context, the film reveals the power relations among the media, society, and educational institutions, which often position teachers as vulnerable parties lacking adequate structural support.

Keywords: Transformation, Film, Critical Discourse Analysis, Teun A. van Dijk, Teacher.

1 Introduction

Teachers hold a crucial role in the education sector and make a significant contribution to shaping the nation's character. Their responsibility is not limited to classroom teaching but also includes serving as role models for students and the surrounding community. However, in today's digital era, with the ease of access and rapid dissemination of information through social media, the position of a teacher has become more vulnerable. They often become the object of rapid public judgment. This situation indicates that the function and authority of teachers are not only tested within the school environment but also in the vast virtual sphere. This highlights the importance of teachers being prepared to face emerging challenges through a process of transformation.

The transformation of the teacher's role in the modern era has become a crucial issue in the field of education. Teachers are no longer viewed solely as transmitters of information. However, they are also expected to act as learning facilitators, agents of social change, and role models for students and the broader community. This transformation becomes increasingly relevant as teachers face the challenges of globalization, advancements in digital technology, and increasingly complex demands of professional ethics. Wulandari and Aslamiah (2025) [12] explain that this transformation encompasses personal, social, and professional dimensions that are inseparable from policy pressures, societal expectations, and technological advancements. Teachers are not merely elements within the educational system but also part of a social structure that is shaped and influenced by prevailing societal perspectives.

In today's digital era, teachers face more complex challenges due to the influence of public opinion shaped by social media and mass media. This situation often develops beyond the control of educational institutions, instead placing teachers as the primary targets of the "moral disciplining" currents driven by digital algorithms and popular narratives (Ramadan, 2025) [8]. In such circumstances, teachers not only serve as educators but also become subjects of widespread and rapid social judgment. This condition requires teachers to adapt to social and cultural developments within the digital society.

The film *Budi Pekerti*, directed by Wregas Bhanuteja (2023) [2], offers a realistic portrayal of the social challenges faced by teachers in Indonesia. The film tells the story of the main character, Bu Prani (Mrs. Prani), a Guidance and Counseling (BK) teacher, whose video of an argument with a market visitor goes viral on social media. As a result of her actions, which were perceived by the public as inconsistent with the image of an exemplary teacher, she and her family experienced bullying and even faced the threat of losing her job. The events in this film illustrate how the teaching profession is not only required to maintain professionalism but also becomes a victim of excessive moral expectations imposed by the digital society.

The strength of this film lies not only in its boldness in addressing moral themes but also in the national and international recognition it has received. *Budi Pekerti* earned the Jeffrey C. Barbakow Award for Best International Feature Film at the 2024 Santa Barbara International Film Festival and received seven nominations at the 2023 Tempo Film Festival, the 2023 International Film Festival of India, as well as the national award Piala Citra 2023.

The film *Budi Pekerti* is more than just a story about a teacher. It serves as a reflection of the system, revealing how society, the media, and the educational world treat teachers in this digital and viral era. This aligns with Teun A. van Dijk's Critical Discourse Analysis (CDA) [10], which highlights how discourse in the form of text, context, and social cognition produces power and inequality. This research is also beneficial as an alternative learning material for Indonesian language classes in junior high schools, as it enhances students' critical literacy, writing skills, and digital ethics awareness through film analysis.

2 Literature Review

The study by Listiyapinto (2024) [6], titled "Critical Discourse Analysis in the Film *Budi Pekerti*," has been identified as the most relevant to this research. The data source used in the film is the same, and the analytical approach also follows van Dijk's method. However, that study did not focus on the transformation of teachers in detail but instead discussed the general aspects of discourse in the film. Therefore, the present research builds upon that study, with a particular emphasis on the personal, social, and professional transformations of teachers and how digital pressures shape their image and authority in the public sphere. The primary difference in this study lies in its more specific analytical focus, which examines the transformation of teachers on personal, social, and professional levels in response to digital pressures. Therefore, this research provides a new contribution by highlighting the teacher's identity, which is constructed and transformed through public discourse.

Etymologically, the word *transformation* originates from the Latin *trans*,

meaning “*across*” or “*beyond change*,” and *formare*, meaning “to form.” Thus, transformation can be defined as a process of significant change in the form, characteristics, or function of something, resulting in a completely new and different state from its previous condition (Cambridge Dictionary, 2024) [3]. In the social and educational domains, transformation is understood as a systematic and profound change with long-term effects, not only in practical activities but also in fundamental ways of thinking.

If the term 'transformation' is associated with the teaching profession, then teacher transformation refers to a comprehensive change that an educator experiences in carrying out their duties and responsibilities. This change encompasses personal aspects (mindset, principles, and behavior), professional aspects (teaching ability, technological competence, and assessment), and social aspects (the teacher's role in society, relationships with students' parents, and expectations from the community). Teachers are no longer solely sources of information but also serve as facilitators in learning, drivers of social change, and moral exemplars within their environment.

Wulandari and Aslamiah (2025) [11] argue that changes within teachers are not instantaneous. They are responses to various external pressures, such as shifts in educational regulations, increasingly diverse societal expectations, and the rapid advancement of information technology. In this regard, teachers are expected not only to adapt to these changes but also to play an active role in creating new discourses that align with contemporary developments. Teachers need to maintain a balance between professional demands and their humanistic side amid the high expectations from multiple stakeholders.

Fullan (2007) [4] stated that “educational change depends on what teachers do and think; it is as simple and as complex as that.” This means that change in education largely depends on what teachers do and think. Therefore, teacher transformation is not only a matter of regulations or training, but also a continuous process of developing a professional identity that evolves in accordance with changing circumstances.

Ramadan (2025) [7] professionally explains that teacher transformation requires the enhancement of digital literacy, public communication skills, and the ability to deal with conflicts and external pressures strategically. Teachers must be able to understand the dynamics of social media algorithms, manage their professional image, and possess the capability to mitigate reputational risks.

Teachers are the main component in the implementation of national education. Their role is not only to educate but also to shape the character and national values of students. The state recognizes the importance of this strategic role and has established legal protection for teachers through various regulations. The Law of the Republic of Indonesia Number 14 of 2005 concerning Teachers and Lecturers explicitly states that teachers have the right to legal protection, professional protection, occupational safety,

and a sense of security in carrying out their duties (Law No. 14 of 2005, Article 14 Paragraph 1).

Article 39 of the same Law also stipulates that teachers have the right to receive legal defense when facing legal issues related to the performance of their professional duties. This serves as a fundamental basis for the state's obligation to provide support for teachers when they encounter social pressures, including those arising from digital media. Unfortunately, the implementation of this article remains weak in addressing the rapidly evolving and extensive dynamics of the digital world.

Law No. 20 of 2003 concerning the National Education System also emphasizes that teachers, as professional educators, have a role in shaping individuals who are faithful, devoted, and possess noble character. However, without a concrete and responsive legal protection system to address digital pressures, this function may be hindered. In fact, teachers become vulnerable parties who may be trapped in social dynamics that damage their reputation without a fair mechanism for defense.

Etymologically, the word *film* originates from the English term referring to a roll of celluloid tape on which moving images are recorded. However, in its contemporary understanding, film is an audiovisual medium that functions as a means of artistic expression, entertainment, and social critique. In cultural and communication studies, film is viewed as a form of *cultural text*. This cultural artifact conveys the values, ideologies, and social realities of the society that produces it (Stam, 2000) [8].

Juniati (2023) [1] explains in her research that literary works are artistic creations formed through an imaginative process and reflections of real-life experiences. A literary work cannot be separated from its author, as the author, through their creation, intends to convey messages about the complexities of human life. This indicates that film, as a form of cultural text or visual fiction, can be analyzed similarly to literary works because it contains social messages and life values that the creator (director or screenwriter) seeks to communicate.

Film not only conveys stories but also shapes and influences the way we understand social reality. According to Nichols (2010) [8], it is explained that film is "a discourse practice that speaks back to society," meaning that film voices criticism, reflection, and questions about inequality and dominant values. Through its visual narrative and evocation of emotions, film can present social conflicts in a more empathetic and humanistic manner.

Film is an audiovisual medium that possesses the power to represent the social, cultural, political, and psychological realities of society. According to Stam [8], film functions not only as entertainment but also as a cultural discourse that conveys ideological messages and social values. The structure of a film generally consists of three main parts: the beginning (setup), the middle (conflict), and the end (resolution).

Each part has a narrative function in constructing the story and delivering the message. Bordwell and Thompson (2008) [8] explain that this classical narrative structure helps the audience understand the development of characters and the conflicts they face. The type of film in this study is categorized as a social drama film, which realistically portrays societal issues, addresses social problems, and stimulates moral reflection.

Critical Discourse Analysis (CDA) is a multidisciplinary approach that examines the relationship between language, power, and ideology in society. One of the key figures in the development of this theory is Teun A. van Dijk, a linguist and sociologist who has extensively g discourse within socio-political contexts. According to van Dijk, discourse is not only viewed as a linguistic structure but also as a social practice that reproduces and sustains power relations. This theory posits that discourse is a social practice that not only reflects reality but also plays a role in shaping and maintaining power.

Teun A. van Dijk's model of Critical Discourse Analysis is the most widely used because it views discourse as a social practice consisting of three interrelated dimensions, namely text structure, social cognition, and social context.

One of van Dijk's major contributions is the understanding that discourse consists of three main dimensions, namely text structure (microstructure), social cognition structure (mesostructure), and social context structure (macrostructure). These three dimensions are interrelated and serve as the foundation for analyzing how a discourse is produced, disseminated, and interpreted by society. This approach is known as the sociocognitive model.

Text structure encompasses various linguistic and narrative elements that shape the content of a message, such as the macrostructure (main theme), superstructure (narrative framework), and microstructure (word choice, sentence construction, and interrelations among parts). The textual dimension refers to the formal or linguistic structure of the discourse being analyzed. Van Dijk divides the text structure into three parts. The first is the macrostructure, which relates to the main theme or topic of the text. It refers to the central idea that underlies a discourse. In a film, the macrostructure can be observed from the main message, such as social criticism of the educational system or the transformation of teachers as a result of social media. The superstructure represents the organizational framework of the text, referring to how the text is structured as a whole, for example, the introduction, conflict, climax, and resolution within the film.

The superstructure helps viewers or readers understand the plot and the intended message. The microstructure encompasses the linguistic aspects of the text, including word choice (lexicon), sentence structure, metaphors, passive and active constructions, emphasis, and coherence. It is within this level that implicit meanings often emerge through language style, diction, or the tone of the characters' speech.

The second dimension is the structure of social cognition, which refers to the collective mental processes, known as mental models or cognitive schemas, that individuals and groups possess in order to understand and interpret an event or discourse. Van Dijk states that a person's understanding of a text does not stand alone but is shaped by social experiences, cultural values, and ideologies embedded within the individual and their environment. Social cognition relates to how individuals or social groups (such as readers or viewers) process information based on the frameworks of knowledge and ideology they possess. Social cognition functions as a bridge between text structure and social structure. It mediates how texts are interpreted and received by society. In this context, ideology operates subtly within the collective mind through discourse. For example, mass media can repeatedly embed certain ideologies through specific narratives until society perceives them as something normal or naturalized.

The third dimension is the structure of social context, which encompasses the social, political, economic, and cultural conditions that surround the production and distribution of discourse. This context encompasses who is speaking, to whom, in what situation, for what purpose, and within what system of power. Discourse is not neutral because it always exists within a field of social and ideological conflict. This dimension concerns the social conditions, power relations, and ideologies that underlie the discourse. Van Dijk argues that discourse is never neutral and always exists within a specific social context, in which power functions as a tool to maintain or challenge authority. In the film *Budi Pekerti*, the discourse about teachers is influenced by power relations among educational institutions, the media, and society. Second, ideology refers to a system of values that affects the content and form of discourse. The dominant ideology is reflected in how characters are assigned roles and how conflicts are constructed. Third, social issues also include matters related to public morality, privacy, education, injustice, and stereotypes. This film illustrates how social media shapes public opinion regarding teachers.

3 Method

This study used a qualitative research approach with a descriptive-analytical design. This approach was used because the study focused on interpreting the meaning of discourse and the social constructions present in the film *Budi Pekerti* (2023) [2]. The research was qualitative and document-based, with the data consisting of qualitative information, including primary data (scene excerpts, dialogues, the character of Bu Prani, and cinematic elements) and secondary data (media reviews, film awards, and academic writings). The data collection methods included three techniques: documentation, which involved observing the film as a whole and recording its narrative and visual elements; literature review, which was conducted to

obtain theories and previous studies related to the topic; and field notes (transcriptions), which contained annotations on significant scenes and dialogues that reflected ideological conflicts and the representation of teachers.

The analysis results were presented in four forms: (1) a narrative description that explained the findings based on van Dijk’s framework, (2) direct quotations from the film’s dialogues and relevant theories as analytical evidence, (3) tables and thematic categorizations that organized the research findings, and (4) reflective interpretations that connected the analytical results with the social context, the position of teachers as professionals, and the challenges in the current transformation of digital society.

4 Discussion

4.1 General Description of the Research Object

The film *Budi Pekerti* (2023) [2], directed by Wregas Bhanuteja, is a social drama that raises issues faced by the teaching profession in the digital era. Its central character, Bu Prani, is a Guidance and Counseling (BK) teacher who possesses high discipline, strong principles, and upholds moral values. However, her life experiences a significant change when a short video of her argument with a market vendor becomes viral on social media. After the incident, she and her family received many criticisms, mockery, and online bullying. This film effectively illustrates how public discourse in the digital world can shape social opinion and change society’s perception of the teaching profession.

Through Teun A. van Dijk’s Critical Discourse Analysis (CDA) approach, this study tries to interpret the representation of teacher transformation in three key aspects: text, social cognition, and social context. These three aspects reveal how the film *Budi Pekerti* portrays changes in roles, societal pressures, and shifting moral values within the teaching profession amid the development of digital culture.

Table 4.1 Text Dimension Analysis

Structure	Main Findings	Supporting Scenes or Dialogues
Macrostructure	Transformation of teacher identity due to digital public pressure	Dialogue: “ <i>What did I do wrong? What should I apologize for?</i> ” (01:10:37)
Superstructure	Plot: idealism → conflict → crisis → reflection	Scene: Bu Prani being reprimanded by the school principal after the video went viral (00:41:25)

Structure	Main Findings	Supporting Scenes or Dialogues
Microstructure	Shift in diction, expressions, and visualization of emotional burden	Close-up of a sad expression and a dark atmosphere in the bedroom (01:19:52)

The textual dimension shows that the film *Budi Pekerti* constructs social criticism through visual and linguistic narratives. The film portrays the teacher not only as a victim of circumstance but also as an agent who experiences growth in values and awareness.

4.2 Text Dimension Analysis

The textual dimension in van Dijk's theory encompasses three levels of analysis, namely macrostructure (main theme and idea), superstructure (narrative framework or text organization), and microstructure (linguistic elements, symbols, and presentation style). This analysis highlights how the film constructs meaning through narrative and visual aesthetics to depict the transformation of teachers.

4.2.1 Macrostructure: Main Theme and Topic

The film *Budi Pekerti* raises the main theme of "teacher identity transformation amid the pressures of digital media." The character Bu Prani is portrayed as experiencing a transformation from an idealistic teacher who upholds strong moral principles to someone who is more reflective and aware of the complexity of social reality in the media era. This change is evident in the emotional shifts of Bu Prani, who initially appears confident and firm but later feels pressured and introspective, until she eventually gains a new understanding of what it means to be a teacher in the digital era.

Reference scene and dialogue:

In the scene where Bu Prani faces the demands of the teachers' council and the school principal, she says, "*I heard it myself. She gave the putu to that man in the ninja jacket... After all, there will be other putu customers who will testify to the truth*" (Wregas Bhanuteja, *Budi Pekerti*, 00:40:19–00:40:37).

This dialogue shows a transition from a discussion of absolute morality toward a more reflective discourse. A main theme that can be observed is the shift in the educator's position from a holder of ethical authority to an individual pressured by excessively high social expectations.

4.2.2 Superstructure: Narrative Scheme and Plot Structure

The film is constructed through a four-stage moral transformation plot, namely:

Table 4.2.2 Superstruktur

Narrative Stage	Scene Description	Discourse Representation
Orientation	Bu Prani appears as a Guidance and Counseling (BK) teacher who is firm, disciplined, and idealistic. (00:00:51–00:01:47)	The teacher as a guardian of moral values.
Complication	A conflict arises in the market when a vendor is reprimanded by a visitor, which is then recorded and goes viral. (00:11:12–00:13:05)	The beginning of a clash between personal morality and digital logic.
Climax	Bu Prani is condemned on social media; her reputation and family become unstable. (00:24:57–00:27:52)	The teacher becomes an object of public judgment.
Resolution	Bu Prani reflects on herself and accepts that morality cannot always be measured by public opinion. In front of the school principal, she admits her mistake in educating students. (01:33:29–01:34:56)	Transformation toward new awareness: the teacher as a human being who learns.

This plot structure illustrates the character’s transformational journey that runs parallel to the process of deconstructing moral discourse within digital society.

4.2.3 Microstructure: Language, Visuals, and Symbols

At the micro level, the film presents shifts in diction, visual expressions, and cinematic symbols that emphasize the transformation of Bu Prani’s character.

Table 4.2.3 Microstructure

Micro Element	Main Findings	Example of Scene/Symbol
Diction and Dialogue	Shift from normative statements to reflective and emotional expressions.	“Gora, if you lie, it means you did not understand what I taught you before.” (01:36:08)

Camera and Visuals	The lighting changes from bright (at the beginning of the film) to dim and cold tones.	Close-up of Bu Prani's face showing inner burden and emotional weight.
Orientation	Bu Prani appears as a firm and disciplined Guidance and Counseling (BK) teacher.	The teacher as a guardian of moral values.

4.3 Analysis of the Social Cognition Dimension

This dimension illustrates how societal knowledge, beliefs, and attitudes influence the perception of the teaching profession and shape the narrative of the film.

4.3.1 Knowledge

Indonesian society generally holds the belief that teachers must serve as moral exemplars who are not allowed to make mistakes. This perception has become part of educational and religious culture. In the film, Bu Prani faces this social pressure in a very extreme way.

Reference Scene:

The scene depicts netizens' comments on social media regarding Bu Prani's viral video, revealing that the person in the video is Bu Prani, a junior high school teacher (Wregas Bhanuteja, *Budi Pekerti*, 00:42:13–00:42:32).

This reflects a social understanding that positions teachers as moral benchmarks who must be respected.

4.3.2 Belief

The collective belief of society that "teachers must not make mistakes" leads to moral pressure on Bu Prani. The film illustrates how public perception is shaped not by facts but by pre-existing collective beliefs influenced by culture and the media.

Reference Dialogue:

School Principal: "*We have already informed you to write a letter to the students' parents simply.*" (Wregas Bhanuteja, *Budi Pekerti*, 00:39:51).

This dialogue emphasizes that the educational system also submits to social beliefs rather than rational justice.

4.3.3 Attitude

The social attitude of internet users is clearly reflected in their responses toward the film, which evaluate Bu Prani without providing any background context. This attitude

reflects the phenomenon of trial by social media, where online discourse takes precedence over conventional moral norms.

Reference Scene:

The laptop screen shows a clip of Bu Prani’s viral market video, along with netizens’ comments, during a counseling session with her students. “Look, even *Bu Prani* swore, ‘damn.’” (Wregas Bhanuteja, *Budi Pekerti*, 00:17:51).

Table 4.3 Analysis of the Social Cognition Dimension

Aspect	Analytical Findings	Scene/Concrete Example	Social Implications
Attitude	Trial by social media; public judgment	Scene of netizens’ comments causing conflict within <i>Bu Prani</i> ’s family. (01:10:20)	Teachers become victims of digital pressure.
Knowledge	Teacher = flawless moral exemplar	Scene showing <i>Bu Prani</i> being presented with a video petition demanding that she should no longer teach because her punishment methods negatively affect students’ mental well-being. (00:58:24)	Excessive public expectations.
Belief	Teachers must not make mistakes	Dialogue between the school principal and <i>Bu Prani</i> regarding her mistake in making a clarification video. (01:03:15)	Formation of absolute moral standards.

The social cognition dimension shows that society’s view of teachers is shaped by the belief in ideal morality, which ultimately ignores the human nature of an educator. This film gently invites the audience to reflect on the fact that a teacher is also a human being who deserves the opportunity to make mistakes and learn.

4.4 Analysis of the Social Context Dimension

This dimension encompasses the social, political, and ideological contexts that surround the creation and reception of discourse. The film *Budi Pekerti* not only portrays the personal story of Bu Prani (Indonesian term for “Mrs. Prani”) but also critiques the social system that places teachers in a vulnerable position.

4.4.1 Relation

The power relation between social media platforms and educational institutions appears highly unbalanced. Public opinions emerging on the internet can pressure the school to make decisions regarding Bu Prani, even though there is no clarity about the video.

Reference Scene:

The school principal says, “*The foundation only asked Gora to convey these two things. That he did not experience any trauma.*” (Wregas Bhanuteja, *Budi Pekerti*, 01:32:49).

This dialogue shows that power no longer lies within formal institutions but rather within the digital masses.

4.4.2 Ideology

The film portrays society’s moral perspective, which regards teachers as embodiments of perfection. However, this perspective also functions as an instrument of oppression because it prevents teachers from reacting in a more humanistic manner.

The scene in which Bu Prani cries in the restroom with Gora, who shouts in regret for not having the courage to reveal the truth. Bu Prani resigns herself after receiving ridicule, illustrating the conflict between her personal idealism and the unreasonable social expectations. (Wregas Bhanuteja, *Budi Pekerti*, 01:37:03).

4.4.3 Social Issues

This film also raises relevant issues such as cyberbullying, the lack of legal protection for educators, and the imbalance within the educational system. This situation reflects a social phenomenon in Indonesia, where digital platforms are often used as a space to impose moral punishment without legal justice.

Reference Scene:

Bu Prani’s child is bullied at school, and her family is ostracized within their neighborhood. Eventually, Bu Prani decides to resign from her position as a teacher at her school. This illustrates the systemic effects of digital bullying on the social life of teachers. (Wregas Bhanuteja, *Budi Pekerti*, 01:39:25).

Table 4.4 Analysis of the Social Context Dimension

Aspect	Analytical Findings	Scene/ Example	Implications for Teachers
Power Relations	Social media holds more power than educational institutions.	The school principal submits to public pressure. (00:40:01)	Teachers lose professional legitimacy.
Ideology	The teacher = moral symbol who must not fail.	Scene of Bu Prani repeatedly covering her ears with a headset on the roadside. (01:08:34)	Moral pressure and psychological burden.
Social Issues	Digital bullying and weak legal protection.	Bu Prani's child is bullied and ostracized, leading to family conflict. (00:16:12)	The urgency of professional protection and digital literacy.

The social context dimension shows that the film *Budi Pekerti* is not only about an individual story but a reflection of an unjust social system. The power relations and media ideology construct a narrative of injustice experienced by the teaching profession. Thus, this film functions as a form of resistance against the dominance of public norms and inequality within the social structure of the digital era.

The three analytical dimensions of van Dijk, namely text, social cognition, and social context, interact with one another in shaping the interpretation of teacher transformation in the film *Budi Pekerti*. The textual dimension shows Bu Prani's personal transformation from an idealistic individual to a more reflective one through narrative and visual symbols. The social cognition dimension explains how societal views, influenced by moral beliefs and expectations, also exert pressure on teachers. The social context dimension reveals the power imbalance among teachers, social media, and society, making teachers vulnerable to judgment without adequate protection.

The overall analysis reinforces van Dijk's (2008) [11] view that discourse is a social practice filled with power relations and ideology. The film *Budi Pekerti* portrays a symbolic effort to resist the system that oppresses the teaching profession and invites society to create a more empathetic digital ethic.

5 Conclusion

The film *Budi Pekerti* narratively portrays the transformational journey of Bu Prani from an idealistic, disciplined, and moralistic educator into a more reflective and humanistic figure. This process of transformation is presented through the storyline, dialogues, and visual symbols such as mirrors, dim lighting, and cool color tones that represent internal conflict. The evolution of Bu Prani's character demonstrates that a teacher not only functions as a guardian of moral values but also as an individual who learns from mistakes and social challenges. Within the storyline, the film shifts the image of the teacher from a figure of authority to one who is more empathetic and aware of the complexities of the digital era. This indicates that the theme of the film shapes the transformation of a teacher's personal identity amid the tension between traditional moral values and modern media culture.

Through Teun A. van Dijk's critical discourse analysis, the film *Budi Pekerti* shows that narratives in the media are more than mere entertainment; they serve as spaces for debate concerning meaning and social power. The film reflects humanity within the teaching profession and criticizes the social system that often demands perfection without acknowledging the human aspect behind the profession. This research not only expands insights into critical discourse studies in literature and film but also provides an important contribution to the development of education based on moral literacy and social empathy in Indonesia.

The results of this study are highly beneficial for teaching the Indonesian language, particularly in the context of learning critical literacy and digital ethics. Through the analysis of the film *Budi Pekerti*, students can learn to understand how media texts can shape perspectives, power, and moral values. Teachers can also use this film as a reflective material related to the evolution of the profession, illustrating how to become educators who are not only academically competent but also emotionally and socially resilient in facing challenges in the digital era.

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