The discursive construction of spiritual values and cultural standards in *Sang Pemimpi* Film

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ABSTRACT

Spirituality is a contentious human phenomenon that encompasses personal, sociocultural, and transcendent interconnection. In Indonesian society, spiritual experiences are often associated with religion. They are also part of the cultural standards, the way of thinking, feeling, and behaving shared by most of a culture's members. This research aims to examine the spiritual and cultural values of Belitung's Muslim society through the Sang Pemimpi film. The research method in this study was critical discourse analysis, a qualitative approach based on a critical paradigm. This study combines Theo van Leeuwen's critical and multimodality discourse analysis techniques. Spiritual values and cultural standards are used as theoretical elements. The character in the film's text with the background of the Muslim society and the Belitung people's culture is the focus of this study. According to the film analysis, spirituality is formed by socio-cultural interactions in people's daily lives. The Muslim community in Belitung adapts well to religious and cultural differences in their social relationships with other ethnic groups, including the Chinese ethnic groups. According to the findings of this study, religiosity and communal domains are the aspects that appear the most in the film.

1. Introduction

Indonesia is diverse in religions, beliefs, races, ethnicities, and cultures [1]. Children from thirty-four provinces in Indonesia put their hopes and dreams in a time capsule that will be kept in the monument until 2085. One of these dreams is to make Indonesia more progressive than other countries and preserve its pluralism, culture, and religion [2]. The Bangka-Belitung Islands Province is one of the provinces that exemplifies a pluralistic, multicultural, and openness to various religions; 89.99% of its population is Muslim (Data from the Directorate General of Population and Civil Registration, June 2021). In addition to Islam, the Bangka-Belitung people practiced Buddhism (4.4%), Christianity (2.09%), Confucianism (2.01%), Catholicism (1.31%), Hinduism (0.08%), and other faiths (0.09%) [3]. The cultural diversity of the Bangka-Belitung Islands province is exemplified by the presence of tribes such as the Bangka, Javanese, Sundanese, Bugis, Buton, Flores, Batak, and Chinese. Due to this diversity, the Bangka-Belitung Islands have a high degree of pluralism [4]. Cultural pluralism, characterized by diversity in cultural and religious practices [5], can be defined as social regulation and the equal and unequal treatment of religions in society by the law. Religious pluralism is not limited to tolerance and dedication to ensure the rights of adherents of all religious traditions but an active effort to grasp differences and similarities via the public sphere [6].

Acknowledging differences does not mean making all religions, creeds, or religious beliefs equal; instead, it requires preserving unity and diversity. This is the reality on which the concept of multiculturalism is based. The diversity and harmony between the tribes in the Bangka-Belitung Islands are also reflected in the Thongin Fangin Jit Jong symbol of Malay and Chinese harmony, which equalizes Malay and Chinese. The symbol of harmony of Thongin Fangin Jit Jong is inseparable from the historical ties that are the medium for the formation of symbols [7]. Religion is one of the mediums that encourages the individual to enrich his life experiences, develop relationships with the sacred and transcendent, and discover the meaning of life [8]. Religion and the supernatural are closely related to spirituality in the religious context of Indonesian society, although, in some way, spirituality transcends religion [9], [10]. Numerous academic publications offer analyses of cinematic content concerning religious and cultural values. For instance, Moreno *et al.*, research delves into the interplay between guilt, psychological well-being, and religiosity within modern cinema [11]; critical analysis was also conducted on the film series [12], [13]. Critical analysis of the film encourages researchers to examine the relationship between education, the sociocultural environment, and spirituality through the lens of the Sang Pemimpi film. This paper seeks to answer research questions about critical discourse on the social, cultural, economic, and art conditions of the Belitung Muslim community that want to be conveyed through films and images of the spirituality and culture of the Belitung Muslim community.

2. Theoretical Framework

Individual spirituality is shaped by a person's culture, heritage, and experiences. Cultural norms and religious traditions often dictate the ways in which individuals perceive the divine or higher powers, the rituals they engage in, and the moral and ethical principles they uphold. Moreover, life experiences play a pivotal role in the development of spirituality. Profound life events, challenges, triumphs, and moments of introspection can lead individuals to question the nature of existence, seek solace in spirituality, or undergo transformative spiritual awakenings. Individual spirituality is an intricate interplay between culture, heritage, and personal experiences. These elements collectively shape an individual's worldview, beliefs about the sacred, and the ways in which they seek meaning, connection, and fulfillment.

Even in the same culture, spirituality can be expressed differently. Spirituality plays a more significant role in culture than religion [14], punctuating that an increasing number of individuals prefer to identify as spiritual rather than religious. Culture is widely described as a fundamental thing that shapes the understanding of the individual through something observed either through the reality of everyday life or the reality depicted through books, films, and images [15]. Film shapes cultural understanding and allows us to draw parallels between our experiences and reality in society and those depicted in fictional settings. Different ideologies interpret film metaphors differently and offer new perspectives [16], [17]. Filmmakers must have a thorough cultural understanding to construct messages while maintaining the audience's visual perception [18], [19].

2.1. Domain of Spiritual Value

Spirituality is the struggle to connect with the transcendent, nature, others, and oneself. Spirituality's interconnectedness encompasses various facets that can play a role ineffective. Transpersonal (relationship with God and the supernatural), Interpersonal (relationship with others and nature), and Intrapersonal (relationship with oneself) are the three levels of connection [20]. The transpersonal level delves into the quest for a deeper understanding of higher powers and the mysteries of existence, while the interpersonal level emphasizes social bonds and interconnectedness with the natural world. At the intrapersonal level, individuals explore their inner thoughts, emotions, and personal growth. This holistic framework captures the diverse dimensions through which spirituality manifests, spanning relationships with the transcendent, others, and oneself.

2.2. Domain of Cultural Standards

Alexander Thomas, a German-born psychologist, examined a way of looking at a culture known as a cultural standard. Cultural standards theory is a concept used in this study to deepen the understanding of Indonesian people. Cultural standards describe a society's characteristics based on how perceptions, behaviors, and norms are regarded as usual and bind the group together [21]. Seven cultural characteristics define the Indonesian people. Religious, multicultural, harmonious, "*nrima*" (the attitude of accepting something as it is), indirect communication, generalist and technical

(functional) excellence, and facilitating leadership [22]. This study will use the two theoretical elements outlined in the code to identify the Muslim community's spiritual and cultural standards and values in Belitung depicted in the Sang Pemimpi film. The analysis will utilize four of the seven cultural standards domains [22] and the four domains of spiritual value [20] listed in Table 1.

Table 1. Indicators of Spirituality Dimension and Cultural Standards

Domain (Code)	Definition
Spirituality Dimension Theory	
Personal domain (PD)	relationships with transcendent others, self-relationships with the utmost focus, cosmic power, transcendent reality, God, and faith.
Communal domain (CD)	relationships with others in moral, cultural, and religious matters revealed love, belief, and hope in humanity.
Environmental domain (ED)	relationship with the environment, awe, and wonder; unity with the environment
Transcendental domain (TD)	relationship with the self, self-awareness, self-identity, self-respect, and the pursuit of meaning and purpose in life.
Cultural Standards Theory	
Religiosity (RG)	regarding religion, zeal, faith, and a spiritual disposition. religiosity as a cultural value
"Guyub" (Harmonious) (HM)	harmonious group environment
"Nrima" (the attitude of accepting something as it is) (NR)	calmly and resignedly accepting all of life's circumstances as they are
Generalist and technical excellence (GT)	tendency to have skills in general, not specific skills
Indirect communication (IC)	non-verbal gestures and lip service do not directly convey the aim when communicating symbolically.
Multicultural (MC)	ability to accept differences and adapt
Facilitating leadership (FL)	a leadership style that encourages and inspires subordinates.

2.3. Discourse Analysis

Critical discourse analysis is the process of describing and explaining a text from a number of perspectives. Using critical discourse analysis, it is possible to determine the film's content, motivations, and messages. Critical discourse analysis reveals injustices implicit in news texts associated with power, ideology, and dominance [23]. Critical discourse analysis evaluates language from both a linguistic and contextual standpoint. This viewpoint can also be interpreted as a discourse interwoven with societal realities. The research analysis and interpretation of discourse as a social process and practice related to a particular social perspective [24], or social reality [25]. Discourse analysis in the media is a topic that interests a variety of academic fields since it is so important in illuminating media-related inequities. The purpose of critical discourse analysis (CDA) is to reveal what lies behind the surface of conversation [26]. The significance of Critical Discourse Analysis (CDA) appeared as a means of revealing oppressed values. The CDA considers three characteristics crucial to its implementation: criticism, ideology, and power. Implementing criticism involves analyzing a text to determine the underlying power relations present in society [27].

The CDA could be used to explore how issues such as racism, identity, or ideology are constructed and reflected in speakers' language. CDA could also assist researchers to analyze and unveil any concealed meanings, norms,s and values in languages spoken by people with different cultures and ethnicities [28]. Theo van Leeuwen presented the exclusion and inclusion, analysis model, see Table 2. Exclusion is a technique used to remove characters from a text. Included in exclusion strategies are suppression and backgrounding. Suppression cuts social actors from the text; it consists of passivation and nominalization. Backgrounding is when a social actor is not explicitly named but is inferred from the text or context. According to van Leeuwen, excluded social actors appear later in clauses, sentences, or texts (substituting clauses). Specific actors can be found in the sentence's second clause [30]. In the meantime, inclusion is a method of incorporating actors into news texts. Assimilation – individualization, nomination –categorization, determination – indetermination, differentiation – in differentiation, nomination – identification, association – disassociation, and objectivity – abstraction are all examples of inclusion strategies [31].

Due to its impact on how meaning is conveyed, multimodality becomes an important consideration. Multimodality refers to the use of communication modes in which diverse semiotic sources (such as language, visual images, movements, spaces, movements, audio, and audio-visual modes) are contextualized to enrich the meaning of Indonesia's local culture. Multimodal tools can

analyze cultural values, political movements, educational discourses, and represented ideologies [32]. As parameters, van Leeuwen suggested modeling multimodal semiotic sources, color, typography, volume, sound quality, and tone) which is conducted in three stages. First, a *tri-strata* concept orders the semantics of ideological knitters from weakest to most vital in the text (*e.g.,* images and sounds) based on social context and culture. The meta-functional mapping of the theory shows three meta-functions of ideology: The ideational meaning (our conception of the world) involves depicting world experiences and constructing logical relationships; the interpersonal meaning involves enacting social relationships; and the textual meaning involves organizing meaning into a coherent text and unit. Thirdly, map visual studies based on theory to determine ideological keys [33], [34].

Table 2.   Van Leeuwen's Social Actor Framework

Social Actor Network	
Exclusion	
Suppression: altogether omitting social actors from the text	
Passivation: elimination of actors from discourse using passive voice to describe events	
Nominalization: the transformation of a word into a noun	
Backgrounding: social actors are not mentioned but can be inferred from texts or contexts by substitution of clauses	
Inclusion	
Differentiation – in differentiation	social actors can be presented in the discourse text independently or in comparison to other actors.
Objectivity - abstraction	social actors are depicted by supplying concrete clues or an abstraction.
Nomination -categorization	social actors are portrayed as they are or through various categories, such as religion, social status, or physical appearance.
Nomination -identification	social actors are shown by supplying explanations in the form of sentence clauses.
Association -disassociation	social actors are presented personally or interact with other social groups on a broader scale.
Determination -indetermination	social actors are mentioned clearly, but they may also be mentioned anonymously or incoherently.
Assimilation -individualization	social actors are classified as either individuals or social groups.

2.4. Description and Storyline of The Film

Sang Pemimpi film is based on Andrea Hirata's Laskar Pelangi tetralogy. This 120-minute film elevates the Belitong people's spirituality and ideology. This film is about Ikal's friends Arai and Jimbron, who want to study in France despite financial limitations and a community that doesn't value education. They want to convince people that education will change their destinies and boost their self-esteem. This film has positive social, religious-spiritual, pluralism, cultural art, and educational values. This film features shows about goals-setting, songs, and soft Malay instruments. Sang Pemimpi film mirrors the Indonesian culture specifically in contemporary society and strongly projects Indonesian values worthy to be known by people around the world. Therefore, there is a need for this film to be subjected to discourse analysis. The film makes extensive contacts that deal with common societal issues and reflects ideology, which helps the audience understand the purpose of the film's analysis. Rather than analyzing the text alone, visual elements such as gestures, gaze, background, and color effectively contribute to the process of creating meaning. Thus, meta-functional types are highly beneficial analyses prima [35]. As one of the most popular forms of mass media and communication media, the film seeks to reflect or even shape reality. The film makes it easy to access information and significantly affects how people perceive reality. A message the audience can understand is always present in a film [36].

3. Method

This research utilizes a qualitative methodology [24] based on a critical paradigm and critical discourse analysis. Critical discourse analysis can use various methodological approaches [37]. A mixed analysis is often used for multimodal artifacts. Multimodal artifacts include images, writing, movement, speech, and sound effects. Multimodal analysis is needed to understand meaning-making dynamics [27], [38], [39], including religious identity [40]. In the last ten years, multimodal discourse analysis research has grown significantly, with new fields like visual grammar, digital technologies, conference presentations, and metaphor emerging. Multimodality, semiotics, conversation analysis,

and critical discourse analysis are the main areas of research [28]. Sociocultural theories and terminology may be used. Culture can also be used in multimodal analysis, where the artifact is not the unit of analysis but the surrounding culture. This research method replicates the critical paradigm's methods. A characteristic of critical discourse analysis is the existence of an ideological point of view consisting of a communication-based system of ideas (social, historical, and political contexts). Ideology can be viewed positively as a worldview expressing a specific group's social value to protect its interests [24], [41].

This research aims to examine the spiritual and cultural values of Belitung's Muslim society through the film Sang Pemimpi. This study examines the discourse surrounding the impact of education, culture, and social relationships on the formation of individual spiritual values. The research was conducted between April and May of 2022. The object of this study was the Sang Pemimpi film. The film scene data were categorized according to the theory of cultural standards dimensions and spiritual values, as well as the social actor framework of the Critical Discourse Analysis (CDA) and Multimodality Discourse Analysis (MDA) proposed by Theo van Leeuwen [42], to expose the ideological logic and normative structure of the description of the value of spirituality in the social interaction of the Belitung Muslim community. The research flowchart can be described in Fig. 1.

Fig. 1. Research Flowchart

Critical Discourse Analysis (CDA) was used to reveal criticism, ideology, and power in the Belitung Muslim community by analyzing Sang Pemimpi film. The seven cultural standards domains and the four domains of spiritual value were two theoretical elements used in the Multimodality Discourse Analysis (MDA) to identify the Malay community's spiritual and cultural standards values in Belitung depicted in the Sang Pemimpi film.

4. Results and Discussion

Critical Discourse Analysis by Theo van Leeuwen examines the processes of exclusion and inclusion found in media discourse [43]. Theo van Leeuwen delves into a comprehensive exploration of how media discourse, such as the language used in various forms of communication like news articles, advertisements, or television broadcasts, can shape and reflect societal dynamics through the intricate mechanisms of exclusion and inclusion. This analysis involves meticulous scrutiny of how language choices, rhetorical strategies, and underlying ideologies contribute to the construction of power relations, identities, and hierarchies within the discourse. To examine the process of analysis based on the framework of social actor Theo Van Leeuwen contained in the discourse of Sang Pemimpi film, researchers divided the focus into six segments, as shown in Table 3.

Table 3. An Overview of Sang Pemimpi Segment

Segment Title	Content Outline	Duration	Partial
Introduction of the main character	Introduction of the main characters (Ikal, Arai, Jimbron)	00:02:36-00:17:24	Opening
A critique of the poverty issue	Ikal's mother and Arai help "Makcik" Maryamah	00:17:43-00:22:17	Segment 1
A critique of the education issue	Ikal, Arai, and Jimbron had to attend school in Manggar	0:23:44-00:24:46	Segment 2
	The students' rank determines the position of the parents sitting when receiving the report card.	00:38:45-00:42:00	
A critique of the cultural issue	Conversation between Ikal, Arai, Jimbron, and Malay song singers	00:44:42-00:49:00	Segment 3
The cultivation of spirituality and life's meaning.	Ikal's father loses his job because his company is on the verge of bankruptcy.	00:52:00-01:25:04	Climax
	Ikal regretted his despair and daring to dream and pursue his ideals.	01:26:21-01:44:40	
Getting a scholarship	Ikal completed college and applied for a French scholarship.	01:44:45-01:57:27	Ending

4.1. Critical Discourse Analysis (Exclusion)

The social actor of van Leeuwen used exclusion and inclusion strategies to analyze the data (see Table 3) In the exclusion strategy, it is possible to exclude from the text the perpetrator of specific social practices. Exclusion refers to how social actors are excluded from a particular action through suppression or backgrounding. The purpose of suppression is to cut social actors from the text entirely. Backgrounding is based on social actors being mentioned elsewhere in the text, even if they are not mentioned concerning specific actions [30]. The content creator of the Sang Pemimpi film added more dialogue with complete phrases that consistently explain the characters involved. Therefore, it is somewhat challenging to find a dialogue that reflects exclusion. Here are some dialogue examples from one of the scenes depicting exclusion.

> *"Watching a film is the same as eating the forbidden fruit. The punishment can be expulsion."*
> *(Duration: 01:01:52 - 01:01:59)*

In the sentence, the screenwriters wanted to obscure social actors who would punish students if they were caught watching the cinema. The social actors in question may include teachers, principals, parents, or religious figures. This can result in ambiguity, giving rise to wild predictions. Later in the scene, it is made clear that the principal gave the student who was caught watching a film a punishment. Theo van Leeuwen argues that the presence can see the marginalization of certain groups of these groups in a discourse. Some are excluded (exception), and some are included (inclusion) [44]. In the Sang Pemimpi film, the marginalized group is illustrated by the following dialogue:

> *"Malays today are lazy. When changes happen, they will go gossiping at the coffee shop."*
> *(Duration: 00:29:30 - 00:29:41).*

The exclusion related to the group's marginalization in the above sentence is seen in the obfuscation of perpetrators who rob the welfare of the Malays. In another scene, it is implied that PN Timah is too powerful in exploiting Belitung's natural resources and that the community is only a spectator. As one of the rich provinces, Belitung's natural exploitation causes severe natural damage. Sadly, the people of Belitung do not share equally the benefits of tin mining [45].

> *"I heard that PN Timah will face bankruptcy. There's going to be a massive dismissal on PN Timah Gantung. In fact, I heard many people overran PN Timah housing in Gantung. It was said that the place was looted." (Duration: 00:52:18 - 00:52:27).*

By focusing on the dismissed employees, the social actors who will be responsible for their dismissal are obscured in this sentence. In addition, the social actors who invaded and pillaged PN Timah are not explicitly mentioned in the dialogue. This can create a perception of the perpetrator, whether the fired employee or the previously described living in poverty.

4.2. Critical Discourse Analysis (Inclusion)

The inclusion strategy is displaying or introducing particular social actors in discourse. Assimilation - individualization, nomination - categorization, determination - indetermination,

differentiation - indifferentiation, nomination - identification, association - disassociation, and objectivity - abstraction is the inclusion strategies examined in this study [46].

1) Differentiation – InDifferentiation

Social actors can be presented in the discourse text independently or in comparison to other actors. In the following dialogue, the social actors of PN Timah are portrayed separately and compared to the social actors of the Belitung community.

> *Differentiation: "This whole time, I thought PN Timah was too powerful; that's where our lives depended on." (Duration: 00:54:08- 00:54:17.*

> *In differentiation: "PN Timah is very powerful" (Duration: 00:52:29 - 00:52:31)*

2) Objectivity – Abstraction

Social actors are shown by supplying either concrete or abstract indicators. In the dialogue below, the abstraction of the word decades reduces the amount of information conveyed, allowing the audience to form their beliefs or guesses about how many years the word decades signify.

> *Objectivity: "It had been 31 years since my dad became a coolie, and then we heard the word 'promotion." (Duration: 01:21:01 - 01:21:07)*

> *Abstraction: "For example, my dad. He had dreamed of promotion for decades." (Duration: 00:55:09 - 00:55:14)*

3) Nomination - Categorization

Social actors are depicted as they are or through various categories, such as religion, status, and physical appearance, to illustrate their characteristics. Among the nominations and classifications found in the dialogues of Sang Pemimpi film are:

> *Nomination: "You also have to remember, Mr. Balia's word, we have to take risks." (Duration: 00:58:25- 00:58:27)*

> *Categorization: "Julian Balia, our favorite teacher." (Duration: 00:25:23- 00:25:27)*

Mr Mustar is described differently as Mr Mustar as he is and as Mr Mustar with the addition of the category "principal," as evidenced by a comparison of the two dialogue excerpts above. Categorization happens when different social actors are shown in a way that shows how unique they are. Identification is a component of classifying. van Leeuwen identified three types of identification: classification, relational identification, and physical identification [47]. Classification is the way that social actors are shown in terms of the main categories in a way that makes clear distinctions between different groups of people. The categories include age, gender, origin, social class, and ethnicity. Relational identification is manifested by a series of closed nouns denoting relationships and represents social actors in terms of personal relationships, kinship, or work with each other. Physical identification is a term used to describe social actors based on the physical characteristics that uniquely identify them in a given context [48]. The following classifications can be found in the film:

> Classification: "*Hey, if you want to go abroad, the only thing suitable for Malays like us is just working as a sailor.*" (Duration: 01:10:31 - 01:10:37)

> Relational identification: *"We received the news that one of my distant uncles just passed away." (Duration: 00:11:05 - 00:11:10)*

> Physical identification: *"Hey, beautiful. Smile a little for me (Duration: 00:30:20 - 00:30:24)*

4) Nomination – Identification

This approach is nearly identical to nomination-categorization. The distinction is that identifying social actors is accomplished by providing explanations in the form of clauses [46]. In the dialogue below, the father of the first world champion added his identification with the ever-smiling sentence clause.

> *Nomination: "He provoked our headmaster, Mr. Mustar." (Duration: 00:07:32- 00:07:36)*

> *Identification:" We had a vicious headmaster like Mr. Mustar." (Duration: 0:24:42 - 00:24:46)*

5) Association – Dissociation

The association and dissociation categories in a discourse text are intended to answer whether a social actor presents himself personally or is affiliated with another group. Associations refer to the relationship between social actors and associations or larger groups. Not so in the case of dissociation [46]. The following are excerpts from the category of associations-dissociations in the Sang Pemimpi film:

> *Association: "We were here as spectators or merely worked as coolies. We even paid the price of greed from those who exploited our land. For example, my dad. He had dreamed of promotion for decades. But, until now, he's still a xenotime shoveler in the tin washing department." (Duration: 00:54:54- 00:55:20)*

> *Disassociation: "It's been 31 years Father has been a coolie." (Duration: 01:21:01- 01:21:04)*

In the sentence that uses the category of association strategies, the emergence of a father social actor who works as a coolie, is associated with elements of society as a larger group, namely the Belitung community. The association strategy has global meaning because it makes the audience imagine and connect imaginarily with the broader community. This was done to marginalize actors, pioneers, and educational activists. Whereas in sentences that use the dissociation strategy, this does not happen because the sentence is not associated with other groups. Based on the analysis, the author uses the strategy of association and dissociation to highlight specific events to create power relations [38], as described in the previous sentence.

6) Determination – Indetermination

Social actors are mentioned clearly but can also be mentioned incoherently or anonymously [43]. This anonymity can occur due to pressure from others who want the perpetrator to be constructed anonymously [46]. Excerpts from the categories of determination and indetermination in the Sang Pemimpi film include the following:

> *Determination: "Apparently, the man who drove him to the mosque at that time was a priest." (Duration: 00:16:55 - 00:16:59)*

> *Indetermination: "Though they believed in different religions, but Reverend Geovanny wanted Jimbron to obey Islamic rules." (Duration: 00:17:03- 00:17:08)*

7) Assimilation – Individualization

Social actors are shown by their category as individuals or social groups. The results showed that men were more often individualized than women, while women were more assimilated. Perhaps this reflects the different values of each gender in many areas of society. From the point of view of the CDA, these categories are essential because elite people are often individualized, and ordinary people are often assimilated. Sang Pemimpi film stands for male and female social actors in a balanced manner in both individualization and assimilation. Despite their numbers, male characters play most of the roles. Some sentences describing individualization and assimilation can be seen below:

> *Assimilation: "These are Malay youths who want to study. You want to work before going to school?" (00:36:49 - 00:36:55)*

> *Individualization: "I introduce you two to the Malay treasure. His name is Zaitun." (Duration: 00:45:08- 00:45:13)*

4.3. Multimodal Discourse Analysis

The educational function of film as a medium should be of concern to filmmakers and film creators and not merely as an entertainment tool [36]. The systematics of the audience's affective reactions,' whether consciously or subconsciously, are reflected in the film's functional design, structural order, and consistency The systematics of the audience's affective reactions,' whether consciously or subconsciously, are reflected in the film's functional design, structural order, and consistency [37]. The design and narrative structure of the film's series of scenes can be used to reveal the system of affective reactions and how they are employed for ideological persuasion [49]. Textual language is not the only mode of communication. The social significance of the visual mode, gestures, and actions is also reflected. Text that combines words with other modalities, such as images, films, video images, and sounds, is referred to as multimodal text. Multimodal discourse analysis (MDA) research focuses on this. This approach to discourse analysis considers how multimodal texts are constructed and how

semiotic devices such as color, framing, focus, and element placement contribute to the creation of meaning in these texts [50]. The spirituality and culture of the Belitung Muslim community are analysed using the theory of spiritual value and the theory of cultural standards. The mapping of the two theoretical elements to the segments of Sang Pemimpi film is described in Table 4, and Table 5.

Table 4. Sang Pemimpi's Element Theory Description

Visual/Duration	SDT/CST*	Visual/Duration	SDT/CST*
	CD/ RG		CD/ RG
00:14:07 – 00:14:39		00:34:51 – 00:35:31	
	CD/ RG		CD/ RG
00:16:45 – 00:17:28		01:34:05 – 01:36:32	
	CD/ RG		CD/ NR
00:27:48 – 00:28:08		01:20:39 - 01:22:53	

*SDT = Spirituality Dimension Theory, CST = Cultural Standards Theory

Ikal, the film's main character, often reveals satire about the way of life of the people with whom he interacts. The community in which he lives is a religious Malay community, as shown by several scenes depicting its religious life—prioritizing the creation of a peaceful environment until mutual affection between Muslims and adherents of other faiths is central to Islam. This is because Islam must be not only a source of mercy for Muslims but also for all of nature [4], [51]. Amid cultural diversity, the harmony of religious people is an asset to the nation and state [52]. Pastor Geovanny inspired Jimbron to adhere to Islam, attend recitations, and worship in mosques. Reverend Geovanny's actions reflect the communal dimension (TD) and the prevalent religious culture (RG). When compared to cultural standards, Arai's character demonstrates a culture of religiosity (RG) both religiously and through his affection for Malay culture. Malay culture is also evident in songs, *pantuns*, musical instruments, and Malay dialogues. Religion can be viewed as or as a component of cultural values [53]. In the scene, religiosity appears as a cultural value when Arai invites his theme to watch Malay traditional dance. Arai also demonstrated his appreciation for Malay culture by reciting verses in Malay for Zakiah Nurmala.

The spiritual domain is also evident in the character of Ikal's father. He exhibits transcendental domain when he sits cross-legged in front of Arai's father's grave (TD). Communal domains (CDs) were visible when he was willing to raise Arai despite his financial shortcomings. He was also well-liked by teachers at the Ikal school and his coworkers at PN Timah. He is described as a patient and steady figure going through life. He also cast an airy glance at *nrima* (NR) when confronted with the fact that his job promotion had been sent to the wrong address. Even when Ikal's learning achievement dropped, he didn't show any emotion; all he did was smile. It is natural for him to be known as Ikal's number-one father. Patience and nrima are the qualities of a continuous life process that can inspire people to progress beyond one stage of their lives [54]. Spiritual development is correlated with gratitude. Gratitude is understood as a life orientation to recognize and value the positive aspects of

one's life and the world [55]. Those who feel spiritually supported by God have a variety of positive mental health characteristics, including less depression, lower levels of psychological stress, a lack of feelings of loneliness, and high self-esteem. This support can also inspire highly spiritual people to promote health and a positive outlook on life [20].

Table 5. Sang Pemimpi's Element Theory Description

Visual/Duration	SDT/ CST*	Visual/Duration	SDT/ CST*
	CD / HM		CD/ HM
00:17:46 – 00:21:55		00:28:36 - 00:29:45	
	CD/ HM		CD/ HM
00:24:54 - 00:26:29		00:38:45-00:42:00	
	CD/ MC		CD/ MC
00:34:51 – 00:35:31		00:42:09 – 00:43:28	

*SDT = Spirituality Dimension Theory, CST = Cultural Standards Theory

Ironically, an island's inhabitants' standard of living is inversely proportional to its natural beauty and natural resources [45]. The depictions of Ikal, Arai, and Jimbron, in addition to Mak Cik Maryamah, depict the poverty of the Belitung people. Jimbron, Arai, and Ikal are compelled to perform laborious odd jobs to support their families, pay for their education, and pursue their dreams. Ayah Ikal is the unfortunate plight of the Belitung people, who can do nothing but watch as their natural resources are exploited indefinitely. Even in the film, there is a satirical remark suggesting that Belitung's wealth is a curse. The sincerity of Ikal's mother, who selflessly assisted Cik Maryamah, inspired Arai to give up all his savings to aid Mak Cik Maryamah and willingly work to make Jimbron, his best friend, happy. This demonstrates the link between communal domain (CD) and harmonious (HM) cultural standards, namely maintaining societal harmony and balance [22]. Another example of social criticism is when Ikal, Arai, and Jimbron are forced to leave their village for a larger area because their village lacks a high school. The teacher's image of how a teacher educates is also conveyed by the alignment of the two characters, which resemble the earth and the sky. Mr. Balia is also well-liked by students because he encourages them to shout daily motivational phrases. Pak Balia also encourages his students to pursue their dreams by attending school in a foreign country like France. In contrast, Mr. Mustar is described as a model of discipline enforcement and compliance with rules [56]. He believes that life is challenging and that living it requires discipline and solemnity. Mr. Mustar's authoritative teaching style led to misunderstandings among his students. Mr. Mustar has good intentions and goals because he wants his students to be successful and disciplined. In the scene, Mr. Balia's teaching style resulted in a cheerful, self-assured, and enthusiastic student competing to raise his hand to express his opinion. In contrast, when Mr. Mustar taught by carrying a ruler to hit the table, the students responded with fear, anxiety, and reluctance to answer the questions shown by the threatening body posture. Mr. Mustar's and Mr. Balia's words are also very distinct. When Mr. Balia encouraged the students to dare to have an opinion, Mr. Mustar referred to them as "stupid." According to the following phrases:

Mr. Mustar: *"What does the survival of the fittest mean? Stupid! Why are you so stupid? The meaning of survival of the fittest is the most adaptable individual will be able to survive."* *(Duration: 00:28:38 – 00:29:01)*

Mr Balia: *"Aim high. Dream big. Get as much knowledge as possible. Learn from the nature around you. Absorb the meaning of life. Explore your vast Indonesia. Take a step into exotic Africa. Explore magnificent Europe. Then stop at the altar of science at Sorbonne, Paris. Sorbonne. Learn where science, literature, and art are processed to change civilization. Remember, the most important is not how big your dreams are, but how big you are for that dream."* *(Duration: 00:31:26 – 00:32:15)*

Positive attachments will develop between students and educators who can form emotional bonds. Teachers who invest effort in forming and maintaining warm relationships with their students typically have students whose academic and psychosocial development is optimal. A harmonious attachment between teacher and student can reduce the likelihood of a child engaging in antisocial behavior [57]. The multiculturalism of Belitung Island is reflected in the depiction of life there. It is clear from the many ethnic Chinese characters and cultural characteristics that explicitly or implicitly appear throughout the film. Harmonization occurs between ethnic Malays and ethnic Chinese in the Sang Pemimpi film. Ethnic Malays, the majority group, are tolerant, open, and willing to mix with people of other backgrounds daily, which helps deepen ties between ethnic Malays and Chinese [58]. The communal domain (CD) is visible in Ikal as he slumps and experiences life's disappointments due to his poverty. He felt grateful to be surrounded by people who supported him. Consequently, he felt regret for his actions and at once apologized to his father. Ikal quickly showed his ability to put things right and restore his father to his proper position. Because at Ikal school, a child's accomplishments decide the parent's seat when completing the report card. Ikal's perseverance was not in vain; he also graduated from high school with exemplary grades. Table 6 summarizes the authors' multimodality-based analysis of Sang Pemimpi film by showing how often Spirituality Dimension Theory and Cultural Standards Theory are depicted in scenes.

Table 6. Sang Pemimpi's Element Theory Elaboration (Spirituality Dimension and Cultural Standards)

Theory	Frequency
Spirituality Dimension	
Personal domain (PD)	2
Communal domain (CD)	10
Environmental domain (ED)	2
Transcendental domain (TD)	2
Cultural Standards	
Religiosity (RG)	8
Harmonious (HM)	4
Multicultural (MC)	3
Spirituality Dimension - Cultural Standards	
Nrima (NR)	1
CD/RG	5
CD/HM	4
CD/MC	2
CD/NR	1

The cultural standards proposed by Alexander Thomas can be used to increase the understanding of Indonesians [21]. According to Murniati, Indonesian society is characterized as religious, harmonious, multicultural (respecting diversity), and "*nrima*." The results of this elaboration are consistent with this description. The significance of cultural identity also had a linear relationship to spiritual principles of fortitude, tranquility, glory, tolerance, and social understanding [60]. *Sang Pemimpi's* film conveys a message about perseverance in pursuing dreams that can inspire and motivate viewers to have an unyielding spirit and reach success. Regarding emotional intelligence, optimism is like expectations in that optimists always have grand expectations. In general, despite the difficulties and frustrations, optimism will solve all life's problems, obstacles, and difficulties. Optimism is an attitude that helps people avoid falling into a state of ignorance, despair, or depression when confronted with obstacles. Arai's figure exemplifies perseverance and optimism in the face of adversity. Arai is still enthusiastic about his daily life even though his parents have passed away. Even Ikal and Jimbron are tremendously motivated by their dreams, optimism, and unquenchable spirit.

People have always been awed and fascinated by Arai's innovative ideas. This image shows that Arai's figure holds spiritual dimensions. Arai's unyielding disposition, eagerness to learn, and optimism reflect the personal domain aspects (PD) and the prevalent religious culture. Indonesians tend to develop generalist skills [61]. However, Arai is always eager to learn and describe technical excellence (GT) skills, one of the cultural standards aspects needed to compete globally. The phenomenon depicted in the Sang Pemimpi film represents a slice of the spiritual dimension with nearly all Indonesian society's cultural norms. It also demonstrates that culture and spirituality are closely related [53]. Religion and harmony have become cultural standards associated with the spirituality dimension in film. In this case, the media can play an important role in national unity because the media also appreciates the various elements that exist in society to ensure national unity.

5. Conclusion

Sang Pemimpi film describes how critical and multimodal discourse analysis can be used to investigate culture and religiosity. It shows how culture significantly affects society's spirituality and how spiritual values are shaped by our society's cultural and religious traditions. In interactions with the dimension of the communal domain, the cultural standard of religiosity is the dominant dimension. Harmonious is the second dominant cultural standard that interacts with the communal domain, alongside religiosity. This shows that the Belitung community is a religious society that keeps harmony through devout worship, tolerance between religious people and tribes, respect for local cultural values, and Malays traditional art through dance and songs. Malays songs often consist of pantun lyrics. As a literary form, pantun has proven to be among the best examples of Malaysian heritage art. The fact that pantun is a cultural practice in the Malay community attests to the importance of reciprocal pantun in Malay society. The preservation of harmony and tolerance in an interfaith and ethnic community in Belitong serves as a model for other Indonesian regions. Improving the quality of education necessitates the collaboration of multiple parties, including the improvement of teachers who can inspire students to achieve their goals. Education is a critical component of poverty alleviation. Educated people will be more effective in warding off the evil intentions of those who wish to profit from society. Finally, local governments must prioritize the equitable development and utilization of natural resources so that they might be received by the surrounding community.

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