



## Representation Of Cyberbullying In Budi Pekerti Movie

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**Abstract.** Cyberbullying is a serious and frequent problem in Indonesia. This is supported by the easier access to social media and weak moral and ethical education. The phenomenon was documented into a film entitled Budi Pekerti. This research aims to analyze the representation of cyberbullying in Budi Pekerti using John Fiske's semiotic approach. This movie was chosen as the object of research because it is relevant to the social issues that are rampant in the digital era. Through semiotic analysis, this research reveals how the film represents the phenomenon of cyberbullying at the level of reality, representation, and ideology. The results of this study show that Budi Pekerti portrays cyberbullying not only as an individual phenomenon but also a reflection of broader social dynamics. It is hoped that it can provide deeper insights into how film media can serve as a means of education and awareness about cyberbullying. As well as increasing the audience's awareness that cyberbullying has a serious impact on victims and how to contribute to efforts to tackle this issue.

**Keywords:** Representation, Cyberbullying, Semiotics.

### INTRODUCTION

Film is a social phenomenon that has multiple interpretations. Some people view movies as works of art and entertainment, as a space for free expression in an audience learning process. And other groups tend to interpret movies as empirical realities that honestly record social values in society. In fact, the power and ability of film to reach many social segments makes film practitioners have the potential to influence or shape an audience's view with the message in it. This is based on the assumption that movies are portraits of social reality. Movies always record the realities that grow and develop in a society and then project them onto the screen [1].

Of the many films produced, researcher is interested in *Budi Pekerti*, directed by Wregas Bhanuteja and produced by Rekata Studio and Kaninga Pictures, which officially premiered in theaters on November 2, 2023. The Budi Pekerti movie poster can be seen in Figure 1 below. Source: Kompasiana.com [2]



Figure 1. Budi Pekerti Movie Post

Budi Pekerti had its world premiere at the Toronto International Film Festival (TIFF) 2023 on September 9, 2023. The film was selected as an official selection at SXSW Sydney, Australia and was selected as the opening film at Jakarta Film Week (JFW) 2023 on October 25-29, 2023. The main actors in the movie are Sha Ine Febrianti, Dwi Sasono, Angga Yunanda, and Prilly Latuconsina. The film has been watched by 525,426 people as of Tuesday, November 23, 2023.

This Budi Pekerti movie raises problems that occur in society today. The movie talks about the COVID-19 period where social life and education must continue to run with the new normal or new methods where all activities are carried out online or in networks. This causes humans to depend on social media. The movie does not only discuss character education and ethics, but also shed light on cyberbullying or bullying in social media which has become increasingly common. Cyberbullying, which is often seen as trivial by some, actually has serious effects on the victims, even leading to the breakdown of family harmony and the loss of employment. Cyberbullying or bullying using digital media is repeated aggressive behavior by frightening, angering, or embarrassing the target victim. Cyberbullying can lead to feelings of depression, low self-confidence, excessive suspicion towards others, lack of motivation, withdrawal from the social environment and others [3]

In the movie Budi Pekerti, the costumes, the room, the language style with Javanese language deepened with *medhok* accent that shows the actual accent of Yogyakarta people in speaking. Gestures and facial expressions support the depiction of feelings. Even the lighting is carefully arranged to clarify the atmosphere and point of view of the scene in the movie. Although this movie belongs to the social drama genre, it effectively shows the urgency of handling cyberbullying.

This movie is interesting to be studied because it raises social issues and cyberbullying in a different way. By using John Fiske's semiotic analysis theory, the researcher will identify how Budi Pekerti movie represents cyberbullying by understanding the meaning behind the signs and how the meaning is produced and interpreted so that it can manipulate and influence public opinion.

There are several similar previous studies on film research using John Fiske's Semiotics, for example, research conducted by Rikha Ayu Minda Kharisma and Rahmawati Zulfiningrum (2020) [4] entitled *Representasi Cyber Society dalam Film "Searching"*. With a qualitative method using John Fiske's The Codes Of Television theory, the study concluded that the use of social media through applications can create new identities in cyberspace and freedom of speech in cyberspace and the use of websites to access information and cause addiction to the internet. The next study is a work written by Nur Alita Darawangi Tuhepaly and Serdini Aminda Mazaid (2022) [5] entitled *Analisis Semiotika John Fiske Mengenai Representasi Pelecehan Seksual Pada Film Penyalin Cahaya* with a qualitative research method using John Fiske's semiotic analysis technique. From this research, it can be concluded that the depiction of sexual violence carried out and concluded that the film uses patriarchal ideology and social class. Next is a work written by Ardi Nasrullah Farikhi (2023) [6] entitled *Analisis Semiotika John Fiske Tentang Cyberbullying Pada Remaja Dalam Film Unfriended (John Fiske's Semiotic Analysis Of Cyberbullying In Adolescents In Unfriended Film)*. with a qualitative descriptive research method of media text analysis using John Fiske's semiotic analysis approach. The results of this study can be concluded that cyberbullying is a real

social problem and a problem for teenagers.

There are several similarities and differences between previous studies and this research. The similarities include using movies as research object., employing qualitative research methods, and applying John Fiske's theory of analysis. However, there are differences in the film issues studied. Where this research focuses on a social criticism of cyberbullying that often occurs in Indonesia. Cyberbullying is often seen as a minor issue, yet it has serious impacts on the victims. Additionally, this research explores the connection between culture and gender in what appears to be a simple problem but becomes a significant issue. This aspect represents the novelty of this research.

## METHODS

This research is categorized as descriptive qualitative research. Qualitative research aims to gain a deep understanding of human and social problems, not to describe the surface of reality as quantitative research does with its positivism. Because researcher interpret how subjects derive meaning from the surrounding environment, and how that meaning affects their behavior. Research is conducted in a natural setting (naturalistic) not the result of treatment or manipulation of the variables involved [7]. In this study, researchers used qualitative research methods with semiotic analysis. The researcher analyzed the meaning and symbols in the film by using semiotic analysis to identify and interpret the meaning contained in film elements such as images, sound, and text. Study how films represent reality to understand how films represent social, cultural and political realities. The data collection techniques used in this research are observation, documentation, and literature study.

## RESULTS AND DISCUSSION SUB SECTION (IF AVAILABLE)

The results of this study show that researchers found meanings in a visual and audio visual. At this stage, the researcher will describe the results of the research from the pieces of scenes in the film Budi Pekerti (2023) which according to the researcher refer to cyberbullying behavior. Researchers use John Fiske's Semiotics theory in analyzing each scene, which consists of the level of reality, the level of representation, and the level of ideology.

The discussion of the research results is as follows:

### 1. Mrs. Prani's Viral Video

Below shows a scene of Mrs. Prani watching a video. Mrs. Prani is a guidance counseling teacher. Ms. Prani received cyberbullying after her video went viral when she clashed with another customer when buying *puthu* cake at Auntie Rahayu's place.

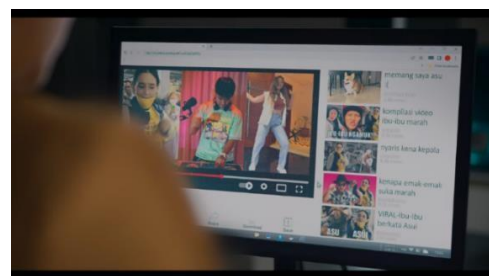
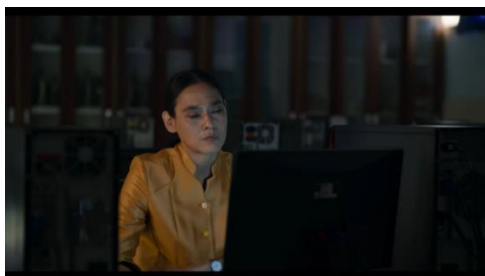


Figure 2 and 3. Viral Video of Mrs. Prani

Source: Personal document

Time 27.00 - 27.50, Mrs. Prani is looking at her viral video on social media.

At the level of reality that illustrates the form of cyberbullying in the Budi Pekerti film, the screen displays various videos of Mrs. Prani. These range from parodies, remixes, to the creation of a sound called “*asui*” (a swearing word means bitch) accompanied by exercise movements and an image of a dog. The portrayal of Mrs. Prani's character reveals her frustration with the numerous videos and the hateful.

comments from netizens. In the scene, Mrs. Prani repeatedly hears the phrase “*ah suwi*” which is Javanese for “too long”. Mrs. Prani translates in several languages to reflect on herself. According to Mrs. Prani's narrative, she did say “*ah suwi*” but netizens thought that Mrs. Prani was swearing.

Indonesian netizens perceived that Mrs. Prani said “*asui*” (a swearing word means bitch) which means bitch in the video. Mrs. Prani's clothes are gold in color, in line with the mask she wears in the video, indicating that she is a teacher. From Mrs. Prani's background as an educator, netizens think that what Mrs. Prani did was very bad. This made netizens so angry that they criticized her and made the video go viral on social media, with various versions made.

The level of representation shows the act of cyberbullying in the movie *Budi Pekerti* in terms of shooting using the Over The Shoulder (OTS) shooting technique. This shooting technique shows the emotion in this scene. The use of dim light aims to draw attention to the serious and emotional discussion as well as giving a gloomy effect and implying the negative impact of cyberbullying.

## 2. Mrs. Prani's Son Who Was Also Affected By Mrs. Prani's Problems

In this scene, content from an influencer named Fadli Surya is shown, explaining that Mukhlas Animalia, Mrs. Prani's son, does not acknowledge Mrs. Prani as his mother. Mukhlas denies his mother because he feels ashamed and does not want his mother's issues to affect his career as an influencer.

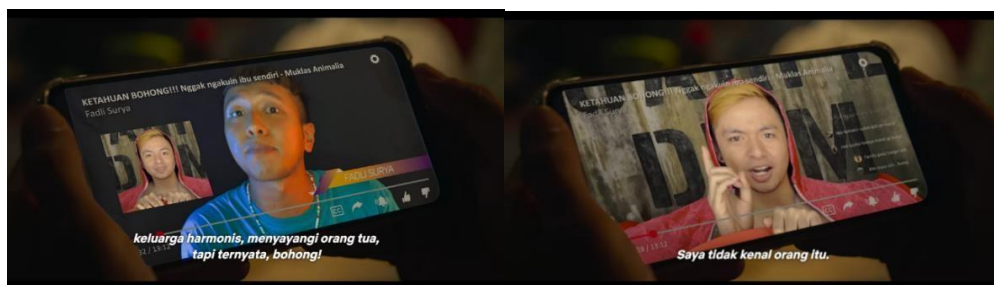


Figure 4 and 5. Mukhlas is blasted by netizens for not recognizing his mother.  
Source: Personal document

Time 33.10 - 34.15.

At the level of reality depicting cyberbullying through narrative dialogue delivered by an influencer named Fadli Surya. The dialogue in this scene that illustrates cyberbullying is "Mr. Mukhlas Animalia always talks about healing, harmonious families, loving parents, but it turns out to be bogus. Look, you always talk about a mother's womb, but you don't even acknowledge your own mom. You're ungrateful,

man, seriously ungrateful! Really, you know what, asuii bro. Sorry bro, but we don't trust your methods anymore." This dialogue presents a negative public perspective and creates a new narrative that can sway public opinion, painting Mukhlas Animalia as a liar and inconsistent with the image he has built up until now

In this scene, the level of representation shows acts of cyberbullying through the use of close-up framing on the screen. It clearly displays the video being played to highlight facial expressions and increase the audience's focus on the video. Additionally, negative comments are shown on the screen as a representation of cyberbullying.

### 3. Mrs. Prani is Considered a Psychopathic Teacher

Below is a scene showing content where Bu Prani's face has been edited to appear frightening, with her tongue sticking out long, her hair left unkempt, and her eyes turned white, resembling a ghost. The back part of the image shows one of the students named Gora, who is inside a grave and is posing by raising three fingers: the thumb, index finger, and pinky, with both hands. The content also features the headline "Psychopathic Teacher"



Figure 6 and 7. Psychopathic teacher

Source: Personal

document

Time 57.17 - 58.25, Mrs. Prani is labeled as a psychopathic teacher.

The level of reality in this scene illustrates cyberbullying through Mrs Prani behavior. The punishment given to her student named Gora is considered so cruel and unreasonable. Gora is a troublesome student who often fights, and Bu Prani's response was to have him reflect by digging a grave near his home to help him appreciate life more. However, this action angered netizens, who blamed Mrs. Prani once again. They created content with exaggerated narratives and used a provocative headline "Guru Psycho," which demonstrates the cyberbullying in this scene through the use of sensational and negative portrayals.

The level of representation shown in the scene is a representation of various social and psychological issues. The editing of Mrs. Prani's depicting her as a ghost with a long tongue hanging down, white eyes and long hair makes Mrs. Prani look scary.

### 4. The Emergence Of a Petition To Fire Mrs. Prani

After many cases of Mrs. Prani surfaced to the public, netizens created a petition for Mrs. Prani to be fired from her position as a teacher.

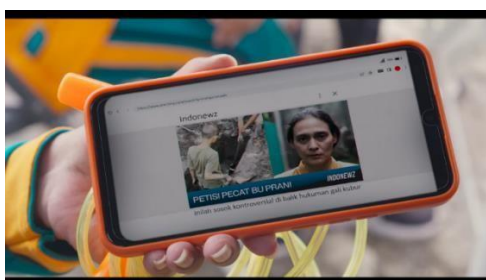


Figure 8 and 9. Petition to fire Mrs. Prani  
Source: Personal Document

At the level of reality, there is a news entitled “Petition to Fire Mrs. Prani”, the news is sourced from the Indonezz media account. In the news there is a picture of Mrs. Prani side by side with her student named Gora who is participating in grave digging. The picture of Mrs. Prani in the news was edited a little dark and gloomy, depicting a suspect figure. Underneath the headline is the caption “this is the controversial figure behind the grave digging punishment”, as if to explain that Mrs. Prani is the teacher who gave the grave digging punishment to one of her students named Gora. The color of the clothes used in the background of the news is a combination of green, yellow, and orange, which is assumed in this scene to show a cheerful and energetic personality, but there is a slight nuance of warning and tension, especially considering the context of the news that is being displayed on the phone screen.

The representation level depicts the representation of social conflict. With Mrs. Prani taking center stage as the character being questioned by the community. Mrs. Prani's serious and tense close up image reinforces the narrative that she is faced with a big problem, namely the demands for dismissal driven by a public petition. The serious and dramatic impression emphasizes how modern society often forms opinions quickly based on information received through the media without checking the truth of the information in a broader context. Ms. Prani, in this context, seems to be in the media spotlight and the subject of judgment. It illustrates the social dynamics where individuals can easily become victims of public opinion.

### **Ideology Level**

The ideological level in the *Budi Pekerti* movie is included in the cultural category. In *Budi Pekerti*, the movie raises the ideology of Javanese culture, shown by the setting in Yogyakarta. Javanese culture is a system of values, beliefs, and social practices. Javanese culture is rich in symbolism, ethics, and philosophy that underlie the way of life in society. One of the most highlighted Javanese culture is karma, or commonly referred to as manners. Manners not only regulate individual behavior, but also reflect the moral and ethical values embraced by Javanese society. The noble values of Javanese culture include: politeness, harmony, patience. Javanese culture is very concerned about manners in relationships. This often makes people reluctant to speak harshly to others, so the way to express emotions to others varies [8]. The ideological level displayed is a culture where Mrs. Prani is considered to have violated ethics and manners in Javanese culture because she was considered *misuh* by saying “asui” to Auntie Rahayu. In Javanese culture, *misuh* or swearing is a bad thing, especially for a woman. This resulted in Mrs. Prani being bullied or cyberbullied.

Aside from cultural ideology, the *Budi Pekerti* movie also addresses gender ideology. Gender refers to the dichotomy of traits, roles, and positions between men and women. This dichotomy includes feminine traits for women and masculine traits for men, domestic roles for women and public roles for men, as well as the subordinate position experienced by women and the dominant position held by men [9]. This gender trait division necessitates that women should be gentle, polite, and patient. However, in *Budi Pekerti*, the character Mrs. Prani displays anger and uses harsh language. Ms. Prani's problem may seem minor, but it becomes very significant because of her background as a teacher.

## CONCLUSIONS

Based on the results of the analysis that researchers have conducted on the signs contained in the *Budi Pekerti* movie with John Fiske's semiotic analysis. Researchers analyzed the signs of cyberbullying representation using John Fiske's semiotic concept consisting of the level of reality, the level of representation, and the level of ideology, the following conclusions were obtained.

*Budi Pekerti* movie shows the existence of Javanese cultural ideology. Through semiotic analysis, this research reveals how the movie represents the phenomenon of cyberbullying in the level of reality, representation, and ideology. The result of this research shows that *Budi Pekerti* movie depicts cyberbullying not only as an individual phenomenon but also a reflection of wider social dynamics. It is hoped that it can provide deeper insights into how film media can serve as a means of education and awareness about cyberbullying.

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