INTRODUCTION
Discourse covers not only written and spoken languages, but includes visual images (Jorgensen & Phillips, 2002). It is possible to be applied through considering the special characteristics of visual semiotics and the relationship between language and image. As one of the visual images, movie can be seen as a product of the human culture that represents the values of the views of certain groups of people, including their spirit and ideologies. As a cultural art work and cinematography that can be demonstrated with or without sound, Trianton (2013) stated that movie is a mass communication media that carries messages containing important ideas submitted to the public in the form of spectacle. Movie can be described as life images that contain stories. McLuhan (1997) stated that movie is an experience in non-verbal form like photography including a form of statement without syntax. As a media, the movie certainly represents the views held by a particular group, including the ideology and ideas brought by the group. This becomes very essential, because the movie conveys the ideology subtly and has the element of coercion.

The purpose of CDA is to explain the linguistic dimensions of social and cultural phenomenon and the process of change in modernity (Jogensen & Phillips, 2007, p. 15). Discourse can be seen as a set of meanings, metaphors, representations, images, stories, reports and so on which in some way produce certain versions of events together (Baker & Ellece, 2011). Any discursive event is seen as being simultaneously a piece of text, an instance of discursive practice, and an instance of social practice (Fairclough, 1992).

There may be various different discourses with a different story about the world and in different ways in representing the world. The dimension of socio-cultural practice in the analysis of critical discourse Norman Fairclough is a macro-level analysis based on the notion that the social context that exists outside the media actually influences how the discourse is in the media. Socio-cultural practices analyze three things: economics, politics (especially with regard to issues of power and ideology) and culture (especially with regard to values and identities) that also affect the media institutions and the discourse. Discussion of socio-cultural practice includes three levels Situational level, related to production and the context of the situation. Institutional level, related to the influence of institutions internally and externally. The social level, with regard to more macro situations, such as political systems, economic systems and cultural systems of society as a whole.

Three levels of sociocultural practice analysis include:

Situational. Every text that is born is generally born in a condition (more on time) or a unique and unique atmosphere. Or in other words, the situational aspect more see the context of events that occur when the news is loaded.

Institutional. This level looks at how exactly an organizational institution’s influence on practice when a discourse is produced. This institution may come from the institutional forces of the apparatus and the government can also be one of the things that affect the content of a text.

Social. The social aspect sees more on micro aspects such as the economic system, political system or whole community cultural system. Thus, through the analysis of the discourse of this model, we can know the
essence of a text by dismantling the text to the deep. Apparently, a text also contains a certain ideology given the author so that people can follow the flow of desire the author of the text. However, when doing the analysis using this model we must also be careful not to what we do instead cause slander because it is not based on a clear source.

**METHOD**
The research method used is a qualitative content analysis method that is directed to critical discourse analysis. Qualitative research methods are interpreted as research that produce qualitative data in the form of written or spoken words of the people or observed behaviours (Moleong, 2002). The purpose of this study is to uncover the ideology that exists in the film Rudy Habibie through the practical dimensions of socio-cultural. Therefore, the subject of research is the researcher, so the place of research conducted in Jakarta. The data in this research is Rudy Habibie film directed by Hanung Bramantyo in 2016. The technique used in data collection of this research is documentation technique. The data analysis procedures used in this study, refer to the critical discourse analysis techniques of the Norman Fairclough model from the socio-cultural practice dimension, which includes situational, institutional and a social as follows:

**RESULTS AND DISCUSSION**

**Situational Aspects**

Situational, any text or in this study is a film born in general in a condition (time) or unique and unique atmosphere. The situational aspect is more to see the context of events that occur when the film is aired. Relating to situationalism at the time of Rudy Habibie's movie screening, there is no denying that there is something clearly visible, the screening of Rudy Habibie's film is not far from Habibie's birthday. Rudy Habibie's film will not be separated from Habibie's socio-culture, because his life during college in Germany is portrayed in the film Rudy Habibie. Habibie was born in Parepare, South Sulawesi on June 25, 1936. So, adjacent to the release of Rudy Habibie's film, Habibie's 80th birthday. It could be a deliberate element whose purpose is to honor Habibie or as a gift for Mr. Habibie, as revealed by Reza Rahardian as a major player in Rudy Habibie's film on kompas.com. Reza said, "So today is Liang's birthday and as a gift from us is Rudy Habibie’s film offering is a gift for Eyang", it was revealed by Reza on Saturday, June 25, 2016, at the moment watching movie Rudy Habibie in XXI Epicentrum, Rasuna Said, South Jakarta. The same phrase was shared by film producer Rudy Habibie, Manoj Punjabi while watching together with president Jokowi, his vice president and ministers on June 24, 2016, "it celebrates Mr. Habibie's 80th birthday. So, all the momentum is celebrating the birthday grandparent, the father of BJ Habibie. The 3rd President of RI BJ Habibie does have close relationship with Manoj Punjabi director, this is also expressed by Hanung when the researcher conducted the interview. Manoj Punjabi certainly as a smart producer takes the situation, so Rudy Habibie's official release on June 30, 2016, is associated with Habibie's 80th birthday. This became an interesting situation colouring the release of the film Rudy Habibie.

**Institutional Aspects**

Institutional, see how exactly an influence of organizational institutions on practice when a discourse is produced. Officially there is no institution directly related to the film Rudy Habibie, this is also expressed at the time of the interviewer to interview with Hanung as director of this film. Hanung said, "there is no institution associated with any institution, including Habibie Center”. But in fact implicitly, with testimonials from officials such as presidents, and other important people, the film Rudy Habibie implicitly attempts to enter into governmental institutions, as one of the media for spreading discourse, but it is not clear, is the main thing.

**Social Aspects**

The social aspect sees more on micro aspects such as the economic system, political system, or whole community cultural system. At the time of the screening of Rudy Habibie's film the overall economic condition is still in its normal stage, when it is associated with the screening market of Rudy Habibie movie, the public interest is still high as the audience of Rudy Habibie reaches two million more, meaning that the economy of consumption is still affordable to society, and globally the Indonesian economy is still stable, even the World Bank explains that in 2016 the Indonesian economy grew by 5.1%.

The political and cultural system of society today is almost similar to what happened in the days of Rudy Habibie, the love of the group, to each other's tribes, such as the fragmentation of the Bhineka Tunggal Ika, that was also shown in Rudy Habibie, at the beginning of Rudy Habibie's screening there was the phrase "The year 1920 was the beginning of the awakening of a very strong tribal awareness (provincialism)”. The sentence actually shows the situation that happened at the time, the love of the tribe was in this film, for example when the mother and father of Habibie's parents who married but different tribes finally had to be expelled from the land of birth, regarded not love tribe or from their own group. This also happens in 2016 when the film aired the issue of SARA used for politics, so the love of the group itself will make a person become stronger and love the group and consider other classes lower. It was also expressed by film director Rudy Habibie, that the word "provincialism" was from Mr Habibie, and then made interesting with regard to contemporary issues. So indirectly Rudy Habibie's film was based on the social circumstances that occurred at the time with contemporary issues, so the film was acceptable. Social
circumstances that occurred at the time with contemporary issues, so the film was acceptable.

CONCLUSION
Based on the results of the research analysis on Rudy Habibie's film by using critical discourse analysis of Norman Fairclough model, through the social-cultural dimension it can be seen that there are actually interesting situational, institutional, and social aspects, because it is wrapped in the term "by accident" or recognized that it is not made deliberately by the production team. However, if analyzed by critical discourse analysis, there are situational aspects that are noticed by the film production team, one of which is the release of the film Rudy Habibie coincided with the anniversary of Habibie who is a character in the film. While in the institutional aspect, it is not seen, although there are government people who appear to be just testimony, so institutionally it can be said that Rudy Habibie film tried to enter into government institution, as one of the media for dissemination of discourse, however it is not clear, and not the main thing. On the social aspect, the film Rudy Habibie aired when the socio-economic situation of the culture is still within a stable limit, it does not really affect the social circumstances around at the time. Then, based on the analysis of the socio-cultural dimension of Rudy Habibie's film, it can be seen that Rudy Habibie's film is the right movie to watch at that time because there is no great influence or other interest from the social, institutional, social situation.

REFERENCES