



## Hegemony in the Madurese Short Movie (Critical Discourse Analysis on Political Language in Indonesia)

(Hegemoni dalam Film Pendek Madura (Analisis Wacana Kritis tentang Bahasa Politik Indonesia))

**Dzarna\***

Univesitas Muhammadiyah Jember,  
Indonesia  
[dzarna@unmuhjember.ac.id](mailto:dzarna@unmuhjember.ac.id)

**Widya Oktarini**

Universitas Muhammadiyah Jember,  
Indonesia  
[widya.oktarini@unmuhjember.ac.id](mailto:widya.oktarini@unmuhjember.ac.id)

\*Corresponding author: Dzarna | email: [dzarna@unmuhjember.ac.id](mailto:dzarna@unmuhjember.ac.id)

**Article History** Accepted: January 20, 2023 Revised: October 10, 2023 Available Online: October 31, 2023

**Abstract:** Madurese Short Movies are used not only as entertainments but also as a medium for instilling ideology and hegemony. The aim of this research is to reveal the practice of power or hegemony in Madurese short films between the government and society. Revealing the practice of power cannot be separated from the role of language used by the government towards society. The language used in politics contains power, so there needs to be a critical attitude that the public needs to know. The data obtained while watching YouTube is recorded for analysis. The hegemony analysis in this study uses Fairclough critical discourse analysis (CDA) dimension model in the form of description, interpretation, and explanation. The results of this research show that hegemony is found in Madurese short films with political themes through linguistic features (1) lexical processes, (2) metaphors, (3) declarative sentence mode, (4) relational modality, (5) personal pronouns. Hegemony through lexical processes shows childish elements carried out by characters that aim to win a goal. The lexical process shows the existence of hegemony between the authorities and society. The authorities use lexical processes that lead to childish attitudes by using the words *gulatanah* and *jhâ' malek*. In the metaphor aspect, there is hegemony, that is, the authorities use other terms to win the village elections. The use of metaphor leads to the expression, namely *jhâ' kelopanmebelih copa*, which means don't forget who helped in the village election process. In the declarative sentence mode, hegemony is telling the listener that this leader is not a kind of legacy so that anyone can become a leader. Meanwhile, the relational modality of hegemony tends to inform and invite people to choose the potential leader. In personal pronouns, hegemony tends to use the word "engko" as evidence that this "engko" has the power and strength to defeat the opponent. The conclusion of this research is that Madurese short films are used as a medium to maintain power, persuade, control and as a form of instilling ideology.

**Keywords** critical discourse analysis, hegemony, madurese short movie

**Abstrak:** Film Pendek Madura digunakan tidak hanya sebagai hiburan tetapi juga sebagai media untuk menanamkan ideologi dan hegemoni. Tujuan dari penelitian ini adalah untuk mengungkap praktik kekuasaan atau hegemoni dalam film pendek Madura antara pemerintah dan masyarakat. Mengungkap praktik kekuasaan tidak lepas dari peran bahasa yang digunakan pemerintah terhadap masyarakat. Bahasa yang digunakan dalam politik mengandung kekuasaan, sehingga perlu ada sikap kritis yang perlu diketahui publik. Data yang diperoleh saat menonton YouTube dicatat untuk analisis. Analisis hegemoni dalam penelitian ini menggunakan model dimensi analisis wacana kritis (CDA) Fairclough berupa deskripsi, interpretasi, dan penjelasan. Hasil penelitian ini menunjukkan bahwa hegemoni ditemukan dalam film-film pendek Madura dengan tema politik melalui fitur linguistik (1) proses leksikal, (2) metafora, (3) mode kalimat deklaratif, (4) modalitas relasional, (5) kata ganti pribadi. Hegemoni melalui proses leksikal menunjukkan unsur kekanak-kanakan yang dilakukan oleh tokoh yang bertujuan untuk memenangkan suatu tujuan. Proses leksikal menunjukkan adanya hegemoni antara penguasa dan masyarakat. Pihak berwenang menggunakan proses leksikal yang mengarah pada sikap kekanak-kanakan dengan menggunakan kata *gulatanah* dan *jhâ' malek*. Dalam aspek metafora, ada hegemoni, yaitu pihak berwenang menggunakan istilah lain untuk memenangkan pemilihan desa. Penggunaan metafora mengarah pada ungkapan, yaitu *jhâ' kelopanmebelih copa*, yang berarti jangan lupa siapa yang membantu dalam proses pemilihan desa. Dalam mode kalimat deklaratif, hegemoni memberi tahu pendengar bahwa pemimpin ini bukanlah semacam warisan sehingga siapa pun bisa menjadi pemimpin. Sementara itu, modalitas relasional hegemoni cenderung menginformasikan dan mengajak orang untuk memilih pemimpin potensial. Dalam kata ganti pribadi, hegemoni cenderung menggunakan kata "engko" sebagai bukti bahwa "engko" ini memiliki kekuatan dan kekuatan untuk mengalahkan lawan. Kesimpulan dari penelitian ini adalah bahwa film pendek Madura digunakan sebagai media untuk mempertahankan kekuasaan, membujuk, mengontrol dan sebagai bentuk menanamkan ideologi.

**Kata Kunci** analisis wacana kritis, hegemoni, film pendek madura

**How to Cite**

Dzarna, D., & Oktarini, W. (2023). Hegemony in the Madurese Short Movie (Critical Discourse Analysis on Political Language in Indonesia). *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 9(2), 562-580. <https://doi.org/10.22219/kembara.v9i2.24589>



Copyright©2023, Dzarna & Widya Oktarini

This is an open access article under the [CC-BY-3.0](https://creativecommons.org/licenses/by/3.0/) license

**INTRODUCTION**

Technology continuously develops, making film development increasingly widespread. Many people use technology to make films. Films are part of literary works that function as a means of entertainment and education (Swetasurya, 2020). Without realizing it, films watched can be studied for various simple, scientific or complex purposes. Films are shown as a means of entertainment, education and culture which can provide enormous benefits and influence aspects of people's lives. In line with the opinion of Wibowo (2007) film is a mass media that has a huge influence on the development and insight of people's perceptions so that it can influence their behavior. However, films also contain elements that function educatively, informatively and persuasively (Ardianto, 2017). Unconsciously, these three elements actually have the main goal, namely to instill ideology in the audience. This is reinforced by the opinion Santoso (2012) that any form of discourse does not occur naturally but rather there is a hidden meaning in it. Fairclough (1995) discourse is social practice in the form of symbolic interaction which can be expressed in conversation, writing, text, pictures, diagrams, films or music. Referring to films, not only in long films, but in short films there is also this third element. In the definition Ricoeur (2014) discourse has four elements, (1) there is a subject who states it, (2) to whom it is conveyed, (3) the world or vehicle to be represented, (4) temporality or time context.

One of short films is the short film 'Madura' (Madurese short film) which was made by young people in Sumenep Regency, Madura Island. Madurese short films use Madurese language during dialogue. The first film was made in 2019 and uploaded on a YouTube channel called Mata Pena. Currently, the channel has 324 thousand subscribers and there are 147 videos or films. The short films tell about the lives of Madurese people and also present the culture in Sampang Madura. The topics raised cannot be separated from culture regarding politics, religion, education, family, socio-economics, etc.

In this research, researchers focus on short films with political themes that lead to hegemony. Hegemony is a system of control that enters subtly and then works neatly into the social practices of community groups. Hegemony can be formed through sermons, da'wah and mass media that carry out indoctrination so that it forms a new ideology that is embedded in society (Nurfiana, 2021). Apart from that, hegemony is also formed through various means including films, songs, novels and many more, thus forming ideology. This new ideology then shapes the attitudes and thought patterns of society under the party's power movement thereby launching certain interests (Nurfiana, 2021). In line with the opinion of Hutagalun (2004) hegemony is closely related to the concepts of power and ideology, where everything works simultaneously even though sometimes it can also be seen separately. These powers play a role in civil society, government, and markets. As the main communication tool, the media is involved in democracy and social power. In fact, public access to the media answers every question about this power and shows the vitality of democracy in every society (Artz, 2020).

Hegemony emphasizes trust in community groups, through consensus mechanisms that are implemented to maintain power. This encourages efforts to successfully influence and shape society's perspective. Through this hegemony, the ideology of the dominant group can be spread and accepted as something that is normal. This is because hegemony has an external side that ranges from political politics to post-hegemony (Arditi, 2007).

Films with political themes represent that there are ruling relations that use language as a tool to maintain power, oppress, hurt, etc. This language certainly represents the ideology in it which lies

in the words, phrases and sentences or dialogue between the speaker and the speech partner. Language that contains an ideology needs to be uncovered so that the meaning hidden behind the language is known. The theory used is (CDA) Critical Discourse Analysis (Fairclough, 1995).

Fairclough argues that language is an ideology. This opinion was also expressed by (Mubaligh, 2011) who said that ideology shapes and is shaped by language. The relationship between hegemony and ideology is certainly very close. Gramsci (1988) in its hegemony originates from the concept of consciousness. This means that a new concept of knowledge, ideology or belief has been covertly introduced through coercion or guidance (doctrination) into the collective consciousness and has given rise to a new consciousness. Therefore, related research is needed to uncover a language that contains hegemony and ideology so that hidden intentions can be clearly known.

**Table 1**  
**Linguistic Aspects of Fairclough's Critical Discourse Analysis**

Feature	Aspect	Sub Aspect	
Language	Vocabulary	Classification process	
		The word ideology	
		<b>Lexicalization Process</b>	
		Meaning relationships	
		<b>Metaphor</b>	
		Transitivity	
	Grammar	Nominalization	
		Active-passive sentences	
		Negative-positive sentences	
		<b>Declarative Sentence Mode</b>	
		<b>Relational Modality</b>	
		<b>Pronouns</b>	
		Text Structure	Interactional conventions
			Text sorting

The results of this research show that hegemony is found in Madurese short films with political themes through linguistic features (1) lexical processes, (2) metaphors, (3) declarative sentence mode, (4) relational modality, (5) personal pronouns. Hegemony through lexical processes shows childish elements carried out by characters that aim to win a goal. The lexical process shows the existence of hegemony between the authorities and society. The authorities use lexical processes that lead to childish attitudes by using the words *gulatanah* and *jhâ' malek*. In the metaphor aspect, there is hegemony, that is, the authorities use other terms to win the village elections. The use of metaphor leads to the expression, namely *jhâ' kelopan mebelih copa*, which means don't forget who helped in the village election process. In the declarative sentence mode, hegemony is telling the listener that this leader is not a kind of legacy so that anyone can become a leader. Meanwhile, the relational modality of hegemony tends to inform and invite people to choose the potential leader. In personal pronouns, hegemony tends to use the word "*engko*" as evidence that this "*engko*" has the power and strength to defeat the opponent. The conclusion of this research is that Madurese short films are used as a medium to maintain power, persuade, control and as a form of instilling ideology.

Lexical processes are processes that occur in vocabulary as a reflection and expression of group or community interests (Santoso, 2012). Lexicalization is related to the existence of words for a concept. By using lexical analysis, information will be obtained about excessive generalizations that contain certain social meanings and will create the impression of thinking that tends to be naive, childish, evasive, pretense and naïve. Lexicalization is related to the availability of vocabulary in certain social discourses that reflects and expresses the interests of that group.

A metaphor is a linguistic expression whose meaning cannot be understood directly from the symbol used because the meaning in question is contained in the prediction of the linguistic expression (Wahab, 1990). According to Santoso (2012) metaphors are used to strengthen ideological messages.

This is because metaphors are misused in order to obscure meaning. In the political discourse of the post-New Order era, metaphors were widely used for political elites, even though metaphors were only one aspect of political discourse, understanding metaphors was the first step to understanding political language as a whole (Santoso, 2012).

The declarative sentence mode is a sentence mode that is related to the way the sentence is expressed to the interlocutor or listener. The position of the speaker in the declarative sentence mode is that of the information giver, while the listener's position is the recipient of the information (Santoso, 2012). In the relational modality, it is a question of the authority of one participant in relation to other participants. Studies in this modality provide information about hopes, desires, certainties, requests, invitations, possibilities, omissions, orders, prohibitions, permissions and hardships or abilities (Santoso, 2012). Meanwhile, personal pronouns are used to replace someone's address and can only replace someone's noun. The use of this pronoun is related to the relationship between power and solidarity. To show their authority, text makers will use singular and plural pronouns. On the other hand, the method used to show power and solidarity is choosing appropriate words to address the speech partner and using certain words (Santoso, 2019).

Previous research related to hegemony was conducted by several researchers, namely Falah (2018). The following is an explanation of each of these studies. (Falah, 2018) his research entitled Ideological Hegemony in the Novel Kapan Cinta Bertasbih by Habiburrahman El Shirazy (Study of Gramsci's Hegemony) aims to reveal the form of hegemony in the novel. The approach used is Gramsci's hegemony. The method used is Gramsci's hegemony. The results of his research show that central figures such as Khairul Azam and Anna Althafunnisa are able to face life's problems well because they believe in and carry out the ideology and religious values they adhere to.

Nurfiana (2021) researched the hegemony of power through religious motifs and nationalist attitudes using Roland Barthes' semiotic analysis of the film Sang Kyai. This research describes the 'giving' of the ideology of power into society through nationalist attitudes and religious motives. The research method uses qualitative research with an interpretive type, using semiotic analysis methods and referring to Roland Barthes' theory which refers to the principles of myth, denotation and connotation. The results of her research as an application of the denotation found in Islamic boarding schools refer to the attitude of *ta'dzim* students towards kyai and the role of kyai themselves. Her research found that hegemony of power through religious channels would be accepted openly and gently. In this understanding, the myth in the film Sang Kyai can be drawn from the concept of power which is structured through religious motifs, namely that power in the name of religion becomes legitimate power that is exercised openly and is well accepted by society.

Setiawan (2022) research on the critical discourse model of Teun Van Dijk in the reporting of cases of molestation of Islamic boarding school students by Kiai children in Jombang in online media. The aim of the research is to analyze text structure, social cognition and social context on the Tribunnews.com, Detik.com and Kompas.com portals regarding the case of molestation of Islamic boarding school students by the children of Kiai Jombang, East Java. This research includes qualitative research using data collection techniques through listening, documentation and taking notes directly in online media. The research results found three news portals that had the same topic and theme, namely informing about cases of sexual abuse against students committed by Kiai children in Jombang, East Java. These three news stories have met the level of discourse analysis using Teun A. van Dijk's model, namely: (1) macro structure; (2) superstructure, and (3) microstructure. Based on critical discourse analysis of online news on the Tribunnews.com, Detik.com, and Kompas.com portals, it can be concluded that the information conveyed meets the level of critical analysis of Teun A. van Dijk's model (1) text structure; (2) social cognition; and (3) social context. This research has implications for specific moral values for readers to be more selective in choosing news portals. Another implication is to urge the public to be alert to any crime in places that are considered safe.

Sari (2018) research entitled Patriarchal Cultural Hegemony in Film (Tzvetan Todorov's Narrative Analysis of the 2017 Kartini Film). Sari analyzes scenes that depict how patriarchal culture restricted women's lives at that time using qualitative methods and Tzvetan Todorov's narrative

analysis. The results of her research show that power is still dominated by men, which is illustrated by the fact that higher education and decision making on the "social stage" of power (position) are always dominated by men compared to women. Meanwhile, women depict representations of oppression with scenes of always taking care of children, taking care of their husbands, being in the kitchen, listening to conversations only from behind the wall, and having to submit to men. This research also shows that the narrative in Kartini's film still tries to remain loyal to existing culture by perpetuating the story and linking elements of patriarchal culture at that time with the image of women at that time.

[Simanjuntak \(2019\)](#) his research entitled Counter Hegemony through Van Dijk's Perspective in the Film the True Cost as a Reflection on Fast Fashion Industries. The aim of the research is to determine the counter-hegemonic actions of the fast fashion industry shown in the documentary film the True Cost. Apart from this, the aim of this research is to critically understand the ideology offered by the actors and directors of the documentary film the True Cost in fighting the hegemony of the fast fashion industry. [Simanjuntak](#) uses a critical paradigm which is used to tell the real truth behind existing injustices or imbalances. The approach used is qualitative, namely inductive thinking using Teun A Van Dijk's Critical Discourse Analysis through the text, social cognition and social context stages. The conclusion in this research is that the documentary film the True Cost has become a tool for the struggle of marginalized people in fighting against the hegemony of capitalism in the fast fashion industry in the 21st century.

Research [Risaldi et al., \(2021\)](#) entitled Modality as a Lingual Feature of Power Practices in Pedophilia Communities. The aim of this research is to reveal the power practices of criminals in the pedophile community through modality features. The modality analysis in this research uses Norman Fairclough's critical discourse analysis model which consists of three stages of analysis, namely the description stage, interpretation stage and explanation stage ([Dzarna et al., 2023](#)). The research results show that in the pedophile community there are power practices carried out by criminals using linguistic modal verbs. The findings from this research are modality as a lingual feature of power practice which includes (1) the relational value of modality which is characterized by using the modals will, may and can, and (2) the expressive value of modality expressed by using the modals must. The conclusion of this research from a critical analysis of the relational value of modality and the expressive value of modality is that there is the practice of power as a construction of the social reality of the pedophile community.

Research [Shabrina et al., \(2022\)](#) the research is about hoax texts about bank information with perspective language studies and using critical discourse analysis and forensic linguistics. The aim of the research is to find out whether the text contains facts or hoaxes and to find out that discourse can be used as language for evidence in legal cases. The research method uses descriptive qualitative data from online news sources (liputan6.com). The research object is the meaning of BRI news text discourse and language texts for legal evidence, while the research data is news about BRI obtained from online newspapers ([Hutagalung, 2004](#)). The data collection method uses advanced listening techniques, namely proficient free-involved listening techniques and note-taking techniques. Data analysis uses critical discourse analysis and forensic linguistic approaches. The results of the research show that news that is not based on facts is based on lies and manipulation, so the news is said to be a hoax. Hoax news is carried out by individuals and groups with certain goals and motivations. From the results of this research, it is clear that the news spread on one of the Facebook accounts reported by merdeka6.com is hoax news and the news can become a language discourse to be used as legal evidence.

[Downing \(1991\)](#) his research entitled Cinema and Minority Hegemony: The Israeli Crisis In Israeli Film. This research focuses on the Israeli film Money, which depicts a situation of great honesty. Farmers who work with Arab workers seem to have an effective, friendly male bonding relationship. Research problems come when Arab begins a love affair with the farmer's sister who has been freed. The film emphasizes that he begins a love affair with a freed farmer's sister and that he begins an affair with several laborers. Focus of research on Israel's crisis of minority hegemony in Israeli films.

The novelty of this research is that Madurese short films have become a medium used by the authorities to influence, fight, oppress and instill ideology. The language used shows that the authorities are defending their interests and fighting against other candidate pairs (paslon) with language that is lexical (childish), metaphor (figurative language to fight), declarative sentence mode (informing about hopes, desires, requests), modality relational (information about invitations, obligations, prohibitions), and personal pronouns (pronouns and are indicative of self-presence). Thus, the novelty of this research is that the language used by the ruler is a strategy for his own interests in order to win the battle so that society sides with him.

One of the aims of critical discourse analysis according to Haryatmoko (2017) is to examine how ideology is frozen in language and find ways to unfreeze the ideology that binds language or words. Apart from that, critical discourse also aims to reveal ideologies including feminism in discourse studies and can be used in learning activities to improve the ability to analyze discourse containing feminist ideology (Silaswati, 2016). The aim of this research is to uncover or dismantle hegemony in Madurese short films using critical discourse analysis methods. Critical discourse analysis explores the relationship between language use and unequal power relations (Kristina, 2020). This means that the language used by someone implies assumptions that are expressed in the language used. Therefore, Kristina (2020) considers that language as a carrier of ideology and unequal social relations often appears in disguise. In Madurese short films, researchers will analyze, reveal and dismantle the hegemony that exists in Madurese short films on linguistic elements, namely lexical processes, metaphors, declarative sentence modes, relational modalities and pronouns.

The contribution in this research is that language is not only a tool for communication but also as a tool for power struggle. The language used by speakers in any form, spoken or written, is something that does not occur naturally but rather contains forms of ideology or hidden intentions that are sometimes not understood by the interlocutor. Miscommunication occurs so that the interlocutor will be oppressed, intimidated, or even harassed by the use of language. Discourse in whatever form occurs in society from various circles, such as in the world of politics, family, education, society, so research on critical discourse analysis needs to continue to be developed with in-depth discussions so that it contributes to various domains, especially regarding political language.

## METHOD

This research is qualitative descriptive research within the framework of critical discourse analysis. Research data was obtained from the Mata Pena YouTube channel which was founded by youth in Sampang Madura since 2019 and directed by Ken Madzkur. The short film Mata Pena presents themes that are not far from people's lives in Sampang, Madura. The themes raised consist of political, educational, socio-cultural, economic, etc. Researchers focus on political themes because politics cannot be separated from power or hegemony. In the world of politics, rulers will struggle to maintain power and ideology in various ways, one of which is by using language. According to Dzarna (2023), to reveal ideology on political themes, critical discourse analysis is needed.

Researchers use a qualitative approach within the framework of Fairclough's (1995) critical discourse analysis which goes through three stages, namely linguistics, discourse practices, and sociocultural practices. In this research, the object studied is a Madurese short film with a political theme. Meanwhile, data are words, phrases and dialogue in the film. Data was also obtained from various sources, namely news and YouTube channels that are the same as this research (Sudaryanto, 2015). The data for this research are words, phrases and sentences in the short films' dialogues, while the data sources are short films on the Mata Pena YouTube channel on political themes. The following is the source of research data.

Table 2  
Data Source

Judul Film	Link youtube
Siasat Pilkades (1)	<a href="https://www.youtube.com/watch?v=TVjGr54l51w">https://www.youtube.com/watch?v=TVjGr54l51w</a>
Siasat Pilkades (2)	<a href="https://www.youtube.com/watch?v=2B2zvNuiqOw">https://www.youtube.com/watch?v=2B2zvNuiqOw</a>

The data collection stage was carried out by taking notes. According to (Sudaryanto, 2015) the note-taking technique is the provision of data by listening to language use data. This data collection stage was carried out by watching films and looking for phrases and dialogue that lead to hegemony. Researchers were assisted with a table of data collection guidelines. In this table there is a research focus, focus and sub-focus as well as indicators and examples of data. Data collection guidelines are very helpful when collecting data. The data found will be reduced and then collected in a selected data table and then coded to make it easier for researchers during analysis. Coding is carried out as follows, for example metaphor data then M/1/SP1/MP (M: Metafora, 1: data 1, etc., SP1: Siasat Pilkades 1 (film title), MP: Mata Pena (youtube channel)). After coding, the researcher carried out an analysis process by connecting the data with sociocultural politics in Madura. This is done because in critical discourse analysis the data analysis process needs to be connected to the sociocultural situation that occurs in society.

**Table 3**  
**Data Collection Guide**

Title	Focus	Sub Focus	Aspect	Indicator	Data
Hegemony in Madura Short Film (Critical Discourse Analysis of Indonesian Political Language)	Madurese Short Film with Political Themes	Vocabulary	Lexical processes	Lexicalization is related to the existence of words for a concept. By using lexical analysis, information will be obtained about excessive generalizations that contain certain social meanings and will create the impression of thinking that tends to be childish, evasive, pretense and naïve.	M: <i>“Gulatannah Engkok’ bik Kakè paddeng ka orèng Par. Engko’ gellá’ eyentareh Dulmawi, Engko’ esoro <b>jhá’ malek</b> derih klèbum Morlèkè “</i>
			Metaphor	Metaphor is figurative language.	M: <i>“Keng ongguen Par mun Kakè tolos nyalon Engko’ paggun bedeb budinab Kakè. Keng sengak yeb guklagguk mun Kakè tojuk e klèbunab, jhá kelopan mebelib copa”</i>
		Grammatical	Declarative Sentence Mode	Declarative sentences are sentences in which the position of the song writer is as the giver of information, and the listener is as the recipient of the information.	M: <i>“Patennang Par, enjá’ Engko’ tak kerab mundur. Pemain riyab kodub penter macab situasi. Tak cokop perak modal bengal Par. Tapeh kodub penter siasat”</i>
			Relational Modality	Relational modality provides information about hopes, desires, gifts, invitations, requests, possibilities, permissions, obligations, prohibitions, certainties,	J: <i>“Oh iyeb Par, siap agin senjanab yab. Senjatanab reng loncalonan riyab benni arè’, tapeh pesse”</i>

	commands, and abilities or capabilities.	
Pronouns	Personal pronouns or personal pronouns are used to replace someone's address and can only replace someone's noun.	M: “Keng onguen Par mun <b>Kakè</b> tolos nyalon <b>Engko’</b> paggun bedeb budinab <b>Kakè</b> Keng sengak yeb gukelagguk mun <b>Kakè</b> tojuk e kelèbumah, jhá’ kelopan mebelih copa”

Data Encoding:

- PL : Lexical Process
- M : Metaphor
- MKD : Declarative Sentence Mode
- MR : Relational Modality
- P : Pronoun
- SP1 : Village Election Strategy I (film title)
- SP II : Village Election Strategy II (film title)
- 1,2, etc : Data Number

After data collection, the researcher also created a data analysis guide in the form of a table. The purpose of the data analysis table is to make it easier for researchers when analyzing data. The data analysis guide table contains the research title, focus, sub-focus, data, then the analysis process, namely the description, interpretation and explanation stages. Data validation is carried out in several ways, namely using a Madurese language dictionary with the aim of finding the meaning of Madurese words, using internet media. To confirm data regarding Madurese politics, interviews with several colleagues from Madurese ethnic backgrounds to find the information needed.

**Table 4.**  
**Data Analysis Guide**

Title	Focus	Data Code	Data		Interpretation	Explanation
			Quote	Context		
Hegemony in Madura Short Film (Critical Discourse Analysis of Indonesian Political Language)	Madurese Short Film with Political Themes	PL/SP1/1/MP	M: “ <b>Gulatanna</b> <b>h Engko’ bik Kakè paddeng ka orèng Par. Engko’ gellèk eyentareh Dulmawi, Engko’ esoro jhá’ malek derih kelèbun Morlèkè?”</b>	<b>Gulatanna</b> is a movement that a person does. Meanwhile, <b>jek malek</b> is an action that cannot be turned away from others.	<i>Gulatannab</i> means the movements carried out by the successful team are a form of strategy and the success team were to organize strategies to win the village elections later.	The movements carried out by the successful team are a form of strategy and this is carried out by all successful teams both in national elections and in local elections. This is proven by reports in the media where the team successfully strategized in various ways.
		M/3/SP1/MP	M: “Keng onguen Par mun <b>Kakè</b> tolos nyalon <b>Engkok’</b>	The context of the dialogue aside means that Jappar,	<i>Jhá’ kelopaen mabelih copa</i> means you must always remember	Mat just has the power to manage Jeppar and reminds him that if later Jeppar succeeds in



	<p><i>paggun bedeh budinah Kakè Keng sengkak yeh guklagguk mun Kakè tojuk e klebunah, jhâ' kelopan mebelih copa"</i></p>	<p>who has been helped to win the village elections, cannot be indifferent and must return the spit</p>	<p>those who have helped the village elections take place.</p>	<p>becoming a klebun then Mat just has to make a big profit or buy the Copa. This means that whatever Jeppar has spent for political purposes and while occupying the klebun, he must make Mat a very important person.</p>
<p>KD/SP2 /1/MP</p>	<p><i>M: "Patennan g Par, enjek Engko' tak kerah mundur. Pemain riyah koduh penter macah situasi. Tak cokop perak modal bengal Par. Tapeh koduh penter siasat"</i></p>	<p>The context in Mat's side dialogue says that when playing politics you have to be clever at strategy.</p>	<p>The strategies used by successful teams need to be designed in such a way that the opponent does not know about the strategies being used.</p>	<p>Village elections, which are local politics, also need strategies like national general elections. This strategy is widely used by various successful teams to win elections both locally and nationally. This is proven by news in the media about the strategies carried out by successful teams.</p>
<p>MR/SP2 /1/MP</p>	<p><i>J: "Oh iyeh Par, siap agin senjanah yah. Senjatanah reng loncalonan riyah benni arè' tapeh pesse"</i></p>	<p>The context of the dialogue aside tells us that Jappar needs to prepare money for the political campaign.</p>	<p>The process of carrying out village elections requires effective tactics, not only in terms of courage, but requires large capital to win the village elections.</p>	<p>One of the capitals required by candidates is money. The money will help the general election process run smoothly. This is proven by several candidates who won the village elections because they had quite large capital.</p>
<p>M/SP1/ 1/MP</p>	<p><i>M: "Keng onguen Par mun Kakè tolos nyalon Engko' paggun bedeh budinah Kakè. Keng sengkak yeh guklagguk"</i></p>	<p>The context of the dialogue in addition uses the word engkok with the intention of offering</p>	<p>The use of the word kakeh shows one's readiness to help the chosen candidate win the election.</p>	<p>A successful team is very influential in winning the general election. This is because a successful team will use various methods to win. The use of the word kakeh in this context is proven by the</p>

<i>mun Kakè</i>	oneself as a	various methods and strategies used by successful teams.
<i>tojuk e</i>	successful	
<i>klèbunab, jek</i>	team during	
<i>kelopan</i>	the village	
<i>mebelib copa</i>	elections.	

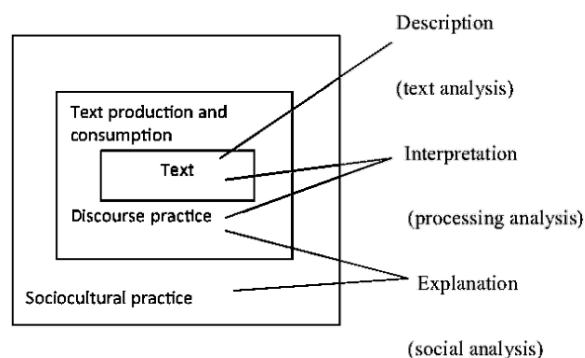


Figure 1 Fairclough's Critical Discourse Analysis

## RESULTS AND DISCUSSION

One of the characteristics of critical discourse analysis is "power". Every discourse that appears in the form of text, conversation or whatever is not seen as something normal or natural but rather a form of struggle for power and ideology (Badara, 2012). Power is related to discourse as control, meaning that in this context it does not always have to be physical and direct, but rather mental and physical control. Meanwhile, ideology is a central concept in critical discourse analysis. Therefore, discourse analysis cannot place language in a closed way, but needs to look at the context, especially how the ideology of the existing group plays a role in shaping discourse (Badara, 2012). The following are the results and discussion of hegemony in Madurese short films using critical discourse analysis methods.

### Hegemony in Madurese Short Films through the Lexical Process

The dialogue in the short film Madura tells about politics, namely the village election for Morlèkè' Village, Sampang Regency, Madura. The dialogue used shows hegemony through the following lexical process.

Data (1)

- M : *"Palang Par"* (How messed up, Par).  
 J : *"Apanah se palang Kak Mat"* (What's wrong, Mat?).  
*"Gulatannah Engkoke' bike Kakè paddeng ka orèng Par. Engko' gellèk eyentareh Dulmawi, Engko'*  
 M : *esoro jhâ' malek derib klèbun Morlèkè"* (We are caught, now. You know, I was visited by Dulmawi, I was told not to turn away from Morleke').  
 J : *"Terus, Kakè ajeweb dekremmah Kak Mat"* (Then what did you answer, Mat?).  
*"Ye, mahlè tak atokaran sakancaan Par. Engko' ngebele tak rok nurok ab ka masalah pilkades"*  
 M : (Well, in order to avoid fighting, I said that I would not interfere the Village Head Election issue).  
 Menit: 00:59 PL/SP2/1/MP

The dialogue above is a conversation that took place between M (Mat) who was the successful team of J (Jappar). Jappar is a candidate for the new klèbun (village head) in Morlèkè' village. Meanwhile, Dulmawi is a successful team from the old klèbun, namely Klebun Morlèkè' (the term for the village head). The two successful teams were initially friends, but because their chosen candidates were not the same, they both had a fight to win for their respective champions. (M) Mat Just secretly supports (J) Jappar to become a club with the aim of getting fees or profits from being a successful team. Dulmawi knew about M's strategy so M met J to anticipate the situation. There are words and phrases that show lexical processes. The word

gulatannah comes from the basic word wrestling according to the KBBI, which is a sport that aims to bring down an opponent. In Madurese the word wrestling gets the suffix "annah" so it becomes gulatannah which means "our movements" to bring down the opponent. The word gulatannah is often used in context or conversation during competition in any activity. The use of the word gulatannah is a linguistic aspect that shows lexical processes. According to Santoso (2012), the lexical process is that excessive generalization will create the impression of a thinking style that tends to be naive, childish, evasive, and pretentious. Lexicalization is related to the availability of vocabulary in certain social discourses that reflects and expresses the interests of that group.

The word ghulatanah here tends to be childish, where they (Mat and Jappar) carry out strategies secretly so that the opposing team does not know their movements. The strategy used by the two of them is actually not the first time the team has implemented it during political interests, but this strategy has become a culture in the world of politics. According to Tinov & Handoko (2016) political parties must fight hard through their cadres to gain public sympathy so that they are finally able to represent society in both legislative and executive institutions. Tinov & Handoko also added that there are many ways that can be done in the world of politics to achieve the desired goals.

Apart from the word ghulatanah, there is also the phrase "jhâ' malek" in the dialogue above which also shows the lexical process. Jha' means don't, while malek means turn away. The phrase above means don't look away. In the context of dialogue data (1), this phrase means that Dulmawi as the successful team of Klèbun Morlèkè' told (M) Mat to stay not to turn away from Klèbun Morlèkè'. This is because Dulmawi really supports Klèbun Morlèkè' to win and become a klèbun again in the coming period. Dulmawi's strategy includes a childish attitude, meaning telling other people to vote for the candidate he supports. Meanwhile, in the world of politics, humans have the human right to vote for anyone. According to Marwan (2004) rights are the power to protect everyone's interests given by law. This view confirms that rights are something that every person has and must fulfill, including political rights.

Data (2)

*"Pelo ekoniningagin dek sedegeh bhântoan beres nikah benni keng derih pemerintah tapeh murni dari klèbun morlèkè'. Deddih rakyat morèkè' nikah kudu asokkor andik klèbun bagus engak nikah. Coma sepaling penting jhâ' kloppaen pilkada sedetengah coblos nomor settong. Serrop agin klèbun morlèkè' yemun tero car lancaran cara adu'uman berres. Tak taoh mun keng tak tero edu'um berres".* (Please note that all this rice aid

D : is not aid from the government but purely from the Morleke' klebun. So the people of Morleke' should be grateful to have a good klebun like this. But the most important thing is don't forget to vote number one in the upcoming village elections. Blow it into the morleke' klebun, if you want the lancer for this rice. I don't know if there might be some who don't want to be given rice).  
Menit: 09.21 PL/2/SP2/MP

The dialogue fragment above is still the same as Data (2), namely the Madurese short film entitled "Pilkades Strategy 1". In this dialogue, D (Dulmawi), who is a successful team from Klèbun Morlèkè', carried out a campaign by inviting Morlèkè' village residents and distributing rice to the residents. Dulmawi's strategy was of course from Klèbun Morlèkè"'s direction to gain the sympathy of the people and elect him to become klèbun in the coming period. The dialogue shows lexical processes and shows childish attitudes. The word "pure" seems as if the rice assistance was from the klèbun morlèkè', not assistance from the government. There is the phrase "kudu asokkor" which means to be grateful which also leads to a lexical process that shows a childish attitude. This phrase shows that this klèbun morlèkè' is a klèbun who is very wise, kind and cares about society. This attitude is a form of the klèbun's power to win the village elections. According to Junaidi & Lestari (2021) power, material capital and social capital are basically tools for achieving victory. Apart from that, other strategies such as utilizing family ties as a successful team to perpetuate power, this source of power is expected to attract greater support as well.

The above phenomenon occurs in the local political sphere or village elections. This phenomenon shows that the strategy is not only carried out in local circles but is comprehensive in larger political realms. In Foucault's (2002) thought, whoever has knowledge will also master life. Foucault's opinion is in line with Iklam (2020) that the ruler will maintain his power by maintaining

the balance of other groups. One example is the dialogue in the film above. Apart from that, there are also many methods used by the authorities, for example using money politics. Money politics is a phenomenon in the political system that can delegitimize electoral mechanisms in democracy [Iklam \(2020\)](#). Money politics was also carried out by (KM) klèbun morlèkè'and (B) Buddin the successful team from Jeppar. The following is a dialogue that leads to money politics.

Data (3)

- D : *“Patennang Kakè Bun. Paggun bedeh eyetas angin. Kopakonah bik Engko' mareh pabiluk kabbilang. Kakè riyah sateyah gun nyanguin ke orèng senyoblossab”* (Calm down, Bun, we're still on top. I've bent all the nails. Now you only give money to people who will vote for you).  
*“Mun urusan pesse dibudih Din, deggik paklah H-1 la tar ke langger. Sateyah Engko' andik cara selebih jitu”* (If it's about money later, Din, later on H-1, go to them. Now I have a more effective way). *Menit: 07:35*
- KM : *“Yak, bedeh rok petorok derih Man Jeppar”* (Here, there is a deposit from Jeppar).  
 H : *“Rok petorok apah riyah”* (What is this deposit?).  
 B : *“Lah kalah lah Jih, ariyah sedeka”* (just accept it Jih. This is charity).  
 H : *“Sedeka apah sogok an”* (alms or bribes?).  
 B : *“Sedeka Jih”* (alms Jih).  
 H : *“Oh iyeh, sekelangkong Engko' yeh Din. Bik Engko' eketeremak ah”* (Oh yes, thank you Din. I'll accept it).  
*“Iyeh, keng jhâ' kelopan klèbunan riyah pele Man Jeppar maklè padeh tak percuma se asedeka”* (yes, but don't forget that in the village head election tomorrow, choose Jappar so that those who give alms are not wasted). *Menit : 12:38*

The dialogue above is a dialogue between klèbun morlèkè' and Dumawi as well as a dialogue between B (Buddin) from the Jeppar success team and (H) Haji. The word *nyanguin* means giving money to the community so that during the village elections they vote for klèbun morlèkè'. The same as the word "sedeka", the use of the word *sedeka* refers to giving money to the people to vote for Jappar during the village elections. [Iklam \(2020\)](#) explains that with money politics, it will shift from a mechanism for realizing common interests to business projects. This creates an endless circle between political corruption and corruption politics.

### Hegemony in Madurese Short Films Through Metaphors

Data (4)

- M : *“Keng ongguen Par mun Kakeè tolos nyalon Engko' paggun bedeh budinab Kakè. Keng sengak yeh guklagguk mun Kakè tojuk e klèbunab, jhâ' kelopan mebelih copa”* (But really, if you are the candidate, I will still be behind you. But remember, tomorrow when you sit down as village head, don't forget to *return the favor*). *Menit: 00:54 M/3/SP1/MP*

Data (4) is dialogue between (M) Mat and Jeppar. Mat, who was so passionate about supporting Jappar to become village head, said that he would continue to stand behind Jappar. In the dialogue above there is a metaphor in the sentence "*jhâ' kelopan mebelih copa*". The meaning of this sentence is don't forget to return the favor. According to [Foucault \(2002\)](#) power is not a possession, but a strategy. This means that those who have power and knowledge can also generate power relations. In the dialogue above, even though Mat is a successful team from Jeppar, he has the power to get community support. So, in the dialogue above, Mat only has the power to control Jeppar and reminds him that if later Jeppar succeeds in becoming a club then Mat only has to make a big profit or buy the *copa*. The context of *jhâ' kelopaen mebelih copa* is not a real sentence, but rather the sentence is an implicit sentence which means return something that has been given. This meant that whatever Jeppar had spent for political purposes and while occupying the klâbun, he had to make Mat stay a very important person.

Data (5)

- KM : *“Anuh Dul kondisi agin kebegien tokoh-tokoh, sengak tang pessen settong. Jhâ’ nganggui orak apah pole nganggui arè’. Ngeding yeh?”* (So, Dul, control everything. But there is one thing you should always remember, don't use violence nor use a sickle. Promise me??”).  
Menit: 03:17 M/3/SP1/MP

The dialogue on data (5) was carried out by (KM) Klèbun Morlèkè' with (D) Dulmawi. Klèbun Morlèkè' that the village election process must be peaceful. He uses a metaphor, namely *Jhâ’ nganggui orak apah pole nganggui arè’*. Klèbun Morlèkè' as village head certainly has the power to organize the community. In this metaphorical sentence, klèbun morlèkè' does not want to see people rioting over this village election. This is because the rampant carok in Madura has resulted in murders, making Madurese a very dangerous people. According to [De Jonge \(1993\)](#) Madurese people often use physical violence, giving rise to the stereotype of Madurese people being easy to anger and easy to commit murder.

### Hegemony in Madura Short Film Through the Mode of Declarative Sentences

Data (6)

- J : *“Berarti Kakè burung sededdiyeh tim sukses”* (That means you won't be the one on my successful team).  
*“Patennang Par, enjek Engkok’ tak kerah mundur. Pemain riyah koduh penter macah situasi. Tak cokop perak modal bengal Par. Tapeh koduh penter siasat”*  
M : *(Calm down, Par, I will turn back. Being a player must be smart at understanding the situation. It's not enough just to have courage).*  
J : *“Dek remmah maksuteh Kakè, Engko’ tak ngarteh”* (what do you mean, I don't understand).  
*“Engkok’ ka Dulmawi ngabele tak rok nurok ah ka masalah pilkades makle Dulmawi tak bisa memprediksikan ka tang gerakan Par”* (I told Dulmawi that I would not interfere in this village election issue, so that Dulmawi could not predict my movements.).  
M : *“Ternyata caranah Kakè licik kiyah Kak Mat”* (Turns out your method is sneaky too, huh?).  
J : KD/SP2/1/MP Menit: 00:5

The dialogue in data (6) is dialogue in the Madurese short film entitled "Pilkades Strategy 2". This film is a continuation of Madura's short film entitled "Pilkades Strategy 1" which both tells the story of how a successful team managed to support its chosen candidate. The dialogue above is between J (Jappar) and (M) Mat. Dulmawi only knows about Mat's strategy, but he will continue to support Jappar and will not back down. There is a declarative sentence mode delivered by Mat which reads "Patennang Par, enjek Engko' tak kerah mundur. Pemain riyah koduh penter macah situasi. Tak cokop perak modal bengal Par. Tapeh koduh penter siasat" This sentence shows the declarative sentence mode, namely providing information to the audience or listener that politics requires tactics. Mat, who is known to secretly support Jappar, told Dulmawi that he would not interfere in the village election issue. However, behind that, he had a cunning strategy so that Dulmawi could not predict Mat's movements.

The above phenomenon includes local politics, meaning that even in local politics there is a struggle for power. [Foucault \(2002\)](#) said that the practice of power has spread to various parts of society. Mat, who has a black background (in the film), really has the power to fight and use various means to achieve his goals. Blater is someone who is classified as a social elite in Madurese society and has a large and quite strong political influence in the Madurese environment ([Halim, 2020](#)). Politicians who run for office as clèbun, regent, even members of the DPR among Madurese cannot be separated from the figure of the blater behind them. The existence of blater is the spearhead for political elites to gain support from the community. This is because a blater is someone who has the character and achievements of a champion ([Rozaki, 2021](#)). This is also one of the characteristics of the brave lifestyle of the Madurese people which is different from other cultures ([Faizin, 2015](#)).

- Data (7)
- B : *Ye mun can Dulmawi Mat, tadek gunanah majegeh calon anyar. Soallah gik tadek bukteh ka masyarakat. tanguk meterrossah klèbun morlèkè pendeh abukteh ka masyarakat*” (Dulmawi said there is no point in establishing a new candidate. The problem is that there is no proof of work for the community. It is better to continue the old klebun which has clearly been proven to the public).
- M : *“Abukteh apanah Din, abukteh cerrek en. Abbeh klèbun riyah benni sangkolan Din. Sapah beih olle nyalon. Makle deddih panentu ka masa depan masyarakat, ye masalah deggik sededdih tak amanah genteh pole. Jhâ’ tadek tobukkah oreng mile pemimpin riyah. Seruwet munlah pemimpinah gunpaggun Din. Kapan egenteyah tak endek, le jiyeh sepatot etanyak agin*” (What proof is Din, proof that he is stingy? Oh, this village head is not Din's legacy. Anyone can nominate. In order to be a role model for the future of society, the problem is that later those who become untrustworthy will be replaced again. Choosing this candidate is not satisfying. What's complicated is if the leader is the same as Din. Whether it's replaced or not, that's the question”).
- B : *“Adduh, gerru mundekeyeh. Keng apah ontongah tojuk ka klèbunah riyah Mat. Pas dele griduh engak riyah. Pola keng gejinah rajah yeh*” (Oh, it's dangerous. But what are the benefits of being a village head? How can there be such excitement? Is the salary a lot?”).
- Menit: 03: 07 KD/4/SP2/MP

Data (7) is a dialogue between (B) Buddin and (M) Mat. The two of them discussed about klèbun morlèkè' which according to Mat, it was not a good idea to be klèbun. There is a declarative sentence mode in the dialogue “Abukteh apanah Din, abukteh cerrek en. Abbeh klèbun riyah benni sangkolan Din. Sapah beih olle nyalon. Makle deddih panentu ka masa depan masyarakat, ye masalah deggik sededdih tak amanah genteh pole. Jhâ’ tadek tobukkah oreng mile pemimpin riyah. Seruwet munlah pemimpinah gunpaggun Din. Kapan egenteyah tak endek, le jiyeh sepatot etanyak agin”. The declarative sentence mode in the Mat dialogue tells us that being a klèbun is not an inherited position. Anyone can become a clèbun and of course from the people's vote selection process. Apart from that, Mat said that if the club wins and then there is no evidence (it doesn't support the community) then the club can be replaced with another one, which will make progress for the community. Then it was emphasized again that if the klèbun did not want to be replaced with another one, then that was questionable.

From the explanation above, the position of the klèbun or leader is very strong. The power he has makes him act arbitrarily and does not need the people's vote. Apart from that, the big question from the dialogue above is that Klèbun does not want to be replaced in the next period. This makes people ask why, what it is, and what the benefits of being a klebun are. This question is answered in the book [Halim \(2020\)](#) that the majority of people choose political parties, not because of ideological awareness but because of momentary mobilization and the influence of money politics.

### Hegemony in Madura Short Film Through Relational Modality

- Data (8)
- J : *“Ternyata caranah Kakè licik kiyah Kak Mat*” (It turns out that your methods are also cunning, Mat).
- M : *“Engko’ kor ngebelejijeh ka Kakè makle Kaè tengateh. Dinah Engko’ deksak ah yeh*” (I'm just telling you that so you can be careful. Yes, I've been there before).
- M : *“Oh iyeh Par, siap agin senjanah yah. Senjanah reng loncalonan riyah benni arè’, tapeh pesse*” (Oh yes Par, prepare your weapons. The weapons of these candidates are not sickles, but money). Menit: 00:59 MR/SP2/1/MP

Data (8) dialogue between (J) Jappar and (M) Mat discussing the village head election strategy that was carried out. In this dialogue there is a relational modality, namely providing information about gifts, desires, hopes, invitations, requests, possibilities, certainties, obligations, commands, prohibitions,

permissions, and abilities (Santoso, 2012). The relational modality in the dialogue above is "Oh iyeh Par, siap agin senjanah yah. Senjatanah reng loncalonan riyah benni arè', tapeh pesse". This sentence contains a request and an obligation. Mat as the success team from Jappar requested that this nomination process not only requires strategy and courage but also requires money. In the world of politics, it is not surprising that each candidate makes money their god. Money politics is a term that describes the use of rewards to influence people in making political decisions (Ghaliya & Sjafrina, 2019). Money politics results in benefits for one political party or candidate but not for other political parties or candidates.

The dialogue actually describes events that occurred in politics in Indonesia. Apart from being a tool for transactions, money is used as a whip in the world of politics to defeat opponents. According to Hilman (2007), a person who wants to become a ruler must spend several trillion rupiah from his pocket. Thus, only those with money can compete for victory. Without money, power is just a distant dream. From the explanation above, politics takes many forms, one of which is money politics. Apart from money, there is also celebrity politics, namely politics that uses celebrities to attract people so they win elections (Gencoglu, 2021).

Data (9)

D : *"Assalamualaikum wr.wb"*

W : *"Walaikumsalam wr.wb"*

***"Pelo ekoninagin dek sedgeh bhântoan beres nikah benni keng derih pemerintah tapeh murni dari klèbun morlèkè Deddih rakyat morlèkè nikah kudu asokkor andik klèbun bagus engak nikah. Coma sepaling penting jhâ' kloppaen pilkada sedetengngah coblos nomor settong. Serrop agin klèbun morlèkè yemun terro car lancar cara adu'uman berres. Tak taoh mun keng tak terro edu'um berres"*** (To the people of Morleke', you should be grateful to have such a good village head. But the most important thing is don't forget that in the upcoming regional elections/pilkades you will vote number one. Blow the klèbun morlèkè' if you want this method of distributing rice smoothly. I don't know if I might not want to share the rice).

W : *"Ye terro Din"* (Off course, I do.).

D : *"Ye mangkananb pèlè polè klèbun morlèkè"* (Then let's vote for *klebun morlekek'*).  
*Menit: 09.21 MR/2/SP2/MP*

In Data (9) dialogue between (D) Dulmawi and (W) Society. Dulmawi is a successful team from klèbun morlèkè'. He was ordered by the klèbun morlèkè' to carry out an action to attract public sympathy by distributing rice. Dulmawi dialogue contains a relational modality that is inviting. He made it clear that the rice was not aid from the government but was purely from the klèbun morlèkè'. It is emphasized again with important words that lead to an invitation to vote for klèbun morlèkè' in the upcoming village elections.

The strategy used by Dulmawi is the same as data (7) which uses money politics as a strategy. According to Yesi (2022), modes related to money politics are developing and not only involve civil parties but also important actors down to the local (village) level, for example basic necessities, uniforms, clothes and other valuables. The goal is to hope that people will vote for him during the next election. Because money politics and the provision of basic necessities are clearly detrimental to the perpetrators and society, if viewed from a legal aspect, money politics and the provision of basic necessities are contrary to existing legal regulations. Meanwhile, viewed from a sociological aspect, such actions are bad actions and cause both material and non-material losses. In fact, they are betting on the uncertain, meaning they will lose money and goods but it is not certain that at the time of the election they will win. Likewise, materials or goods will definitely provide psychological emphasis when you lose. On the other hand, if the situation turns into a win, it will open up opportunities for damage to the democratic system because it is not certain that those selected have good qualities. From the description above it will be seen and proven that the politics of money and goods is an act that is deviant from the perspective of law and society which tends to produce unbalanced relations (Liata, 2020). From the explanation above Zhang & Guo (2012) suggests that in the world of politics, society, even though it has limited means in politics, needs to provide opportunities for audiences to find alternative state messages. Acts of fraud committed by individuals or success teams need to be punished

so that the world of politics runs fairly, as stated by Murison (2013) that parliament must enact laws to allow the involvement of the judiciary and law enforcement to provide compensation or punishment.

### Hegemony in Madura Short Film Through Pronouns

Data (10)

- D : *“Keng ongguen Par mun **Kakè** tolos nyalon **Engko’** paggun bedeh budinab **Kakè**. Keng sengakè yeh guklagguk mun **Kakè** tojuk e klèbunab, jek kelopan mebelih copa”* (But really Par, if you are the candidate, I will still be behind you. But remember, tomorrow when you are chosen as village head, don't forget to return the favor. Menit: 00:54 M/SP1/1/MP)

Data (10) is a dialogue between (M) Mat and (J) Jappar. Mat, who works as a blater in the village of Morleke' in the short film Madura, clearly has a very influential role in the community. In data (9) there is the use of pronominals which refer to singular and plural pronouns. Mat, who as a blater, uses the word Engko' (singular pronoun) which means "I". This shows that Mat has a very important role and has the power to attract people's attention. The use of the word "I" or "me" according to Firman (2015) indicates an assessment offered by the presenter of the discourse personally to the public. The existence of Mat as Jappar's successful team and the use of the word "Engko'" shows that Mat is at the top and Jappar is at the bottom. Mat has far more influential power than Jappar.

Data (11)

- D : *Iyeh, keng Dinah **Engko’** setojuk ah ka Mat Tinggal. Sambinab apab tematean abela reng luar mun tadek buktenab. Tak la padeh melappaen manuk ngaber. Dinah **Engko’** entarah ka Mat Tinggal”.* (Yes, but let me talk to Mat. After all, what's the point of desperately defending outsiders if there's no proof? It's the same as peppering a flying bird. Let me be the one to meet Mat). Menit: 05:26 M/SP1/3/MP)

In data (11) is a dialogue between (D) Dulmawi and (B) Buddin and (S) Sirut at the substation in Morleke' village. Dulmawi tried his best to fight for the klèbun morlèkè' and took action to overcome all things that would become obstacles including Mat (the successful team from Jappar). Dulmawi said Iyeh, keng Dinah Engko' setojuk ah ka Mat Tinggal. This sentence shows a personal offer that he is able to overcome something that will hinder him. In the Dulmawi dialogue, the word Engko' is even repeated twice, namely Dinah Engko' entarah ka Mat. Repetition shows Dulmawi's ability and readiness to face the opponent. Thus, it can be seen here that even though they are a successful team, Dulmawi has the power to fight back and of course this is because there is someone behind him.

### CONCLUSION

The results of the research show that there is hegemony in Madurese short film dialogue through vocabulary, namely aspects of lexical and grammatical processes, namely aspects of declarative sentence mode, relational modality and pronouns. The following are the conclusions from each of these aspects.

The lexical process shows the existence of hegemony between the relations between the authorities and society. The authorities use lexical processes that lead to childish attitudes by using the words *gulatanab* and *jhâ' malek*. These words and phrases show the attitude that the political world needs such an attitude to defeat opponents. In the metaphor aspect, there is hegemony, that is, the authorities use other terms to win the village elections. The use of metaphor leads to the expression, namely *jhâ' kelopan mebelih copa*, which means don't forget who helped in the village election process. In the declarative sentence mode, hegemony is telling the listener that this leader is not a kind of legacy so that anyone can become a leader. Meanwhile, the relational modality of hegemony tends to inform and invite people to choose the potential leader. In pronouns, hegemony tends to use the word "engko'" as evidence that this "engko'" has the power and strength to defeat the opponent. Thus, this Madurese short film becomes a tool as political media because the language used contains hegemony. This



research is not easy so continuous training is needed and there is a need for suggestions for all parties involved directly and indirectly in this research. It is hoped that the public can think critically about the language used by the political team, so that they do not simply believe it because the language used by them has hidden meanings that are not known to the public, especially the lay public. For political teams (success teams, candidates for village elections, etc.), this research is expected to provide new insight that politics is okay but needs to pay attention to legal guidelines so that the political process produces a peaceful and healthy atmosphere.

## ACKNOWLEDGMENTS

The author would like to thank the leader of the Muhammadiyah University of Jember, the Rector and LPPM who have provided support and facilities in carrying out this research. Thank you to the Head of PBSI Study Program, Muhammadiyah University of Jember who has supported and assisted technically and thank you to the team members who helped a lot and worked hard so that this research was completed well.

## REFERENCE

- Ardianto. (2017). *Komunikasi Massa: Suatu Pengantar*. Bandung: Symbiosa Rekatama Media.
- Arditi, B. (2007). Post-hegemony: Politics outside the usual post-Marxist paradigm. *Contemporary Politics*, 13(3), 205–226. <https://doi.org/10.1080/13569770701467411>
- Artz, L. (2020). A political economy for social movements and revolution: popular media access, power and cultural hegemony. *Third World Quarterly*, 41(8), 1388–1405. <https://doi.org/10.1080/01436597.2019.1668265>
- Badara, A. (2012). *Analisis Wacana Teori, Metode, dan Penerapannya pada Wacana Media*. Jakarta: Kencana Prenada Media Group.
- De Jonge, H. (1993). *Gewelddadige Eigenrichting op Madura” dalam H. Slaats (ed.). Liber Amicorum Mob. Koesnoe*. Surabaya: Airlangga University Press.
- Downing, A. (1991). An Alternative Approach to Theme: A Systemic-Functional Perspective. *Word*, 42(2), 119-143. <https://doi.org/10.1080/00437956.1991.11435835>
- Dzarna, D., Hima, R., Rahmawati, E. N., & Asmy, E. J. (2022). Lagu Madura Sebagai Media Pengenalan Budaya (Tinjauan Wacana Kritis). *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)*, 8(2), 147-160. <https://doi.org/10.30872/calls.v8i2.7445>
- Dzarna, Santoso, A., Martutik, & Syahri, M. (2023). The Modality Psychology of Language Characteristics to Bring Ideology Into Madurese Song. *Journal for ReAttach Therapy and Developmental Diversities*, 6(7), 621–632.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Longman Group Limited.
- Faizin. (2015). Sikap Hidup Masyarakat Madura dalam Kumpulan Cerpen Mata Blater Karya Mahwi Air Tawar. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya.*, 1(2), 163–172. <https://doi.org/10.22219/kembara.v1i2.2613>
- Falah, F. (2018). Hegemoni Ideologi dalam Novel Ketika Cinta Bertasbih Karya Habiburrahman el Shirazy (Kajian Hegemoni Gramsci). *Nusa: Jurnal Ilmu Bahasa dan Sastra*, 13(4), 533. <https://doi.org/10.14710/nusa.13.4.533-542>
- Firman. (2015). *Konstruksi Ideologi dalam Wacana Keagamaan Jaringan Islam Liberal (JIL)*. Universitas Negeri Malang.
- Foucault, M. (2002). *Power and Knowledge (terj)*. Yogyakarta: Benteng.
- Gencoglu, F. (2021). Heroes, villains and cebrityisation of politics: hegemony, populism and anti-intellectualism in Turkey. *Celebrity Studies*, 12(1), 1–19. <https://doi.org/10.1080/19392397.2019.1587305>
- Ghaliya, A., & Sjafarina, P. (2019). Dampak Politik Uang Terhadap Mahalnya Biaya Pemenangan Pemilu dan Korupsi Politik. *Jurnal Antikorupsi INTEGRITAS*, 5(1), 43–53. <https://doi.org/10.32697/integritas.v5i1.389>
- Gramsci, A. (1988). *Selections From Political Writings 1910-1920. Ed. Quintin Hoare*. London: Lawrence

- and Wishart.
- Halim, A. (2020). *Sosiologi Politik Etnik Studi Otoritas Demokrasi Lokal Masyarakat Madura*. Malang: Inteligencia.
- Haryatmoko. (2017). *Critical Discourse Analysis (Analisis Wacana Kritis) Landasan Teori, Metodologi dan Penerapannya*. PT Raja Grafindo Persada.
- Hutagalung, D. (2004). Hegemoni, Kekuasaan dan Ideologi Related Papers. *Jurnal Pemikiran Sosial, Politik dan Hak Asasi Manusia*, 12(12), 1–17.
- Junaidi, K., & Lestari, T. (2021). Peran Kekeberatan dalam Pemenagan Pemilihan Kepala Desa Menjalim Tahun 2018. *Jurnal Sociopolitico*, 3(2), 88–96. <https://doi.org/10.54683/sociopolitico.v3i2.43>
- Kristina, D. (2020). *Analisis Wacana Kritis Pengantar Praktis*. Yogyakarta: Pustaka Pelajar.
- Liata, N. (2020). Relasi Pertukaran Sosial antara Masyarakat dan Partai Politik. *Jurnal Sosiologi Agama Indonesia (JSAI)*, 1(1), 79–95. <https://doi.org/10.22373/jsai.v1i1.483>
- Marwan, M. (2004). *Pengantar Ilmu Hukum*. Jakarta: Ghalia Indonesia.
- Mubaligh, A. (2011). Relasi Bahasa dan Ideologi. *LiNGUA: Jurnal Ilmu Bahasa dan Sastra*, 5(2). <https://doi.org/10.18860/ling.v5i2.622>
- Murison, J. (2013). Judicial Politics: Election Petitions and Electoral Fraud in Uganda. *Journal of Eastern African Studies*, 7(3), 492–508. <https://doi.org/10.1080/17531055.2013.811026>
- Nurfiana, E. (2021). Hegemoni Kekuasaan Melalui Motif Agama Dan Sikap Nasionalisme: Analisis Semiotika Roland Barthes Terhadap Film Sang Kyai. *Jurnal Dakwah: Media Komunikasi dan Dakwah*, 22(1), 78-104. <https://doi.org/10.14421/JD.22.1.21.3>
- Ricoeur, P. (2014). *Teori Interpretasi*. Yogyakarta: IRCiSoD.
- Risaldi, A., Santoso, A., & Syahri, M. (2021). Modalitas sebagai fitur lingual praktik kuasa dalam komunitas pedofilia. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 7(2), 241-255. <https://doi.org/10.22219/kembara.v7i2.17682>
- Rozaki, A. (2021). *Menabur Karisma Menuai Kuasa Kiprah Kiai dan Blater sebagai Rezim Kembar di Madura*. Yogyakarta: IRCiSoD.
- Santoso, A. (2012). *Studi Bahasa Kritis Menguak Bahasa Membongkar Kuasa*. Bandung: Mandar Maju.
- Santoso, A. (2019). *Panorama Studi Wacana Kritis: Relasi antara Wacana Publik, Ideologi, & Kesadaran Berbahasa Kritis*. Universitas Negeri Malang.
- Sari, K. W., & Haryono, C. G. (2018). Hegemoni Budaya Patriarki Pada Film (Analisis Naratif Tzvetan Todorov Terhadap Film Kartini 2017). *Jurnal Semiotika*, 12(1), 36–61. <http://dx.doi.org/10.30813/s;jk.v12i1.1542>
- Setiawan, F., & Dwi Ady Achmad Prasetya, R. S. P. (2022). Analisis wacana kritis model Teun Van Dijk pada pemberitaan kasus pencabulan santri oleh anak Kiai Jombang dalam media online. *Kembara: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 8(2), 224-237. <https://doi.org/10.22219/kembara.v8i2.21772>
- Shabrina, S., Nur, Zamzami, & Setiawan, T. (2022). Analisis teks hoaks seputar informasi bank: Kajian bahasa perspektif analisis wacana kritis dan linguistik forensik *KEMBARA: Jurnal Keilmuan, Bahasa, Sastra, dan Pengajarannya*, 8(2), 492–507. <https://doi.org/10.22219/kembara.v8i2.21478>
- Silaswati, D. (2016). Model Analisis Wacana Kritis Untuk Meningkatkan Kemampuan Mahasiswa Menganalisis Wacana Berideologi Feminisme. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 2(2), 143-156. <https://doi.org/10.22219/kembara.v2i2.4007>
- Simanjuntak, R. F., & Wahyudi, S. (2019). Kontra Hegemoni Melalui Perspektif Van Dijk Pada The True Cost Sebagai Refleksi Fast Fashion Industries. *Semiotika: Jurnal Komunikasi*, 13(2), 232–249. <http://dx.doi.org/10.30813/s;jk.v13i2.1949>
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wacana Kebudayaan Secara Linguistik*. Yogyakarta: Duta Wacana Press.
- Swetasurya, N. M. W. (2020). Ideologi sebagai Cara Berpikir dalam Memunculkan Krisis Moral melalui Kontestasi Kepribadian Dua Tokoh Sentral dalam Film Dorian Gray (2009). *Media Bahasa*,

- Sastra, dan Budaya Wahana*, 26(2), 451-458. [10.33751/wahana.v26i2.2767](https://doi.org/10.33751/wahana.v26i2.2767)
- Tinov, T., & Handoko, T. (2016). Strategi Politik; Preferensi Partai Politik Menghadapi Pemilu Di Aras Lokal. *Jurnal Ilmu Pemerintahan Nakhoda*, 15(25), 53–64. <https://doi.org/10.35967/jipn.v15i25.3855>
- Wahab, A. (1990). *Butir-Butir Linguistik*. Surabaya: Ailangga University Press.
- Wibowo, F. (2007). *Teknik Produksi Program Televisi*. Yogyakarta: Pinus Book Publisher.
- Yesi, M. (2022). *Pengaruh Film Animasi Nussa terhadap Pengembangan Nilai Moral dan Agama Anak Usia 5-6 Tahun di TK Harapan Bangsa Lampung Barat* (Doctoral dissertation, UIN Raden Intan Lampung).
- Zhang, X., & Guo, Z. (2012). Hegemony and Counter-Hegemony: The Politics of Dialects in TV Programs in China. *Chinese Journal of Communication*, 5(3), 300–315. <https://doi.org/10.1080/17544750.2012.701421>