



Critical Discourse Analysis: Social Inequality in the Film Turah by Wicaksono Wisnu Legowo

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Abstract

This article aims to describe the linguistic space of discourse on social phenomena through the audio-visual media of the film Turah regarding social inequality that still applies today (modern) from a critical discourse perspective. The analysis used is Norman Fairclough's critical discourse analysis which focuses on the "irregularity" of social phenomena in the film Turah. The critical discourse process observes subjects, objects and social issues regarding social inequality. The research results are the conclusion of the analysis that has been carried out, that the film Turah contains aspects that build the phenomenon of social inequality in terms of dialogue and social practices in the real world. The results of the analysis also take the form of indirect criticism of social interaction actors from the lowest to the highest layers. Collaboration to build good community relations is one step that can create a balanced view of social status.

Keywords: *Critical Discourse; Social Inequality; Turah Film*

Introduction

Critical discourse analysis is a study of language and communication that analyzes texts and discourse critically to understand the relationship between language, power, ideology and social structure. In critical discourse analysis, researchers focus on language and its influence on thoughts, actions, and social reality. Researchers conducted investigations into domination, power imbalances, resistance, and the reproduction of social structures in discourse. Critical discourse analysis looks for the assumptions underlying the language in a particular text. This involves identifying and considering the metaphors, stereotypes, frameworks, political rhetoric, and social constructions within them. Critical discourse analysis techniques involve in-depth analysis of texts including words, grammar, style, and narrative structure as well as social and political background. Critical discourse analysis (AWK) is popular in various fields such as media, literary, political, social and cultural studies. It provides insight into the influence of language on people's views, values and thoughts.

Critical discourse analysis is the interpretation of texts carried out to provide clearer context and understanding by people or groups who have influence. The goal is to understand the meaning, perspectives and interests hidden in discourse. In critical linguistic analysis and social theory, there is a

new analytical tool, namely critical discourse analysis, which initially only focused on linguistic elements but has now expanded to a wider social context (Santoso, 2006: 57). According to Fairclough (1995), critical discourse analysis examines efforts to maintain social power, harassment, domination and inequality in texts with social and political contexts. Discourse includes spoken texts, written texts, discourse practices of text production and interpretation, as well as sociocultural practices that shape the form and meaning of discourse. The discourse dimension is referred to as the final aspect and to analyze it critically, we need to consider three aspects of discourse. These three elements are closely tied (Santoso, 2006).

In communication studies, films are considered to have a big influence on audiences because they combine movement, images, music and sound into one effective medium. Film is a popular medium that is interesting to everyone because it has good quality. The study of mass media is currently expanding to cinema. Cinema was originally just a form of entertainment and escape, but now it also contains ideology, politics, social criticism and social control. Cinema is considered a mass medium because it can convey messages simultaneously & can reach large audiences even in rural areas (McQuail, 2012). Cinema functions as mass media that disseminates culture, enlightens, informs and entertains audiences (Ardianto, 2007). Crucial films to influence and cause social change. Films have developed over time and the film industry, becoming an interesting source of learning. This has been proven by research. Craig predicted that research on entertainment would become important in communication science and could strengthen links between different disciplines. (Berger et al., 2015).

Social inequality occurs due to existing social hierarchies and unequal distribution of resources, such as wealth and income. The film *Turah* (2017) tells the story of the lives of residents in Tirang Village, a village on the outskirts of the coast of Tegal City. The residents there are mostly poor, and the village has an electricity crisis even though it is close to the center of Tegal City. Many residents in Tirang Village experience a lack of clean water, a social disparity that is worrying. This can be seen in the film scenes depicted by Vishnu through the rickety houses, the residents' clothes that look crumpled, and the dirty environmental conditions, making it clear that the social inequality in Tirang Village is very worrying. Severe social inequality fuels conflict; Jadag (Slamet Ambari) fights injustice in Tirang Village. He does not accept that his homeland was taken by boss Darso (Yon Daryono).

Jadag and the residents of Kampung Tirang are like Darso's slaves, only to enrich Darso's own interests. Moreover, Pakel (Rudi Iteng), who is Darso's right-hand man, has a different economic class from the people of Kampung Tirang, because Pakel, who worked for Darso for just three years, already owns land and a luxury house. This made Jadag so emotional and angry that he shouted in the middle of the village, urging the residents not to be enslaved by Darso any longer. Jadag's protest to the residents reached the boss's ears and made him angry, so he ordered someone to kill Jadag to vent his anger. This shows that social issues such as social inequality have various causes, behaviors and effects, making this film quite interesting to study.

The film *Turah* is made from the true story of the people of Kampung Tirang, Tegal. Films are provided with additional scenes and conflicts. This film focuses on the main character, *Turah*. *Turah* is a patient, polite and humble person. However, the supporting characters are the driving force of the story in the film *Turah*. Jadag's character is tough, rude, careless. He causes conflict throughout the film. The film *Turah* was chosen as the research object because it uses the unique and rarely used ngapak language of Tegal City, and represents poverty in Indonesia. "This film has a very good natural setting". Apart from that, the film *Turah* won many awards at national and international festivals and represented Indonesia at the 2018 Oscars in the Best Foreign Language category. The film *Turah* was chosen to represent Indonesia at the 2018 Oscars, because of its meaning. Jadag (Slamet Ambari) was also nominated for Best New Actor at IMMA 2018. This research will focus on critical discourse analysis of social inequality in the film *Turah* by Wicaksono Wisnu Legowo.

Research Methods

The research uses the Critical Discourse Analysis method with a qualitative approach and descriptive research type, using Norman Fairclough's model. According to Fairclough, discourse constructs the social world, identities and social relations. Critical discourse analysis is divided into three dimensions: text, discourse practice, and sociocultural practice (Munfarida in Nurani, 2020).

First, Fairclough looks at texts in three elements, namely representation, relationships and identity (Eriyanto in Nurani, 2020), so this dimension will analyze the use of vocabulary, grammar and sentence structure in dialogue between characters. Second, discourse practice is a dimension of text production and consumption. Discourse practices shape texts and determine how they are produced. This research will examine the production of the Turah film text through discursive practices. Third, sociocultural practice analysis is based on the assumption that social context influences discourse in the media (Eriyanto in Nurani, 2020). Showing the power of society in interpreting and spreading dominant ideology through the media. This dimension reveals the relationship between societal paradigms and the Turah film text about social inequality.

Data Source

The main data source for this research is the film Turah, while additional data sources are various written sources that complement the research. Data collection techniques are carried out by selecting and sorting relevant primary data. Primary data is managed by recording every scene, dialogue and part that is relevant to the research subject. A literature study is carried out for research accuracy and the data will be processed using the Norman Fairclough model of critical discourse analysis mindset.

Results and Discussion

Norman Fairclough conducted discourse analysis based on three stages, namely: text, discourse practice, and sociocultural practice. So the researcher will carry out data analysis and explanation based on these three dimensions.

1. Text Analysis

All texts have three functions: representation, relationship, and identity. The expressive function expresses social reality in the text. Text dimensional analysis includes traditional linguistic analyzes such as lexical, semantic, grammatical, phonological, and writing systems, which Fairclough calls "linguistic analysis". There are various forms/characteristics of text that are analyzed to decipher the meaning of each text dimension, such as:

Data (01)/ FT/ 01:18:33

Darso: Ehh koen nang kono.. Pribe, wedhuse pada bergas kan?

(Eh, you're there. How about it, the goat is healthy, right?)

Kandar : Nggih, sae juragan. Malah bada kaji taun niki mangke saged disade sedoyo.

(Yes, that's good, boss. In fact, this year's Hajj Eid can all be sold)

Darso: Ohh ya syukur, kie ana sing pan nitip wedhus maning koe arep nragati?

(Oh yes, thank goodness, someone wants to take care of the goat and do you want to take care of it?)

Kandar: Nggih, saged..saged. Sinten?

(Yes, you can..you can. Who?)

The dialogue scene above reinforces that the residents of Tirang Village do not have their own production factors. Kandar was hired by Darso to look after other people's goats. Meanwhile, Kandar's wages were very small. In the dialogue above, it is shown that the film *Turah* tells the story of the residents of Kampung Tirang who do not have production factors in the form of capital and sources of information. This was because Kandar did not have the capital to start his own business, all the capital was provided by Darso. Kandar also does not have extensive sources of information regarding people who want to entrust their goats to Kandar without having to go through Darso's intermediary, he just carries out the tasks ordered by Darso. This interprets social inequality as occurring due to existing social hierarchies and unequal distribution of resources, such as wealth and income.

The emergence of the syntactic function "Yes, good boss. In fact, everyone will be able to sell this year's Hajj Eid" to a subject that refers to social inequality implicitly showing between Juragan (superiors) and Kandar (subordinates). The expression "Yes, good boss. In fact, this year's Eid Hajj can all be sold," consists of 12 words. Referring to the word Juragan, according to the Big Indonesian Dictionary (KBBI) Juragan means a person who is hired by an employer; Sir; Mrs. So of course the syntactic function above refers to social inequality due to the existence of social hierarchies and low wages.

The form of dialogue process articulated by the character Juragan Darso forms local coherence. Local coherence is a combination of clauses which at a certain point can indicate the ideology of the language user. The dialogue articulated and presented in this text illustrates the social inequality towards Kandar.

The relationship that is built between the text creator, audience, and actor/actress regarding the issue of social inequality that appears and is displayed in the text shows social inequality between superiors and subordinates. In the dialogue that appears and is articulated in this scene, the audience is connected to the social injustice that occurs between superiors and subordinates.

2. Discourse Practice

Discourse Practice is concerned with the production and consumption of texts. Text production is aimed at the text creator, while text consumption depends on the reader/connoisseur. Criticizing the discourse of social inequality in the film *Turah*. Stages of production of *Turah* subtitles:

Being born and raised in Tegal apparently made the director and writer Wicaksono Wisnu Legawa want to make the film *Turah*. The film also uses Tegal language. He also highlighted the stories and tales of the people of his hometown, especially Tirang Village. The story of the film *Turah* is inspired by Tirang village which is located on the north coast, close to Tegalsari Harbor, Tegal City. This village is quite close to the city, but the life of the people in Tirang Village is not like the usual Tegal community, even the fishermen around it.

This can be seen in the film scenes depicted by Vishnu through the rickety houses, the residents' clothes that look crumpled, and the dirty environmental conditions, making it clear that the social inequality in Tirang Village is very worrying. Severe social inequality fuels conflict; Jadag (Slamet Ambari) fights injustice in Tirang Village. He does not accept that his homeland was taken by boss Darso (Yon Daryono).

Apart from that, the village is surrounded by the ocean, so to get to Tirang village you have to use a raft because there are no bridges and no electricity or clean water. When the author found out about the

village, the author felt that something was wrong in his life. Because near his own house there is a place like Kampung Tirang and all that time the author never knew about it. From there, the author wanted to know more about what the people of Tirang village felt and thought.

One of the interesting things in the film Turah is that it uses Tegal ngapak language. Initially, many of the writer's friends disagreed and protested that the film used Tegal language because it was considered not a universal language. But the author responded to this with the response "we just watch French films with subtitles, why don't we make films using the language we master?" Incidentally, the actors in the film Turah are all native Tegal people, including theater actors/writers from Tegal and residents of Kampung Tirang.

In the process of making the film Turah, the players or actors read the script for two months. Initially the author distributed the script using Indonesian, but during the reading the author asked the players to translate the dialogue using Tegal language according to their characters. Apart from that, the author also explains each actor's character and determines the words that can be used and not used by each actor. By doing this, the author and the players correct each other, there are even several Tegal languages that the author sometimes only knows about.

This is an added value in the film Turah. It is hoped that after watching this film, people from other regions will realize that what is conveyed in the film is one of the riches of our Indonesian culture and the intellectual property of the Tegal community which should be preserved.

The author said that making this film was like a personal note because he saw the life around him, saw life in Tirang Village, and tried to assemble it into a script text. From the text notes, the script became a film, and became a reflection for the writer to get to know the surrounding environment better. If after screening the film Turah the city government feels touched, this will be a bonus for writer Wicaksono Wisnu Legowo.

The film "Turah" shows that the poverty rate in Indonesia is still very worrying. One of them is in Kampung Tirang, Tegal, which is neglected and still out of date. This film also introduces social classes where the rich get richer and the poor get poorer.

3.Sociocultural Practice

Sociocultural Practice is a dimension related to contexts outside the text and influences discourse in the media. Films show people's lives when they are produced. (Noviani, 2011).

a.Situational

Being born and raised in Tegal apparently made director and writer Wicaksono Wisnu Legowo want to make the film Turah. This film also uses Tegal language. He also highlighted the stories and tales of the people of his hometown, especially Tirang Village. The story of the film Turah is inspired by Tirang village which is located on the north coast, close to Tegalsari Harbor, Tegal City. This village is quite close to the city, but the life of the people in Tirang Village is not like the people of Tegal in general, even the fishermen around it.

This can be seen in the film scenes depicted by Vishnu through the rickety houses, the residents' clothes that look crumpled, and the dirty environmental conditions, making it clear that the social inequality in Tirang Village is very worrying. Severe social inequality fuels conflict; Jadag (Slamet Ambari) fights injustice in Tirang Village. He does not accept that his homeland was taken by boss Darso (Yon Daryono).

Apart from that, the village is surrounded by the ocean, so to get to Tirang village you have to use a raft because there are no bridges and no electricity or clean water. When the author found out about the village, the author felt that something was wrong in his life. Because near his own house there is a place like Kampung Tirang and all that time the author never knew about it. From there, the author wanted to know more about what the people of Tirang village felt and thought.

b. Institusional

The making of the film Turah started with the concept of the writer and director (Wicaksono Wisnu Legowo) as one of the people responsible for the story. The next process is carried out together with the internal crew. Such as making a script, tools or properties provided in the script.

c. Social

This film is about life in Kampung Tirang, a poor and underdeveloped village in Tegal City which is located on the coastline. Through the description of the rickety houses, the residents' clothes that look crumpled, and the slum conditions of the environment, it can be made clear that the social inequality in Tirang Village is very worrying. Severe social inequality fuels conflict; a quarrel between Jadag and Arum (wife) and a quarrel between Jadag and Juragan Darso. The following is evidence of social inequality found in the film Turah.

Data (02)/FT/00:12:10

Jadag: geh kon tah wong wadon. Pegaweane ya beres-beres umah, ngurus bocah, masak, temandang, nampani duit, mentang. Mijara urus-urus pegaweane wong lanang?

Istri: emange sampean kue putune Mardiyah apa heh? Sing ora nyambed gawe, duniane mambrah-mambrah, duite sehaha-haha. Apane sing pen dimasak? Yen laka duite sing pen nggo tuku panganan ngerti! Gaweane Cuma mung mendem tok, utak-atik nomer!. Durung bae ana sing laporan sampean main wadon ngerti! Eling oo wis tua, anak esih cilik. Wong lanang laka tanggung jawabe!!

Jadag: cangkeme aja blaweran kaya kue. Kon kue mestine eling, kon kie sapa?

Istri: eling? Nyong kie sapa? Nyong kie sapa?

Jadag: Bangsat, amit-amit.

Istri: tempiling bae kie tempiling bae, wong lanang bisane mung nempiling tok! Asu!!

Jadag : wong wadon ora nurut karo wong lanang, Asuu!!

Translation

Jadag: You are a woman. Her work is cleaning the house, taking care of the children, cooking, serving, receiving money, hanging out. Why interfere in men's work?

Arum: Are you Mardiyah's granddaughter? No need to work but wealth is abundant. What do you want to cook if you don't have money to buy food? All he does is get drunk, fiddling with lottery numbers! No one has reported you playing with women yet. Remember, you are old. Your child is still small. Lazy, irresponsible man.

Jadag: don't just talk. You have to remember, who are you?

Arum: why? Who am I?

Jadag: Bastard, God forbid.

Arum: just hit him. O'clock. Men can only hit. Asu!!

Jadag: women do not obey men. Asu!!

Jadag quarreled, arguing with his wife until it was carried into the yard. The neighbors who heard the commotion immediately came out of the house to see it. The reason for the fight is that Jadag's wife thinks her husband is irresponsible because he doesn't work, he just drinks, gambles and likes hitting, while she needs childbirth support. Jadag considers that his wife is less obedient to him and does not carry out her duties as a wife properly, such as cleaning the house, taking care of the children, cooking, receiving money and serving her husband. Turah broke up the argument by pulling Jadag away from his wife. The quarrel was witnessed by Jadag's son, Roji, who was hiding behind the door. This scene represents the social inequality of coastal communities, namely: life patterns are more emotional, sensitive and sensitive to matters relating to daily needs.

Data (03)/FT/00:50:04

Jadag: Darso, nyong kue ora due masalah karo koen. Nyong butueh si Pakel, dilarak gawa mene. Manungsa kae pen mateni bojo karo anake nyong. Larak saiki!! hadapi Jadag, ben tak edek tenggorokane.

Darso: geh rungokna disit, rungokna. During karuan Pakel sing nglakoni. Aja giri-giri nuduh

Jadag: kon sing kudune ngrungokna, nyong kan wis welasan tahun kerja karo koen. Tapi ndi hasile? Rumah be nyong ora gableg. Nyong wong mlarat, jirat nggendong pajelaran. Apa koen mikir? Tapi bisane maring si Pakel koen nyah..nyoh..nyah..nyoh..

Darso: kon ngerti apa masalah Pakel? Kon kerjane mung otak atik nomer, bedigasan, mendem, kerja pakrak ora. Pakel ta nganggo utek.

Jadag: kue ta wong karna kon kue seneng karo si Pakel? Dadi koen bela kasih, maring nyong karo si Pakel. Apa dumehe nyong ora sekolah apa primen?

Darso: meneng kon, meneng

Jadag: raimu sing kudune meneng

Darso: Gung, tinggal lunga. Aja digugoni wong compong.

Jadag: raimu bangsat! Darso..lemah kie dudu lemah keluargamu. Nyong kabeh nang kene dudu babu-babune raimu!! Rumangsamu nyong kabeh bakale mati apa angger laka raimu Asuu!!

Darso: Gung, ngomong maring Pakel. Mulai saiki ora usah ngirim apa-apa maning maring kampung Tirang. Dindeg kabeh

Agung: nggih Juragan.

Translation

Jadag: Darso, I have no problem with you. I want Pakel, drag it here. He wants to kill my wife and child. Drag now!! Face Jadag, let me step on his neck.

Darso: listen first, listen. It's not necessarily Pakel who did it. Don't be quick to accuse.

Jadag: You should be the one listening. I've worked for you for decades. But where are the results? I don't even have a house. I'm poor, as poor as poor can be. Have you ever thought? But you always give Pakel everything.

Darso: What do you know about Pakel? Your job is just fiddling with lottery numbers, messing around, getting drunk, working incompetently. The package uses brains.

Jadag: that's because you like Pakel. You become merciful, between me and Pakel. Is it because I don't go to school, or what?

Darso: shut up, shut up

Jadag: You are the one who should be silent

Darso: Dude, let's go. Don't respond, crazy person.

Jadag: you bastard! Darso..this land is not your family's land. We are not your servants. Do you think we would all die if you weren't around?

Darso: Dude, talk to Pekel. From now on there is no need to send anything to Tirang village anymore. Stop everything.

Agung: Yes, Juragan.

This scene represents the social inequality of coastal communities, namely: in the form of social problems that occur in Jadag's dialogue with Juragan Darso. This scene tells the story of the residents of Kampung Tirang who have a poor status where the character Jadag does not have a permanent job or place to live because they are employed by Darso with low wages. Apart from that, the land they live on is also claimed to be land owned by Darso, which means that the residents of Kampung Tirang do not have their own production assets because they assume that all the land in Kampung Tirang belongs to Darso even though in fact the land is land owned by the government. This is why the residents of Tirang Village are very dependent on Darso's kindness.

Jadag, a character who is explicitly shown as someone who is always jealous of Pakel's life, who is a graduate, while Jadag himself did not finish elementary school. The residents of Kampung Tirang have low education, as shown by their mindset and living habits. The low level of education in the film Turah is also narrated through the character Sulis who does not go to school, even though she is a girl who should still be in education. Sulis is actually busy taking care of her grandmother at home.

In the end, the conflict ended with Jadag being murdered. Jadag checked and fiddled with the lottery numbers on the paper. There were several unknown people who came to his house sneaking around. From outside Turah saw that the people had lifted Jadag's body. The next day Jadag was hanging by his neck rope from the guava tree in front of his house. Witnessed by residents and his son, Roji.

Data (04)/FT/01:18:33

Pakel: Tur, bisane dikubur? Kan pen diperiksa disit.

Jadag: lah wong wis dadi batang, mambune ge brang-breng kaya kie ya dikubur oh. Kon primen?

Polisi: pak siapa yang pertama kali menemukan bayi ini?

Turah: kulo pak

Wartawan: maaf pak bisa tolong jelaskan kronologi penemuan mayat bayi ini?

Jadag: ya kaya kie mas kae mau si Turah lagi mlaku keliling kampung. Eh deweke ambu-ambunen bacin. Terus digolet, jebul weruh krambul-krambul kue mayite bayi. Direok dening deweke digawa mene dikubur. Bener hoyo?

Wartawan : Bapak, kejadian ini kan sering sekali terjadi di kampung ini Pak. Bagaimana upaya warga agar hal ini tidak terjadi kembali lagi Bapak?

Jadag: upaya? Upaya keprimen? Sampean ka ngger takon maha-maha nemen sih Yu. Takon upaya ana apa, wong kaya kie wis biasa nang kene. Ketemu mayit...direok...dikubur... uis oh. Nah kae deleng polisi klodad-kleded mene muter-muter mene terus ya laka pengaruhe apa-apa.

Polisi: baik pak, terima kasih pak Turah. Kami akan memproses lebih lanjut. Maaf mengganggu waktu anda.

Turah: nggih...nggih pak

Polisi: terima kasih Pak atas informasinya

Pakel: sama-sama Pak

Juragan Darso : heh mbesuk maning angger nemu apa-apa sing aneh maning, laporan tuli oh Turah. Aja giri-giri dikubur atau diguang. Eben ana bukti dan ben ana sing diperiksa.

Translation

Pakel: Tur, why are you buried? I want to check it first.

Jadag: it has become a carcass, the smell is strong. It must be buried. How are you?

Police: Sir, who was the first to find this baby?

Turah: I am sir

Journalist : Sorry sir, could you please explain the chronology of the discovery of this baby's body?

Jadag: like this, bro. Turah was walking around the village earlier and smelled a bad smell. Searched, then saw the baby's body floating. He took it, brought it here, then buried it. Right?

Journalist: Sir, this incident happens very often in this village, sir. How are residents trying to prevent this from happening again?

Jadag : what efforts? Your question is excessive. Things like this are commonplace here. There's a body, it's taken, it's buried, that's it. There, look. The police always come here but still have no effect.

Skipper Darso: tomorrow, if you find anything strange, report it first, Turah. Do not immediately bury or throw it away. So that there is evidence and something that can be examined.

Turah and Jadag have finished burying the baby's body found in the swamp. Darso and Pakel came, followed by 3 police officers and 4 journalists who would carry out identification and investigation. Pakel shouted asking why he had been buried. Jadag answered that the corpse had rotted and the smell was bad. Jadag was interviewed by journalists regarding the incident. Journalists again asked about the residents' efforts, Jadag answered that taking the bodies and then burying them was the best solution. The

police always come to check but don't provide a solution. Skipper Darso told Turah that if he found something, report it first so he could check it so there would be evidence.

The scene represents the social inequality of coastal communities, namely: The level of understanding, knowledge and attitudes is still relatively low, marked by Turah and Jadag not wanting to follow the current investigation process. When Turah found the baby's body in the swamp, he immediately buried it without waiting for the police and journalists to identify it. This is an aspect of coastal communities in terms of knowledge systems, generally obtained from their parents or predecessors based on empirical experience.

Conclusion

The social inequality that occurs has negative impacts such as triggering social conflict and crime for both individuals and groups, not far from Indonesia. Conversation, non-discursive praxis, and interpretation are used to explain this. Economic inequality, thought patterns, and behavior are all aspects of inequality that are questioned. As for the analysis of the film, the story frees the audience to side with the main character. Freedom of opinion makes the audience think critically and conclude the contents of the film Turah. There are so many lessons taken from the film about the social inequality that occurs in the film Turah. Social inequality is a problem that always exists in every region, it's just that inequality is high and low in each region. Tirang Village has high social inequality because the community's economy is unstable, and the people's mindset is very traditional.

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