

**HEGEMONY ANALYSIS IN *BUDI PEKERTI* MOVIE USING ANTONIO GRAMSCI'S
THEORY**

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Abstract: *This paper provides an analysis of Budi Pekerti movie using the lens of Antonio Gramsci's Hegemony Theory. The movie, which focuses on promoting moral and character education, subtly mirrors the dynamics of cultural dominance and ideological control in society. By focusing on how social and cultural norms are reinforced in everyday life, the movie serves as an excellent representation of how dominant ideologies shape the behaviors, values, and perceptions of individuals. Through the framework of hegemony proposed by Gramsci, this research examines how power structures, social expectations, and cultural narratives play a role in the reinforcement of conformity to a hegemonic moral order. Ultimately, this paper explores how cultural products like Budi Pekerti play a role in reinforcing social norms and maintaining ideological control, shaping the moral compass of individuals within society.*

Keywords: *translation, proper names, category, strategy.*

INTRODUCTION

Today, film has become a highly popular and influential medium, and its widespread appeal can be attributed to various factors that make it accessible, engaging, and influential across cultures, age groups, and regions. Film continues to be one of the most widely consumed and impactful forms of entertainment. Generally, a film can be defined as a medium of visual storytelling that combines moving images, sound, and often text to create a narrative or convey a message. Film is also a medium that both reflects and shapes society and culture. Hall (1980) stated that film is a reflection and product of the social and cultural contexts in which it is made. Films both reflect and construct ideologies, which can influence public opinion and cultural norms. As ideology, films are often used to reinforce or challenge dominant social structures, such as class, race, and gender. Through representation and the narratives, films have the power to shape perceptions of reality and identity.

This research will analyze a film using a sociological approach. Sociology itself studies society, social behavior, institutions, and relationships, and its insights can deepen people's understanding of how films represent and engage with social issues. Film, as a form of popular culture, is often seen as both a reflection of societal norms and a force that influences them.

Hegemony theory is a concept in social, political, and cultural theory that examines how dominant groups maintain power and influence over society. It was most notably developed by the Italian Marxist philosopher Antonio Gramsci in the early 20th century. The theory explores the ways in which ruling

elites shape and control the beliefs, values, and cultural norms of a society to maintain their dominance, often without the use of direct force or coercion.

Hegemony, a concept central to the political and cultural theories of Antonio Gramsci, can provide valuable insights into the dynamics of Indonesian film. Gramsci's conceptualization of hegemony as a form of consensual domination, where the preferences, tastes, and worldviews of the ruling class become the accepted societal norms, offers a compelling framework for examining how power structures and ideologies are reinforced and propagated through the medium of film (Femia, 1975). Gramsci's theory, when applied to the Indonesian context, can shed light on the ways in which dominant narratives and representations are established and maintained within the nation's cinematic landscape, as the ruling class's ideological preferences and cultural frames become the accepted norm, shaping the perspectives and experiences portrayed on screen (Ahmed, 2019).

The concept of hegemonic law is able to provide us with a nuanced understanding of the relationship between film, power, and societal structures in Indonesia. The asymmetric consensus that underpins hegemonic law is reflected in the ways in which dominant narratives and representations are constructed and disseminated through Indonesian cinema. (Buckel & Fischer-Lescano, 2009) This is evident in the negotiation of ideologies between intellectual and subaltern groups, where the interests of the ruling class are often privileged and the perspectives of marginalized communities are compromised or overlooked (Tami et al., 2017).

The film that will be analyzed in this study is an Indonesian film entitled *Budi Pekerti*. *Budi Pekerti* is a film that explores themes related to character development, ethical behavior, and moral education. The title itself translates to "Good Character" or "Moral Behavior," indicating that the narrative focuses on the formation and cultivation of virtuous characteristics within individuals. In Indonesian culture, *budi pekerti* is a significant term related to the values of courtesy, integrity, and social responsibility.

This film presents traditional values such as respect for elders, responsibility, family roles, and adherence to societal norms. These are crucial themes within the context of Indonesian society, where social order and cohesion are emphasized, and the role of ethics in public and private life is highly regarded.

The narrative often features protagonists or characters who embody moral lessons, face challenges related to ethical dilemmas, or engage in situations that demand decision-making in line with societal and cultural values. These values could include respect for elders, honesty, responsibility, empathy, and kindness.

The analysis of hegemony in the context of the movie *Budi Pekerti* involves examining how the film portrays cultural, social, and ideological dominance, and how it reinforces or challenges societal norms. Hegemony, as defined by Antonio Gramsci, refers to the dominance of one social group over others, not through force but through consent and the shaping of beliefs, values, and practices. In this case, the movie *Budi Pekerti* can be analyzed through the lens of Gramsci's theory of cultural hegemony, focusing on how it reflects, reinforces, or challenges the dominant values and norms of Indonesian society, particularly related to ethics, morality, and social expectations.

RESEARCH METHODOLOGY

The writers use a qualitative descriptive method where verbal and non-numeric data as the basic analysis of the research are being studied (Farkhan, 2015, p. 2). The data will be analyzed descriptively in the form of documents such as words, pictures, or recordings (Sugiarto, 2015, p. 9). Furthermore, this study uses an Indonesian film entitled *Budi Pekerti* as the source of data.

In doing this study, firstly, the writers watch the studied movie entirely. The next step is identifying and capturing the scenes that relate to Gramsci theory of hegemony. The scenes then are analyzed and described by using the classification of hegemony which are integral, decadent, and minimal hegemony. After finding the results, the writers drew the conclusion.

Budi Pekerti film as the source of data of this study was released in 2023. This film was written and directed by Wregas Banuteja, produced by Rekata Studio and Kaninga Pictures. This film can be watched on Netflix.

RESULT AND DISCUSSION

Hegemony Analysis on *Budi Pekerti* (1986) Using Gramsci's Integral, Decadent, and Minimal Hegemony Framework

To analyze *Budi Pekerti* (1986), a film that explores the tension between traditional Indonesian moral values (*Budi Pekerti*) and the pressures of modern, materialistic society, through Antonio Gramsci's theory of hegemony, we will use his concepts of **integral hegemony**, **decadent hegemony**, and **minimal hegemony**. These concepts help us understand how the dominant ideology is maintained, challenged, or negotiated within a society.

Gramsci's Concept of Hegemony:

Antonio Gramsci's concept of hegemony refers to the dominance of a ruling class or ideology that secures consent from the subordinate classes. This consent is not achieved through overt coercion, but rather through the normalization and internalization of certain values, beliefs, and norms that align with the interests of the dominant group. Gramsci distinguished between different types of hegemony: **integral hegemony** (where the ruling ideology is widely accepted), **decadent hegemony** (where the ruling ideology is in crisis and faces resistance), and **minimal hegemony** (where the dominant ideology is weakened but still holds some influence, leading to a negotiation of values).

Discussion: Analyzing *Budi Pekerti* Movie Using Gramsci's Three Types of Hegemony

Integral Hegemony

The Dominance of Traditional Moral Values

Definition: Integral hegemony occurs when the dominant ideology is fully accepted by both the ruling and subordinate classes, where values are internalized and accepted as "common sense." This is the stage where the hegemonic class maintains control by ensuring that its values are not just imposed but become part of everyday life and culture.

In *Budi Pekerti*, the central theme is the importance of traditional values, particularly those encapsulated in the concept of *budi pekerti* (moral character). These values—honesty, respect for others, responsibility to the family, and social harmony—are reinforced throughout the film. The protagonist, who initially seems drawn to a more individualistic, materialistic path, is ultimately guided back to these values. The protagonist's father plays a central role in reinforcing this moral framework, as he acts as the voice of authority and tradition.

Key Scene: A critical scene occurs early in the film when the protagonist, struggling with the pressures of modern life and material success, is confronted by his father. The father speaks of the importance of maintaining one's moral integrity and honoring family values over personal ambition. His words reflect the deeply entrenched nature of these values within Indonesian society, highlighting the **integral hegemony** of traditional moral values. The protagonist's internal struggle and eventual return to these values reinforce how deeply these ideologies are ingrained in his identity and worldview, signifying that traditional values are not just a cultural norm but a societal necessity.

In this sense, the film serves to reinforce the dominant ideology of the time, which promoted moral integrity and respect for authority as part of the larger political and social order.

As you can see in this dialogue between Bu Prani and Bapak

Bapak: I wish this thumb hadn't pressed the button to buy electric scooters. Idiot, idiot, idiot.

Bu Prani: When things get better, we can rent out the scooters downtown

Bapak: But we don't know when Covid will end. I keep screwing up every business. The gem stones, the guppy fish. Idiot, idiot, idiot. Psychologist, Psychiatrist, It's a waste of money.

Bu Prani: Therapy is important
Bapak: Better use the money to pay the rent.
Bu Prani: We still have money.
Bapak: What Money?

As seen in the dialogue in the film *Budi Pekerti* between Bu Prani and Bapak. The father who failed to run a business instead blamed the existing social conditions, so he became depressed and depressed in his social life. As reflected in integral hegemony theory The protagonist, who initially seems drawn to a more individualistic, materialistic path, is ultimately guided back to these values. The protagonist's father plays a central role in reinforcing this moral framework, as he acts as the voice of authority and tradition.

The Dominance of Social Media

The film *Budi Pekerti*, a captivating exploration of contemporary Indonesian society, offers a profound examination of the integral role that social media plays in shaping and perpetuating hegemonic structures. In this film, the role of social media become the integral hegemony, as it serves as a powerful platform that not only reflects the dominant social, cultural, and political narratives that permeate the fabric of Indonesian society, but also actively reinforces and amplifies these narratives, rendering them increasingly pervasive and entrenched. It reflects in the storyline where the characters' reliance on and immersion within social media platforms serve as a central narrative device, showcasing how these virtual spaces have become deeply embedded within the lived experiences and power dynamics that define the broader societal context, shaping and reinforcing the social hierarchies and dominant discourses that permeate Indonesian society. This portrayal of social media's integral role in the creation and sustenance of hegemonic structures aligns with the insights of cultivation theory, which posits that social media play a significant role in shaping individuals' perceptions of reality and their conceptualization of the social world. The following the key scenes that become the main analysis:

The content-centered character of Muklas Waseso

Muklas Waseso is the first born of Bu Prani (the main character). From the beginning of the video, he is depicted as a content creator who accepts endorsements and creates content about methods in life. In some scenes, he desperately wants to save his mother who is being hit by negative issues and being criticized by many people thanks to a misunderstanding circulating on social media. From asking his mother to get a haircut so that people don't recognize her, to being willing to secretly pour water on his mother and her younger sister who are looking for their father who suddenly disappeared and is standing on the side of the road, to be used as content to invite netizens' sympathy. This is the dialogue when he tries to explain to his mother and his sister, Tita, about his actions:

Muklas: This is the fastest way to find dad. If you won't post the video and ask for help on the internet, let my friend upload this video. If the netizens understand that this is impacting your personal life, that a random guy throws water at you, they'll feel sorry for you, and they'll help you.
Tita: You're only thinking about yourself!
Muklas: I just don't want anything to happen to Dad. Please, let me upload it now. Please.

Muklas as a character depicted as an active social media user shows how the image in the virtual space has become embedded in life experiences and power dynamics that determine the wider context of society, thus forming and strengthening the social hierarchy and dominant discourse that permeates Indonesian society. Bu Prani is one example of how the hegemony of social media greatly influences life, so that Muklis as her son feels that the only way to help their lives is to create content that can solve his mother's problems. The depiction of the integral role of social media in the beliefs of Muklas and other social media users is evidence of how strong social media is in shaping individual perceptions of reality and their conceptualization of the social world. And this scene belongs to integral hegemony.

Decadent Hegemony: Crisis in the Dominant Ideology

Definition: Decadent hegemony refers to a situation where the dominant ideology starts to lose its grip. This happens when the ruling class begins to face resistance, and the cultural values that once held sway are increasingly questioned. The dominant ideology begins to show signs of crisis, and the legitimacy of the ruling class is challenged.

In the movie, *Budi Pekerti* focuses on the traditional Indonesian values of respect, responsibility, and moral integrity (which align with the concept of *budi pekerti*). These values are central to the upbringing of young characters, particularly in a familial or educational context. However, as the characters are exposed to modern influences—such as consumerism, individualism, or corruption—there is a visible tension between the older, more conservative ideals and the newer, more self-centered worldview.

Conflict Between Generational Values: The older generation in the film (represented by parents, teachers, or elders) insists on adhering to traditional values, teaching the younger characters the importance of moral conduct, humility, and communal responsibility. However, the younger generation increasingly challenges these teachings. They begin to question whether the old ways of thinking are still relevant in a rapidly changing society. This scenario reflects *decadent hegemony*, where the dominant ideology (i.e., traditional values of *budi pekerti*) is in crisis—its authority is questioned, but it still holds power over societal expectations.

As you can see in these dialogue

The man: Get me 50 coconut cakes. Awesome.

Bu Prani: excuse me, sir. Please follow the rules. Wait until they call your number. If you cut in line, what about us? There'll be no more cakes left.

The man: be cool. I am with my relatives here.

Bu Prani: You're making that up. I saw you with my own eyes. You just arrived 15 minutes ago, right? While this man has been here even before me.

The man: So what? He is still my relative. He was here before me to stand in line

Bu Prani: are you really related?

The man: Hey! Are you doubting me? Mind your own business and stop meddling in ours.

Bu Prani: Look, I'm just trying to follow the rules. When you get a number, stick with it. That's only fair. First come, first served. Don't cut in line

The man: My relative has been standing in line for me.

Bu Prani : you're lying.

The man : Do you want to fight?

Bu Rahayu : Please stop this. Mrs Prani, if you're in a rush, I'll help you first.

Bu Prani : That's not what I'm asking for. I just want people to follow the rules.

Bu Rahayu : It's fine. No problem, right. Sir?

The man : so, you guys know each other? A regular customer? No wonder you refuse to wait in line.

Bu Prani : watch it!

The man : well? First you're being fussy, and now you're refusing service

Bu Rahayu's Son: Lets serve you first, ma'am. There's long line here

Bu Prani : i don't

The man : Go on. She is late for her TV show

Bu Prani : Shut up!

The man : You started it, weirdo!

Bu Rahayu : How many would you like, ma'am? 30?
Bu Prani : No, ma'am, no!
The man : Go ahead. I'm just a tourist. Regular can go first
Bu Rahayu's Son: Just tell us how many.
Bu Prani : Too Long! ("ah suwi" in Javanese)

In the dialogue in the film *Budi Pekerti*, Mrs. Prani is buying cakes at the market, then sees a man jumping into the queue, then Mrs. Prani scolds the man, but the man doesn't accept it and lies that he didn't jump in the queue. In fact, he blamed Mrs. Prani for being intrusive. Bu Prani got angry and said in Javanese "Ah Suwi" which means too long, but the public and the man thought that Mrs. Prani said "Asu" which means dog in Javanese. So Ms. Prani was cornered and became the party blamed for the incident.

When taken together, decadent hegemony describes a condition in which a once highly influential ideology or social structure—for example, traditional moral values, a particular political system, or cultural norms—is still maintained in society, but has experienced a decline in effectiveness or relevance. However, this ideology is still maintained because of the power or influence it has, even though it is no longer able to meet the needs or challenges of the times.

Minimal Hegemony: Negotiation of Ideological Values

Definition: **Minimal hegemony** refers to a situation where the ruling ideology is still influential but no longer fully controls society. Instead, it must compete with alternative values and undergo a process of negotiation or compromise. In this phase, the ruling ideology faces challenges but still maintains some degree of influence.

Example from the Film: Towards the end of the film, the protagonist reconciles his ambitions with the traditional moral values of *budi pekerti*. While he acknowledges the importance of modern success, he decides that it cannot come at the expense of personal integrity and familial responsibility. This negotiation represents **minimal hegemony**, where the protagonist does not fully reject modern values, but instead finds a way to merge them with the moral framework of his upbringing.

In the film "*Budi Pekerti*" (2023), the character of Mrs. Prani, a teacher or authority figure, often becomes an intermediary for broader moral and social values in society. One way that minimal hegemony emerges is through the way Mrs. Prani conveys teachings about character, ethics and social norms to her students. He does not impose these values harshly, but rather aims at a more subtle and wise approach that aims to shape students' consciousness without using violence or coercion.

One example of Mrs. Prani's dialogue that can reflect minimal hegemony is when she gives lessons or advice to her students about the importance of having a polite attitude, respecting other people, and maintaining good behavior in everyday life.

Bu Prani : I'm sorry, Gora. I'm the cause of your traumas. Now you're in therapy

Gora : When I was in high school, I got stabbed. An old enemy. An old grudge. I was just about to strike back. But this tiny grave stopped me. Life is too precious. Hence my graveyard flower tattoo, so I'll always remember. Ma'am? It's okay mam. I quit Ink Echoes. They're assholes. They accused me. Diagnosed me as they like. They said I was depressed. Traumatized. What a bunch of smart-asses. None of it is true. I'll speak with the principles tomorrow. Don't worry, ma'am.

The principle: Gora told me everything. And he's not traumatizing or depressed. He stopped getting into fights. And now, gora, let's make a video to explain that to the public.

Gora : okay. Yes

In the dialogue between Mrs. Prani and Gora, Mrs. Prani's student, Gora, explained that the reflection or punishment that Mrs. Prani gave her when she was still at school was very useful for her life today. So that he doesn't do evil or naughty things to anyone who ever bothers him. In other words, the positive thing that was taken from the minimal hegemony shown to her students, Mrs. Prani succeeded in giving lessons or advice to her students about the importance of having a polite attitude, respecting other people, and maintaining good behavior in everyday life.

This shift shows that while the dominant ideology (traditional values) is still influential, there is room for negotiation and adaptation in response to modern challenges. The film suggests that both the old and the new can coexist, though with a strong emphasis on the preservation of traditional ethical values.

CONCLUSION

In conclusion, *Budi Pekerti* can be analyzed through the lens of Gramsci's concepts of integral, decadent, and minimal hegemony. The film portrays a society where traditional moral values—centered around *budi pekerti*—are integral to social order and identity. These values are so deeply ingrained that they shape the protagonist's worldview, making them a crucial part of the cultural hegemony of the time.

However, the film also critiques the decadence of modern, materialistic values, which the protagonist initially embraces but ultimately finds hollow. This represents a challenge to the dominant ideology and suggests that the existing hegemonic order is in crisis. Finally, the protagonist's resolution—returning to a balanced view that integrates both modern ambition and traditional ethics—illustrates **minimal hegemony**. It reflects a shift towards a more negotiated approach, where values are adapted and synthesized rather than entirely overthrown.

The application of Hegemony Theory to the *Budi Pekerti* movie reveals the subtle yet powerful ways in which dominant ideologies are reinforced through media and educational tools. While the film serves to promote positive moral behavior, it also functions as a vehicle for the perpetuation of specific cultural norms and values, reinforcing a hegemonic moral order. Through its portrayal of ideal characters, the film aligns with dominant societal expectations, subtly encouraging viewers to internalize these values as the "correct" way of living. Finally, Hegemony Theory provides a critical lens through which we can understand how cultural products like the *Budi Pekerti* movie play a role in reinforcing social norms and maintaining ideological control, shaping the moral compass of individuals within society.

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