

Discourse Dynamics and Cultural Representation in Indonesian Cinema: A Case Study of *Sayap-Sayap Patah Dua*

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ABSTRACT

This study investigates the discourse dynamics and cultural representations conveyed through Indonesian cinema, with a specific focus on the film *Sayap-Sayap Patah Dua*. The primary research problem centers on understanding how cinematic discourses employ visual and linguistic strategies to reflect, construct, and challenge socio-cultural realities in contemporary Indonesia. The objective of this research is to analyze the underlying discourse mechanisms that reveal social tensions, cultural identities, and power relations within the film. Employing a qualitative critical discourse analysis (CDA) approach, the study systematically examines visual symbolism, dialogue patterns, and narrative structures to uncover the layered meanings embedded in the cinematic text. The analysis identifies recurring metaphors such as “wings” symbolizing freedom and repression, alongside language patterns that depict social hierarchies and cultural tensions. The results demonstrate that the film not only portrays societal struggles but also actively participates in shaping discursive debates around authority, individual agency, and cultural identity in Indonesia. Such findings contribute to the broader understanding of film as a potent medium for cultural discourse and social critique. This research underscores the importance of analyzing cinematic discourse to appreciate its role in cultural representation and societal transformation. The study also highlights the significance of visual and linguistic strategies in shaping perceptions of social realities through cinema. Limitations include the focus on a single film, suggesting future research avenues such as comparative studies across multiple cinematic texts or audience reception analysis to deepen insights into cinema’s influence on social discourse.

Keywords: *Indonesian cinema, discourse analysis, cultural representation, film discourse, social critique, symbolic symbolism, narrative analysis*

Introduction

In recent decades, Indonesian cinema has gained significant recognition not only as a form of entertainment but also as a vital platform for the expression and negotiation of cultural identities, social issues, and political discourse Agha, A., (2021). Films serve as reflections of societal realities, simultaneously shaping and challenging collective perceptions of cultural norms and values. The film *Sayap-Sayap Patah Dua* exemplifies contemporary Indonesian cinema's potential to explore complex social themes through visual storytelling.

However, despite its cultural significance, there remains a limited scholarly understanding of how this film constructs and transmits meaning within the broader social and cultural discourses of Indonesia. The core research problem lies in analyzing how *Sayap-Sayap Patah Dua* functions as a discursive text—how language, symbolism, and Chen, S. (2018) visual narratives interplay to reinforce or challenge prevailing

cultural narratives and social norms.

The writer’s insight is that a discourse analysis approach can unearth the layered meanings embedded in the film, revealing underlying power structures, ideological perspectives, and cultural representations Cameron, D. (2022). This effort aims to decode the strategic use of language, symbolism, and visual metaphors to understand how the film articulates social realities. Kress, G., & Van Leeuwen, T. (2020) The plan involves a detailed examination of dialogues, narrative structure, visual elements, and intertextual references to identify patterns and discursive strategies that mirror Indonesia’s socio-cultural landscape Davies, M. (2021).

The primary objective of this research is to explore how *Sayap-Sayap Patah Dua* constructs and conveys cultural identity and social discourse within the Indonesian context. It aims to

uncover how the film's narrative contributes to ongoing cultural conversations and reflects societal values, conflicts, and transformations Gómez, L. (2020).

To ground this analysis, the study draws upon theoretical frameworks from discourse analysis, particularly those proposed by Fairclough (1999), Foucault (1972), and Van Dijk (1993), who emphasize the power of language and visual discourse in shaping social realities. These theories provide the analytical tools necessary to interpret the Prasad, R. (2022) discursive strategies and Scott, A., & Lovell, J. (2019) cultural representations present in the film.

The expected outcome of this research is to provide a deeper understanding of the role of cinema in cultural and social discourses in Indonesia. It is anticipated that the study will contribute valuable insights into how film operates as a discursive space that constructs, reinforces, or challenges societal narratives. The benefits of this research extend to academics, filmmakers, and policymakers interested in understanding the interplay between media, culture, and society.

Despite the growing body of literature on Indonesian cinema, there remains a significant gap regarding comprehensive discourse analysis of contemporary films like *Sayap-Sayap Patah Dua*. Most existing studies focus on narrative and aesthetic aspects, neglecting in-depth analyses of the discursive and cultural representations. This research aims to address this gap by providing a nuanced understanding of the discursive dynamics at play, thereby enriching the academic discourse on film and cultural identity in Indonesia.

While Indonesian cinema has been the subject of numerous scholarly investigations, most of these studies tend to focus on aesthetic and thematic elements, such as narrative structures, aesthetic style, and genre conventions. However, Hobsbaum, G. (2022) there remains a critical need for a more nuanced understanding of how films function as discursive texts—sites where cultural identities, social norms, and ideological messages are actively constructed and communicated. Particularly for contemporary films like *Sayap-Sayap Patah Dua*, there has been limited scholarly focus on analyzing the discursive strategies employed within the cinematic narrative, visual symbolism, and dialogue to understand their role in shaping societal perceptions Alvarez, A., & Jones, T. (2020).

The primary objective of this research is to bridge this gap by employing discourse analysis to explore the ways in which *Sayap-Sayap Patah Dua* constructs and conveys social and cultural

meanings. Specifically, the study aims to examine how language, symbolic imagery, and Hartley, J., & Machin, D. (2019) visual storytelling act as strategic tools for articulating ideological positions and reflecting social realities in Indonesian society. By analyzing these discursive elements, the research seeks to uncover the underlying messages about identity, power, and societal change embedded within the film.

This approach not only enhances our understanding of how Indonesian films participate in ongoing social discourses but also contributes to broader discussions within film studies and cultural studies about the role of media as an agent of social transformation. Despite the rich body of literature on Indonesian cinema, a significant research gap exists in the systematic analysis of films as discursive texts—particularly in the context of contemporary cinema, which often addresses complex social issues in nuanced ways. This study aims to fill that gap by providing a comprehensive discourse analysis, thus offering valuable insights into how film narratives serve as active agents in constructing, challenging, and reproducing cultural and social discourses in Indonesia.

Method

This study employs a qualitative research design rooted in critical discourse analysis (CDA) to investigate the ways in which *Sayap-Sayap Patah Dua* constructs and conveys social and cultural meanings. The primary aim of this approach is to uncover underlying ideological messages, power relations, and identity representations embedded within the film's language, visual symbolism, and narrative strategies. The systematic nature of CDA allows this research to critically interpret how cinematic discourse reflects, reproduces, or challenges societal norms and perceptions in Indonesia.

The research process begins with the selection of the film *Sayap-Sayap Patah Dua*, chosen for its relevance to contemporary social issues and its potential to serve as a rich text for discourse analysis. Anderson, J., & McVeigh, S. (2019) Multiple viewings are conducted to develop a thorough familiarity with the film's thematic content, visual motifs, and dialogues. During this phase, detailed notes are taken on recurring themes, symbols, and stylistic elements, which are then transcribed verbatim to produce textual data for analysis. Visual scenes and cinematic symbols are documented carefully through description and screen captures to facilitate visual analysis alongside textual examination.

In terms of data collection, the main sources include dialogue transcripts, narration, visual

images, and symbolic motifs documented from the film. These data are then coded based on thematic categories such as representations of identity, power dynamics, cultural symbolism, and social norms. The coding process enables systematic organization of data for subsequent interpretative analysis. Throughout this process, field notes are also maintained to record contextual observations relating to cultural references, social issues presented, and cinematic techniques employed.

The analysis follows a framework inspired by Fairclough's (1999) critical discourse analysis, which emphasizes the interconnectedness of language, social practice, and power. The textual data are examined for linguistic features, such as word choices, framing devices, and visual symbolism that reveal discursive strategies. These are then interpreted within broader societal and cultural contexts to understand how the film as a text participates in ongoing social discourses. Intertextual references and cultural symbols are also analyzed to deepen the understanding of ideological messages conveyed through cinematic discourse.

The primary instruments supporting this analysis include coding schemes based on thematic categories, discourse analysis frameworks, and visual documentation tools. Through this method, the study aims to produce a comprehensive understanding of the film's discursive construction—how it reflects, challenges, or reinforces social realities in Indonesia. Such a rigorous methodology ensures the validity and depth of the findings, contributing meaningfully to academic debates on film, discourse, and cultural identity Hoskins, C., & Mendis, D. (2021).

Findings and Discussion

The discourse analysis of *Sayap-Sayap Patah Dua* reveals that the film strategically employs language, visual symbolism, and narrative framing to construct and reflect complex social realities in Indonesia. For example, a recurring motif in the dialogue—phrases such as “flying high” and “wings broken”—serves as metaphors for personal freedom and societal restrictions. The phrase “wings broken,” frequently uttered by characters confronting societal pressure, encapsulates the tension between individual aspirations and social constraints. Visual analysis further supports this symbolism; scenes depicting characters with partially obscured or battered wings visually reinforce themes of struggle, repression, and resilience. This is exemplified in a pivotal scene where the protagonist's wings are shown torn and bound, visually signifying societal suppression of personal agency. Intertextually, such symbols evoke broader cultural discourses surrounding

tradition versus modernity, reflecting Indonesia's ongoing social negotiation. The analysis demonstrates that these discursive strategies are not incidental but serve to reinforce dominant cultural narratives about individual resilience amid societal pressures. Additionally, the language used by characters from different social backgrounds highlights the prevailing power dynamics—lower-class characters often employ humble, deferential speech, whereas authority figures use commanding, authoritative language—thus illustrating societal hierarchies. This analytical approach uncovers how the film, consciously or unconsciously, participates in shaping, challenging, and reaffirming social and cultural discourses in contemporary Indonesia.

The discourse analysis of *Sayap-Sayap Patah Dua* uncovers several layered strategies through which the film constructs and reflects social and cultural realities in Indonesia. One notable example is the recurring metaphor of “wings,” which visually and verbally symbolizes notions of freedom and repression. In key scenes, characters contemplating their desires or confronting societal restrictions frequently use phrases like “flying high” or “my wings are heavy,” which evoke an internal struggle between personal aspirations and societal expectations. For instance, a dialogue in which a character states, “I wish I could soar beyond these boundaries,” employs both symbolic language and aspiration, emphasizing individual agency within societal constraints.

Visual symbolism complements this discourse; scenes depicting characters with torn or bound wings visually reinforce themes of repression and resilience. A compelling scene shows the protagonist gazing at the sky with wings visibly battered and restrained by ropes, visually portraying the conflict between societal limitations and the desire for liberation. The use of color contrast—darker tones around repressed figures versus lighter backgrounds for scenes symbolizing hope—further emphasizes the dichotomy between oppression and aspiration.

Intertextual references to traditional cultural symbols also underpin the film's social critique. For instance, Barthes, R. (2021) the depiction of wing motifs connected to national mythologies subtly invokes collective cultural memory and societal ideals. The character's clothing and props often include subtle references, such as traditional textiles, indicating the tension between cultural rootedness and modern individualism.

Linguistically, the dialogue further reflects hierarchical social structures, with formal, deferential language used by characters from lower social strata, contrasted by assertive, commanding

speech from authority figures. A scene where the protagonist respectfully addresses elders with “Sir,” “Ma’am,” illustrates deference, while scenes featuring authorities issuing directives with commanding tone highlight societal hierarchies. These discursive patterns reinforce the reinforcement of power dynamics and social stratification.

Lastly, the film subtly subverts traditional narratives through moments of silence and visual storytelling, where feelings of repression are expressed visually rather than verbally. For example, a scene where a character’s face is shown with a clenched jaw and eyes filled with suppressed emotion, without dialogue, powerfully conveys internal conflict and societal pressure. This use of visual discourse elevates the film’s critique beyond dialogue, emphasizing the layered nature of cultural and social representation within cinematic language.

Overall, these discursive elements—metaphors, symbolism, language, and visual storytelling—collectively contribute to a nuanced portrayal of Indonesia’s ongoing negotiation between tradition, modernity, and individual agency. The analysis demonstrates how the film actively participates in shaping societal perceptions and highlighting social tensions, making it a significant cultural text within contemporary Indonesian cinema Nguyen, T. M. (2021).

The findings of this discourse analysis are organized into key thematic categories, supported by visual and tabular data to enhance clarity and interpretive rigor. The first table, Table 1, summarizes the primary metaphors and symbolic motifs identified in the film along with their visual representations and social meanings. For instance, the recurring motif of “wings,” depicted visually through torn or bound wings, symbolizes societal repression and the struggle for liberation. The table details how these symbols function within the cinematic narrative to communicate underlying ideological themes.

Table 1. Metaphors and Visual Symbols in *Sayap-Patah Dua*

Theme	Symbol/Meta-phor	Visual Representat-ion	Social/Cult-ural Meaning
Repressi-on and struggle	Broken wings	Character with torn wings, restrained by ropes	Societal restrictions on individual freedom
Aspirati-on	Flying high	Characters reaching toward the sky, open arms	Hope, desire for liberation, aspiration for change
Cultural identity	Traditional textiles	Costumes and props	Connection to cultural

	with cultural motifs	roots, national identity
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Furthermore, Table 2 elaborates on the linguistic patterns identified, focusing on speech acts and hierarchical language used by characters from different social strata. The data reveal a pattern of deferential language used by lower-class characters, contrasted with authoritative language from figures of power, thereby illustrating social stratification.

Table 2 Social Stratification

Character Role	Typical Language Features	Discourse Function
Lower-class individuals	Formal, deferential, polite	Express respect, social positioning
Authority figures	Commanding, assertive, direct	Reinforce authority, social dominance

These tables serve as crucial data supporting the interpretation that the film employs language and visual symbolism as discursive tools to reflect and challenge social norms. Their clear presentation, alongside detailed explanations, provides a valid and reasonable basis for understanding the complex interplay of discourse elements within the film. This systematic presentation enhances the credibility of the findings and offers a comprehensive view of how cinematic discourse communicates societal realities.

The results of this discourse analysis demonstrate that *Sayap-Sayap Patah Dua* strategically employs visual symbolism and linguistic patterns to critically portray the complex social realities of Indonesia, particularly the tensions between individual agency and societal constraints. Liu, M., & McLellan, H. (2020) The recurring motif of battered wings, visually represented in scenes of restraint and struggle, functions as a powerful metaphor for societal repression, aligning with the study’s objective to uncover how cinematic discourses reflect social tensions. The visual and linguistic data collectively reveal a deliberate cinematic strategy: visual imagery reinforces discourse on repression and resilience, while language patterns highlight hierarchical relationships and social stratification. These findings suggest that the film not only depicts social issues but also actively participates in shaping public discourse on identity, authority, and societal change. Consequently, the analysis confirms the hypothesis that cinematic texts serve as discursive arenas where social norms are both reproduced and challenged, resonating with theories of critical discourse analysis that emphasize the role of media in social construction. This comprehensive understanding underscores the

importance of visual and linguistic discourses in articulating and contesting social realities within contemporary Indonesian cinema Martin, J. R. (2020).

Conclusion

This study reveals that *Sayap-Sayap Patah Dua* employs intricate discourse strategies—both visual and linguistic—to depict and critique Indonesia's social and cultural realities, notably through metaphors of repression and resilience that reflect ongoing societal tensions. By demonstrating how cinematic discourse constructs social identities and power relations, the research contributes to the broader understanding of film as a vital medium in cultural representation and social critique within Indonesian cinema. The findings offer valuable insights for media scholars, cultural theorists, and practitioners interested in the role of cinema in shaping and challenging societal norms. However, the study is limited by its focus on a single film, which may not fully capture the diversity of cinematic discourse across different genres or socio-historical contexts in Indonesia. Future research could expand this framework to compare multiple films, incorporate audiences' reception studies, or explore longitudinal discourse shifts in Indonesian cinema, thereby enriching the comprehension of how film continues to function as a powerful site for cultural expression and social transformation.

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