

UNCOVERING POWER IN USTADZ JAELANI'S DISCOURSE IN THE FILM *QORIN*: FAIRCLOUGH'S CRITICAL DISCOURSE ANALYSIS

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Abstrak

Penelitian ini bertujuan untuk mengungkap bentuk dan fungsi wacana kekuasaan dalam tuturan Ustadz Jaelani pada film Qorin dengan menggunakan pendekatan analisis wacana kritis Fairclough. Analisis difokuskan pada dua dimensi, yaitu dimensi teks dan dimensi praktik wacana. Metode yang digunakan adalah deskriptif kualitatif dengan teknik pengumpulan data melalui pengamatan dan pencatatan tuturan dalam film. Teknik analisis data dilakukan secara mendalam menggunakan model Analisis Wacana Kritis Fairclough melalui tiga dimensi analisis, yaitu analisis teks, praktik diskursif, dan praktik sosial budaya untuk mengungkap relasi kuasa dalam tuturan tokoh. Pada dimensi teks, hasil penelitian menunjukkan bahwa tuturan Ustadz Jaelani ditandai oleh penggunaan bahasa yang tegas, mengikat, dan cenderung satu arah, sehingga mencerminkan dominasi sebagai figur otoritas di lingkungan pesantren. Pilihan kata, struktur kalimat, serta gaya penyampaian memperkuat posisi kuasa yang dimiliki tokoh tersebut. Sementara itu, pada dimensi praktik wacana, bahasa yang digunakan berfungsi untuk mempertahankan struktur sosial yang hierarkis, mengarahkan perilaku santri, serta membangun kepatuhan melalui legitimasi peran ustadz sebagai pemegang otoritas. Temuan ini menunjukkan bahwa kekuasaan dalam film Qorin tidak hanya direpresentasikan melalui tindakan, tetapi juga melalui bahasa yang digunakan dalam interaksi sehari-hari. Dengan demikian, penelitian ini menegaskan bahwa bahasa memiliki peran penting dalam membentuk hubungan sosial, mengontrol perilaku, serta memperkuat posisi kekuasaan dalam lingkungan pesantren.

Kata Kunci: wacana kekuasaan, Fairclough, tuturan, film *Qorin*, analisis wacana kritis

Abstract

This study aims to uncover the forms and functions of power discourse in Ustadz Jaelani's utterances in the film *Qorin* by using Fairclough's Critical Discourse Analysis approach. The analysis focuses on two dimensions, namely the textual dimension and the discourse practice dimension. The method used in this study is descriptive qualitative, with data collection techniques conducted through observation and note-taking of utterances in the film. The data analysis technique was carried out in depth using Fairclough's Critical Discourse Analysis model through three dimensions of analysis, namely text analysis, discourse practice, and sociocultural practice to reveal power relations in the character's utterances. In the textual dimension, the results of the study show that Ustadz Jaelani's utterances are characterized by the use of firm, binding, and predominantly one-way language, reflecting his dominance as an authority figure within the Islamic boarding school environment. The choice of words, sentence structures, and style of delivery strengthen the character's position of power. Meanwhile, in the discourse practice dimension, the language used functions to maintain a hierarchical social structure, direct the students' behavior, and build obedience through the legitimization of the ustadz's role as an authority holder. These findings indicate that power in the film *Qorin* is represented not only through actions but also through the language used in everyday interactions. Thus, this study confirms that language plays an important role in shaping social relationships, controlling behavior, and reinforcing positions of power within the Islamic boarding school environment.

Keywords: power discourse, Fairclough, speech, *Qorin* film, critical discourse analysis

1. INTRODUCTION

Language plays an important role in shaping and maintaining power. In critical discourse analysis, language is not merely seen as a tool for communication, but also as a social practice that contains power relations, ideology, and processes of domination operating through both speech and text. Norman Fairclough argues that language is always connected to specific social conditions, within which practices of domination, resistance, and the negotiation of meaning take place (Hasibuan & Khairani, 2020). One approach used to examine the relationship between language and power is Critical Discourse Analysis (CDA). According to van Dijk, the main task of critical discourse analysis is to uncover relations of power, domination, and inequality that are produced within discourse (Weking, 2024). Fairclough and Wodak argue that critical discourse analysis examines how language becomes a site where social groups struggle and promote their respective ideologies (Silaswati, 2019). They further emphasize that discourse (the use of language in both speech and writing) is a form of social practice that may reflect ideological effects and produce as well as reproduce unequal power relations among social classes, men and women, and majority and minority groups (Saraswati & Sartini, 2017). When applied to film, this analysis helps to understand that characters' dialogues function not only as ordinary conversations, but also as carriers of messages, values, and representations of power relations.

Film, as part of popular culture, is also a powerful medium for portraying power relations, especially through dialogues between characters. The film *Qorin*, directed by Ginanti Rona, presents an interesting case as it depicts situations involving commands, prohibitions, control, and even psychological pressure experienced by the main character within a pesantren environment. The dialogues are not merely ordinary

conversations, but reflect a hierarchical social structure in which certain figures such as ustadz, seniors, and boarding school administrators hold authority. Hierarchical refers to a structured system with different levels, where each level carries distinct roles, power, and responsibilities (Devi et al., 2023). Therefore, language in this film does not only function to convey the story, but also serves as a tool to demonstrate how power is exercised and accepted by the characters. Language as a means of power is clearly evident through speech acts, which, according to the Indonesian Dictionary (KBBI), refer to something that is spoken, a speech, or an expression (Daud et al., 2018). Utterances are not merely understood as a sequence of words, but as actions that may take the form of commands, prohibitions, advice, or threats. Various speech acts in the film *Qorin* illustrate how characters use language to maintain their positions or, conversely, to defend themselves against pressure. Firm utterances tend to reinforce dominance, while subtle rebuttals represent forms of resistance to the power of others (Theum & Mujianto, 2020). Through this analysis, it becomes evident that power is not only constructed through the narrative structure, but also through the way characters use language.

Fairclough's Critical Discourse Analysis is highly suitable for uncovering these forms of power. Fairclough proposes three main dimensions of analysis, namely the textual dimension, the discursive practice dimension, and the social practice dimension (Harmasari et al., 2023). However, this study focuses only on two dimensions: the textual dimension and the discursive practice dimension. In the textual dimension, the analysis is directed at examining various linguistic aspects, such as diction, forms of speech acts, sentence structure, language style, and the flow of dialogue that potentially construct specific power relations. This dimension involves analyzing the structure and meaning of texts, both written and spoken (Sakka et al., 2023), by paying

close attention to word choice, grammar, stylistic features, and sentence patterns in order to reveal implicit meanings embedded in the text (Siregar & Siregar, 2025). This study focuses only on the textual dimension and the discursive practice dimension because the main objective of the research is to reveal the forms of language and the process of power discourse represented through the characters' utterances in the film *Qorin*. These two dimensions are considered the most relevant for analyzing power relations that appear directly in the dialogues and interactions between characters. Meanwhile, the sociocultural practice dimension is not included because it requires a broader examination of social, political, ideological, and institutional conditions outside the film text. Such an analysis is beyond the scope and focus of this study. Therefore, limiting the study to two dimensions was intended to make the analysis more focused, in-depth, and aligned with the objectives of the research. Meanwhile, the discursive practice dimension is used to explore how utterances are produced, distributed, and interpreted by different participants, enabling the researcher to trace processes of negotiation and power practices occurring through linguistic interaction (Ratnasari, 2023). This dimension focuses on how texts and language shape and represent particular discourses, including the social and cultural contexts that influence the construction of texts (Mudiawati et al., 2023). By employing these two dimensions, power is no longer understood merely as physical actions or overt forms of domination, but as a subtle process operating through language practices. In this context, language becomes a strategic tool for constructing hegemony, influencing others, and controlling social dynamics.

In this study, Fairclough's idea of language as a practice of power is applied to analyze the utterances of Ustadz Jaelani in the film *Qorin*. Power is closely related to influence, defined as the ability to persuade others through strong motivation to achieve certain goals, as well as the

capacity to control impacts that may not be fully understood by others in order to satisfy the interests of those in power (Salsabilah & Putri, 2022). Power can emerge from rules, moral values, social status, and even from the way a character delivers their utterances (Addina & Hanif, 2025). Several previous studies have also shown that power can be revealed through discourse analysis in films and social interactions. Wibowo (2023) found that power in films can be expressed through discourse control and the social identity of characters, while similar findings were reported by Sumakud & Septyana (2020). Furthermore, Salsabilah & Putri (2022) demonstrated that in the film *Marlina the Murderer in Four Acts*, the female character's utterances function as a means to resist domination and assert power. Meanwhile, Jannah & Yohanes (2025) showed that in the film *Ada Apa dengan Cinta?*, the illocutionary speech acts of the characters shape speaking styles that influence relationships and power positions among them. These studies indicate that power operates through language, making the analysis of dialogue in the film *Qorin* important to understand how power relations are constructed and negotiated through discourse. Based on this background, the main focus of this study is to examine the forms of power discourse expressed in Ustadz Jaelani's utterances and to analyze their functions. In the film *Qorin*, power is not always manifested through physical actions, but often appears through utterances that pressure, direct, and shape how the main character perceives herself and her surrounding environment.

2. METHOD

This study employs a qualitative approach with descriptive data presentation to analyze power discourse in the film *Qorin*. approach using Critical Discourse Analysis to explore forms of power in the utterances of characters in the film *Qorin*. Qualitative research is a research approach that emphasizes understanding social

phenomena through descriptive and in-depth data analysis. Natural and in-depth observation and understanding, which are presented descriptively and interpreted comprehensively (Waruwu, 2024). It aims to uncover complex phenomena through data collection techniques such as triangulation (a combination of methods), along with qualitative data analysis and interpretation (Haryono, 2023). The data consist of dialogues that reflect power relations, while the primary data source is the film *Qorin*.

Data collection was carried out by repeatedly watching the film, noting important scenes, and transcribing relevant utterances. The researcher acted as the primary instrument, supported by a classification table. Data analysis was conducted using Fairclough's Critical Discourse Analysis model through two stages of analysis: textual analysis and discursive practice analysis. The analysis process involved identifying linguistic features in the characters' utterances and interpreting how discourse constructs and maintains power relations in the film. Conclusions were drawn based on the interpretation of language use and discourse practices represented in the interactions between characters (Qomaruddin & Sa'diyah, 2024). Data reduction refers to the process of selecting, simplifying, focusing, and categorizing raw data obtained (Nur, 2020). Data display involves organizing the reduced data into structured forms such as tables, charts, matrices, or narrative descriptions (Sidiq et al., 2019). Conclusion drawing is the process of formulating meanings, findings, or answers to the research questions

based on the presented data. The validity of the data was ensured through triangulation of theories and sources, as well as consistency checks across dialogue excerpts.

3. RESULTS AND DISCUSSION

The results of the study using the textual dimension and discursive practice dimension show that Ustadz Jaelani's utterances in the film *Qorin* represent a dominant power relation between the ustadz and the students. In the textual dimension, this dominance is reflected through the use of firm language, binding commands, and one-way communication patterns that position the students as parties who must obey authority. The choice of words, sentence structures, and language style demonstrate Ustadz Jaelani's position as a figure who holds control within the Islamic boarding school environment.

Meanwhile, in the discursive practice dimension, the utterances function not only as a means of communication but also as a tool to maintain a hierarchical social structure. Language is used to build obedience and reinforce the legitimacy of the ustadz's authority over the students. These findings are in line with Fairclough's view that language can function as a social practice that maintains power relations within society. In addition, this study supports previous research showing that authority discourse in educational environments is often represented through dominant and instructive language use.

Table 1. Word Cloud of Ustadz Jaelani's Utterances in the Film *Qorin*

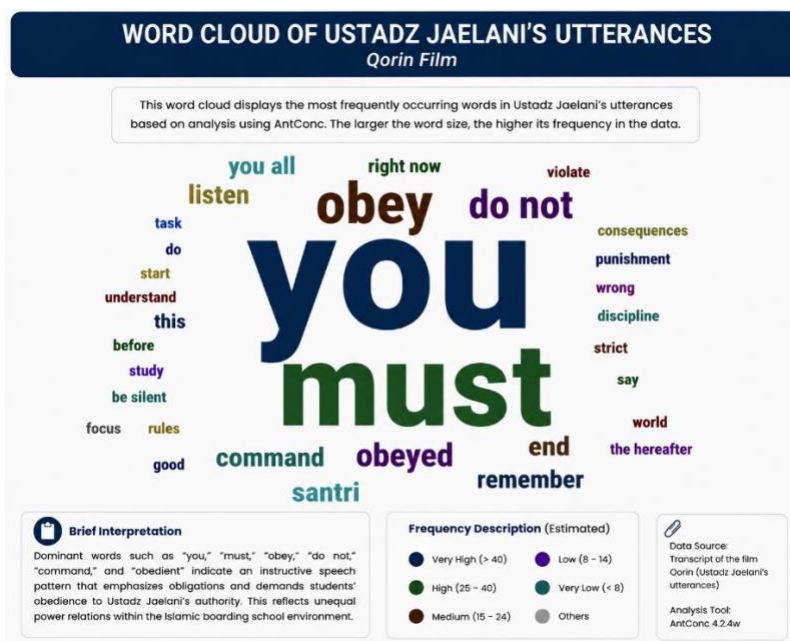


Table 2. Discourse of Powe in the Film *Qorin*

No.	Dimension	From of Power	Movie Code data
1.	Text	Control	Data 1 (SC: 26/36:30) "Why are you going out late at night? You should get more rest."
2.	Text	Authority	Data 2 (SC: 26/36:30) "It's not your capacity. Just trust me."
3.	Text	Domination	Data 3 (SC: 26/36:31) "Your father is not here. He doesn't even care about this pesantren."
4.	Text	Coercion	Data 4 (SC: 36/51:20) "Good that you admit you are wrong. But I don't want any of your friends contacting Kiai Mustofa or Umi Yana again. You surely don't want your friends to find out what we do in this room, right?"
5.	Text	Ideological Power	Data 5 (SC: 49/1:06:42) "Hana, your father is the one who made me like this. He never acknowledged my existence. He always looked down on me. He never believed in me. How

			could anyone expect a demon to bow and obey him? Hana, everything will soon be over. Everything will obey and become mine.”
6.	Discourse	Institutional Power	Data 6 (SC: 15/22:15) “Just leave the students’ matters to me. You focus on your health.”
7.	Discourse	Hegemonic Power	Data 7 (SC: 24/32:50) “Bismillahi rahmatil ghaibi wassmawati walardh, Allahumma juz ‘alaikal bashar. Sincere! Sincere! Surrender yourself, surrender your Qorin! Release it, cast it away!”
8.	Discourse	Persuasion (Manipulative)	Data 8 (SC: 36/51:20) “As the class leader, I rely on you to be able to manage your classmates. Why did Yolanda say that my teachings are heretical? You could actually make use of the knowledge I have given you learning to control yourself.” (while holding Zahra’s shoulders)
9.	Discourse	Psychological Control	Data 9 (SC: 41/58:35) (chanting a mantra while playing a wooden bell) ‘With this, you do not need to fight back.’”

Textual Dimension: Forms of Power Discourse in Ustadz Jaelani’s Utterances

Fairclough The results of the study show that Ustadz Jaelani’s utterances in the film *Qorin* function not only as a means of communication but also as a tool to construct and maintain power relations within the Islamic boarding school environment. Fairclough argues that Critical Discourse Analysis involves examining inequality, abuse, and social power produced through a text (Vania et al., 2024). In the textual dimension, the discourse of power is evident in the structure of language and the way it is delivered. Ustadz Jaelani’s utterances tend to be firm, binding, and do not provide space for the students to question the decisions or rules he establishes.

The use of words such as “must,” “do not,” and imperative sentence forms indicates the dominance of authority that positions students as parties who are required to obey rules and instructions. The use of firm and one-way language demonstrates how power is represented through linguistic structures in the character’s dialogues. The choice of words, which often contains commands and assertions, shows that Ustadz Jaelani positions himself as a figure who must be respected and obeyed. Such language constructs an image that he has full control over the students’ behavior and the regulations within the pesantren.

These findings are in line with Fairclough’s Critical Discourse Analysis theory, which views language as a social practice that is never neutral. Language is used not only to convey information but also to maintain ideology and power relations

within society. In the film *Qorin*, Ustadz Jaelani's utterances illustrate how authority is constructed through the legitimization of the ustadz's position as a figure who possesses superior knowledge and moral authority over the students. This can be seen through communication patterns that are dominated by commands, prohibitions, and reinforcement of rules.

In the discursive practice dimension, the language used functions to create obedience and maintain a hierarchical social structure within the Islamic boarding school environment. The students are positioned as parties who receive and carry out instructions without equal space to respond. This condition shows that discursive practices in the film cannot be separated from the power relations that shape social interactions among the characters.

The findings of this study are also relevant to previous research showing that power discourse in educational and religious environments is often represented through dominant, instructive, and behavior-controlling language use. Thus, this study confirms that language plays an important role in shaping social relationships, maintaining authority, and influencing individuals' ways of thinking and behavior within the Islamic boarding school environment.

Data 1

"Why are you going out late at night like this? You should be getting plenty of rest." (Scene 26, minute 36:30)

This data shows how power, authority, and manipulation are constructed through the language used by the main character. The utterance "Why are you going out late at night like this? You should be getting plenty of rest." reflects a form of concern that is actually manipulative. The character speaks as if showing care, but the context indicates monitoring and restriction of freedom. This demonstrates the use of language as a tool of control over the interlocutor.

Data 2

"It's not within your capacity. Just trust me." (Scene 26, minute 36:30)

The statement "It's not within your capacity. Just trust me." shows a strong verbal emphasis of authority. In this utterance, the speaker positions themselves as someone who is considered more knowledgeable, more authoritative, and more entitled to make decisions. The sentence "It's not within your capacity" indicates that the interlocutor is regarded as lacking the ability, knowledge, or social position to be involved in the decision-making process. In other words, they are positioned only as a receiver of decisions, not as an equal subject in the conversation.

Furthermore, the expression "Just trust me" functions as both an appeal and a reinforcement of power. It subtly demands complete trust without allowing space for questions, criticism, or alternative considerations. The trust implied here is not equal trust, but rather one that emerges from a hierarchical relationship, where authority is fully held by the speaker. Thus, the interlocutor is directed to obey and accept decisions without dialogue.

This utterance shows that power relations in discourse are unequal and asymmetrical. The authoritative party uses language as a tool of legitimization, so that power is not only visible through physical actions or social structures, but also through word choice and speaking style. This firm, instructive, and one way language further subordinates the interlocutor, as they are placed in a position of "not knowing" and "not being entitled" to decide anything. Therefore, this utterance demonstrates that language can function as a means to reinforce domination and regulate the behavior of others in social interaction.

Data 3

"Abah. Abah terus. Your father isn't here. He doesn't even care about this pesantren." (Scene 26, minute 36:31)

This utterance shows a textual dimension that reflects an attempt to damage another party's image in order to strengthen the speaker's position of dominance. The sentence "Your father isn't here. He doesn't even care about this pesantren." contains a discourse strategy aimed at weakening the interlocutor's trust in the figure of Abah as a previously respected authority. By emphasizing that Abah is absent and indifferent, the speaker constructs a negative image that Abah is not a reliable figure to depend on.

This strategy also functions to psychologically isolate the victim from a figure who could otherwise provide protection or guidance. When Abah's image is undermined, the interlocutor's trust is gradually redirected solely toward the speaker. In this way, the speaker positions themselves as the only legitimate authority figure someone who is considered correct, caring, and entitled to make decisions. This condition demonstrates a manipulative power relation, where language is used not only to convey information but also to shape perception and reinforce domination in social interaction.

Data 4

"Good that you admit your mistake. But I don't want any of your friends contacting Kiai Mustofa or Umi Yana again. You surely don't want your friends to find out what we do in the room, right?" (Scene 36, minute 51:20)

The form of domination becomes increasingly evident through the subtle threat in the sentence "You surely don't want your friends to find out what we do in the room, right?". At the textual dimension, this utterance contains an element of indirect but strong intimidation. The speaker does not explicitly threaten, but instead inserts the possibility that the secret could be exposed to others. In this way, the victim is led to feel fear, pressure, and dependency on the speaker's will. In addition, the utterance also creates a sense of guilt, as if the victim would be responsible for any social consequences if the secret were revealed.

In this context, language no longer functions merely as a tool of control, but has shifted into a means of psychological pressure. The victim is forced into submission not only because of the speaker's authority, but also due to the emotional pressure embedded through word choice. Thus, language is used to silence the victim, restrict their freedom of action, and ensure that the power relation remains in the hands of the dominant party.

Data 5

"Hana, your father is the one who made me like this. He never acknowledged my existence. He always looked down on me. He never believed in me. How could anyone possibly order a demon to bow and obey him? Hana, everything will soon be over. Everything will obey and become mine." (Scene 49, minute 1:06:42)

This data shows a deeper ideological dimension. The character attempts to justify their actions through a narrative that positions themselves as a victim of injustice. The sentence "Hana, your father is the one who made me like this" demonstrates a strategy of reversal logic, in which the perpetrator is framed as the injured party. This discourse is used to legitimize the actions that are actually wrong. Thus, the entire dialogue illustrates how language is used to construct control, manipulate emotions, and build an exploitative power relation.

Discourse Practice Dimension: The Function of Power Discourse in the Social Context of the Film

Meanwhile, in the discourse practice dimension, Ustadz Jaelani's utterances function as a tool to regulate social relations between himself and the students. The language he uses is not only instructive but also reinforces the hierarchical social structure within the pesantren. The role of the ustadz in the pesantren tradition is highly respected, so every utterance delivered by Ustadz Jaelani is automatically perceived as

having high authority. In this context, the discourse of power functions to maintain a social system that positions the ustadz as the center of rules, knowledge, and truth.

The function of power discourse is also evident in how these utterances influence the behavior and mindset of the students. Through firm and emphatic language, he constructs the perception that everything he says must be accepted as truth. The students are not given space to refuse or question, so power is subtly created through meaning constructed by language. Thus, the discourse of power is not merely about formal authority, but also about how language is used to organize social relations and produce compliance.

Data 6

“Leave the matters of the students to me. You just focus on taking care of your health.”
(Scene 15, minute 22:15)

The sentence “Leave the matters of the students to me. You just focus on taking care of your health.” shows that the ustadz attempts to control the situation by limiting the role of others. Textually, this utterance sounds gentle and appears to express care, but beneath it lies a discourse strategy that emphasizes that all matters concerning the students are entirely under his control. By asking the other person to “focus on taking care of your health,” the ustadz indirectly removes them from the process of decision making and supervision of the students.

Thus, the language used does not merely reflect concern, but also functions as a tool to reinforce authority. The ustadz positions himself as the only figure entitled to regulate, decide, and determine policies within the pesantren environment. This strategy shows that domination is not always expressed through harsh language, but can also be embedded in utterances that appear soft and rational.

Data 7

“Bismillahi rahmatil ghaibi wassamawati walardh, Allahumma juz ‘alaikal bashar. Sincere! Sincere! Surrender yourself, surrender your Qorin! Release it, cast it away!” (Scene 24, minute 32:50)

Sentences such as “Sincere! Sincere! Surrender yourself, surrender your Qorin!” indicate strong verbal pressure used to enforce obedience among the students. The ustadz employs religiously nuanced language resembling a mantra to project a high level of spiritual authority. The choice of words such as “sincere” and “surrender yourself” is not merely instructional but frames obedience as a form of religious sacrifice that must be accepted without resistance. In this way, the students are directed to believe that following the command is part of spiritual obedience.

Through this discourse strategy, the ustadz does not simply give instructions but also constructs a psychological atmosphere in which the students feel they have no space to question or refuse. Religious language is used as a tool of legitimization, making obedience appear natural and even morally obligatory. As a result, the power relation becomes increasingly unequal: the ustadz is positioned as the holder of spiritual control, while the students are placed as subjects who must fully submit.

Data 8

“As the class leader, I rely on you to manage your classmates. Why did Yolanda say that my teachings are heretical? You can actually make use of the knowledge I have given you to learn self control.” (while holding Zahra’s shoulders) (Scene 36, minute 51:20)

This utterance shows an attempt by the ustadz to build influence through persuasive and manipulative strategies. In the opening part, he praises Zahra’s position as class leader and emphasizes that he “relies” on her. This form of praise functions to create emotional closeness and

a sense of imposed responsibility, making Zahra feel obligated to follow and support the ustadz's teachings.

Furthermore, the ustadz questions Yolanda's statement that his teachings are "heretical." In doing so, he attempts to reverse the position of blame: instead of being the one who is questioned, he positions the other party as misunderstanding his teachings. He also emphasizes that the "knowledge" he provides can be used for self-control. This statement serves to legitimize his teachings morally and spiritually, as if they are beneficial rather than deviant.

The gesture of holding Zahra's shoulders reinforces the message of dominance. This physical contact creates subtle psychological pressure while strengthening the ustadz's position as an authority figure who is "guiding" his student. Thus, this utterance reflects a hierarchical power relation and shows the use of persuasive, manipulative, and symbolic language to reinforce the ustadz's dominance over the students.

Data 9

(chanting a mantra while playing a wooden bell) "With this, you do not need to fight back." (Scene 41, minute 58:35)

In this data, when the ustadz chants a mantra while playing a wooden bell and says "With this, you do not need to fight back," he is demonstrating a form of control through mystical symbols. The ritual action creates the impression that he possesses spiritual power that others do not have, leading the victim to believe that resistance is meaningless. In this way, the ustadz builds psychological dominance through both language and religious symbols, until the victim feels they have no choice but to surrender and follow every command.

Overall, through Fairclough's two dimensions, the utterances of Ustadz Jaelani in the film *Qorin* are a clear example of how language can be used to display, strengthen, and

maintain power. Language does not only function as a medium of communication, but also becomes a mechanism of control that regulates the position, behavior, and way of thinking of the Islamic boarding school students. Word choice, intonation, sentence structure, and even religious symbols used in the utterances show that language is capable of forming hierarchical and unequal social relations. Thus, power relations in this film are not only shown through actions, but are more strongly constructed through everyday language practices.

These findings have important implications for Indonesian language learning, especially in discourse comprehension. Students need to be introduced to the idea that language is never neutral, but always connected to social context, ideology, and power relations. Through critical discourse analysis, students can learn to interpret utterances more reflectively, recognize forms of control through language, and become more critical and ethical language users. Therefore, Indonesian language learning should not only focus on language skills, but also on developing critical awareness of the social function of language in everyday life.

4. CONCLUSION

From the results of Fairclough's Critical Discourse Analysis of Ustadz Jaelani's utterances in the film *Qorin*, it can be concluded that language serves as an important tool for the character to demonstrate and maintain his power. In the textual dimension, it is evident that the way Ustadz Jaelani speaks through firm words, direct commands, and statements that leave no room for resistance shows that he occupies a position that must be obeyed by the Islamic boarding school students. The language he uses does not merely convey messages, but also reinforces his position as a figure of authority. Meanwhile, in the discourse practice dimension, these utterances function within the social context of the Islamic boarding school, which indeed has a hierarchical

structure. The language he uses helps maintain this order, leading the students to accept rules without much questioning. Thus, it can be concluded that power in the film *Qorin* does not only emerge through actions, but also through language, which subtly constructs obedience and regulates the relationship between the ustadz and the students.

The implications of this study indicate that language has a significant role in shaping social relationships and maintaining authority within educational and religious environments. This research contributes to the development of Critical Discourse Analysis studies, particularly in understanding how power is represented through dialogue in films. In addition, the findings of this study may increase readers' awareness that language can function as a tool of domination and social control in everyday interactions. Therefore, this study can serve as a reference for future researchers who are interested in examining discourse, power relations, and authority representation in literary works, films, or educational settings using Fairclough's Critical Discourse Analysis approach.

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