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The Representation Of Local Wisdom As An Educational Aspect In Eastern Indonesian Films

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Abstrak

Kata Kunci:

Film Indonesia
Timur;
aspek lokal wisdom;
representasi
pendidikan.

Tulisan ini membahas mengenai representasi nilai pendidikan dalam aspek kearifan lokal terhadap film berlatar Indonesia Timur. Pembahasan mengenai hal ini menarik karena banyak film di Indonesia Timur yang secara khusus membahas isu pendidikan yang menggambarkan kekurangan unsur pendidikan formal serta juga solusi yang diambil oleh masyarakat atas ketertinggalan pendidikan berdasarkan konteks kearifan lokal. Penelitian ini bertujuan untuk: 1) mengungkap nilai pendidikan dalam aspek lokalitas masyarakat yang tercermin dalam film berlatar Indonesia Timur; 2) melakukan analisis data terhadap film-film Indonesia Timur dengan kontekstualisasi dan penelitian lain yang membahas isu tersebut. Metode dalam penelitian ini adalah kualitatif. Data dalam penelitian ini adalah deskripsi konteks kearifan lokal dalam film-film Indonesia Timur. Teknik analisis data dalam penelitian ini adalah penarikan simpulan dalam penelitian ini adalah induktif. Adapun langkah-langkah penelitian adalah: 1) mengamati dan mencatat film berlatar Indonesia Timur, khususnya mengenai representasi nilai pendidikan dalam lokalitas; 2) melakukan analisis dalam mengkorelasikan data film dengan kondisi kontekstual dan penelitian lain yang membahas isu tersebut. Hasil penelitian menunjukkan: 1) beberapa film yang berlatar di Indonesia Timur, memperlihatkan keterbatasan akses dan infrastruktur sehingga mereka memilih untuk mengambil inisiatif dalam dunia pendidikan seperti dalam hal gotong-royong membangun sekolah, guru sukarela, dan model pendidikan kontekstual; 2) kajian tentang kondisi pendidikan di Indonesia Timur memperlihatkan keterbatasan peran pemerintah terutama dalam infrastruktur dan ketersediaan guru yang berasal dari masyarakat setempat. Simpulan dalam penelitian ini menunjukkan, kearifan lokal masyarakat Indonesia Timur, menjadi kontrol sekaligus nilai lebih atas keterbatasan akses pendidikan untuk masyarakat setempat.

Abstract

Keywords:

Eastern Indonesian
film; educational
representation;
aspects of local
wisdom.

This paper discusses the representation of educational values in the aspect of local wisdom in films set in Eastern Indonesia. The discussion on this matter is interesting because many films in Eastern Indonesia specifically discuss educational issues that depict the lack of formal education elements as well as the solutions taken by the community to the backwardness of education based on the context of local wisdom. This study aims to: 1) reveal the value of

education in the aspect of the locality of society reflected in films set in Eastern Indonesia; 2) conduct data analysis on Eastern Indonesian films by contextualization and other research discussing the issue. The method in this study is qualitative. The data in this study is a description of the context of local wisdom in Eastern Indonesian films. The data analysis technique in this study is the meaning of the representation of locality in the films. The technique of drawing conclusions in this study is inductive. The steps of the study are: 1) observing and recording films set in Eastern Indonesia, especially regarding the representation of educational values in locality; 2) conducting analysis in correlating film data with contextual conditions and other research discussing the issue. The results of the study show: 1) several films set in Eastern Indonesia, show limited access and infrastructure so that they choose to take initiatives in the world of education such as in terms of mutual cooperation to build schools, volunteer teachers, and contextual education models; 2) studies on the condition of education in Eastern Indonesia show the limited role of the government, especially in infrastructure and the availability of teachers from the local community. The conclusion in this study shows that the local wisdom of the people of Eastern Indonesia, becomes a control as well as an added value over the limited access to education for the local community.

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INTRODUCTION

This paper discusses the representation of the value of education in the aspect of local wisdom in films set in Eastern Indonesia. The discussion on this is interesting because, trendily, there are many films set in Eastern Indonesia specifically that discuss educational issues. A study in the aspect of locality, which is reflected in films set in Eastern Indonesia, will provide an overview that not only discusses the shortcomings in the formal education aspect but also the solutions taken by the community for the backward condition of education in Eastern Indonesia. The condition of education in Eastern Indonesia, among others, was stated by Kennedy et al., (2019), which focuses on the issue of education gaps in East Nusa Tenggara, both based on human resource issues, geography, and the role of the government related to policies found in the field.

Seperti halnya dikemukakan oleh Fitriani et al., (2023) the context of Eastern Indonesia in this study includes Papua, West Papua, Maluku, and Nusa Tenggara. Discussion of the condition of education in Eastern Indonesia is important because, as represented in Indonesian films, there is a significant inequality regarding the condition of education in these regions. In this case, the representation of education can be linked to aspects of the locality of the community as a local value in addressing the limitations as reflected in these films.

Studies on Eastern Indonesia, many of which discuss political issues. Efforts to separate the Republic of South Maluku were put forward by Kaimuddin & Suparwato, (2013); de Fretes, (1999) and Hartati (2010), which focused on the form of RMS separatism. The issue of conflict in Papua was raised by Martanto (2020) discussed the characteristics of the conflict. Meanwhile, a study on Timor-Leste, among others, was put forward by Kusuma (2017) regarding human rights norms in the process of Timor Leste's independence from Indonesia. In general, Susanti & Trilaksana (2013) explained that East Indonesia was identical to the establishment of the NIT (State of East Indonesia) by the Dutch on October 1, 1946.

The purpose of this study is to describe the values of education in aspects of community locality reflected in films set in Eastern Indonesia. In addition, this research will also analyze the data in the film with contextual conditions and other studies that discuss this issue. One of the discussions of an Eastern Indonesian film entitled *Denias: Senandung di Atas Awan*, related to the film as a learning medium, was discussed by Sembiring et al., (2021) and Mizan & Nisak (2022) which focuses on dramatic elements, educational values, and their relevance to teaching for junior high school students.

This study uses the conception of local wisdom according to Geertz (2001) explains that local wisdom is an entity that greatly determines human dignity in the community. Local wisdom is knowledge developed by ancestors in dealing with the environment around them, making that knowledge part of the culture and introducing and passing it on from generation to generation. Some of these forms of traditional knowledge emerge through stories, legends, songs, rituals, as well as local rules or laws. Local wisdom includes various mechanisms and ways to behave, act, and interact as outlined in a social order. There are 5 (five) cultural dimensions of local wisdom, namely local knowledge, local skills, local resources, local culture, and local social processes.

Based on the description of the problems and theoretical conceptions in this study, the representation of education in Eastern Indonesia, which is reflected in Indonesian films, will be described by considering aspects of the locality of society in responding to the limited conditions of education. As in Koentjaraningrat's conception of thought (2009), explained that every society certainly has values and characteristics that are sometimes different from other communities. In the context of education, it will be explained about the special ways of local people in addressing the existing limitations so that it can be correlated with the mindset as one of the characteristics of local wisdom in society.

METHOD

This research is qualitative research described by Creswell & Creswell (2018). Explained by Moleong (1990), qualitative research aims to understand phenomena holistically using description in the form of words and language. Faruk (2012) explained that the research method is related to the way of interpreting data based on hypotheses, based on variables and theoretical points of view used to find relationships between data that are not raised directly by the data. Thus, the method provides a way of researching the interpretation of the data based on the problems studied, along with the point of view used in the study. The data in this study describe the context of local wisdom in East Indonesian films. The data analysis technique used was data triangulation. The conclusion-drawing technique used was inductive, that is, observing specific phenomena from which general conclusions can be drawn. The steps in this research are: 1. Observing and recording details in films set in Eastern Indonesia, especially regarding the representation of educational values in the aspect of locality. 2. Observing and analyzing the representation of locality aspects in films set in Eastern Indonesia. 3. Conduct an in-depth analysis by correlating the data in the film and contextual conditions, as well as other similar studies.

FINDINGS AND DISCUSSION

The following will describe a list of films set in Eastern Indonesia as the research population. Furthermore, several films will be selected as samples in the study, namely, films with the theme of educational issues. It was chosen to facilitate an analytical study with the consideration that the focus of this research is related to educational representation. In the next sub-chapter, we will discuss the educational values represented in films set in Eastern Indonesia. The last sub-chapter will describe aspects of community locality represented in films set in Eastern Indonesia. The discussion of this research will certainly involve research of the same type to enrich the repertoire of thoughts on the issues studied.

No	Films Tittle	Writer	Place/Setting
1	<i>Denias: Senandung di Atas Awan</i>	John De Rantau	Papua
2	<i>Aisyah Biarkan Kami Bersaudara</i>	Herwin Novianto	Atambua, NTT
3	<i>Cahaya dari Timur: Beta Maluku</i>	Angga Dwimas S.	Ambon, Maluku
4	<i>Di Timur Matahari</i>	Ari Sihasale	Papua
5	<i>Atambua 39' Celcius</i>	Riri Reza	Atambua, NTT
6	<i>Marlina: Si Pembunuh dalam 4 Babak</i>	Mouly Surya	Sumba, NTB
7	<i>Tanah Air Beta</i>	Ari Sihasale	Atambua, NTT
8	<i>Epen Cupen</i>	Irham Acho Bahtiar	Papua & Jakarta
9	<i>Salawaku</i>	Pritagita Arianegara	Seram, Maluku
10	<i>Trinity Traveler</i>	Rizal Mantovani	Labuan Bajo, NTT
11	<i>Susah Sinyal</i>	Ernest Prakasa	Sumba, NTB
12	<i>Sepeda Presiden</i>	Garin Nugroho	Papua

13	<i>Zerre: Pendekar Ufuk Timur</i>	R. Jiwo Kusumo	Papua
14	<i>Tanah Mama</i>	Asrida Elisabeth	Papua
15	<i>Boven Digoel</i>	F.X. Purnomo	Papua & Jakarta
16	<i>Tikam Polisi Noken</i>	Paulus Waterpauw	Papua
17	<i>Lost in Papua</i>	Irham Acho Bahtiar	Papua
18	<i>Melody Kota Rusa</i>	Irham Acho Bahtiar	Merauke, Papua
19	<i>Cinta dari Wamena</i>	Lasja Fauzia Susatyo	Wamena, Papua
20	<i>Aku Ingin Menciummu Sekali Saja</i>	Garin Nugroho	Papua

Table 1. List of Eastern Indonesian Films

Based on the data in the table, of the 20 titles of films that were successfully inventoried, it was found that 5 films focused on the theme of education in Eastern Indonesia. First, the film entitled *Denias: Senandung di Atas Awan*, with director John De Rantau, about the condition of education in Papua, was released in 2006. Second, the film entitled *Aisyah Biarkan Kami Bersaudara*, directed by Hervin Novianto, talks about the condition of education in Atambua, East Nusa Tenggara, which was released in 2016. Third, a film titled *Cahaya dari Timur: Beta Maluku*, directed by Angga Dwimas Sasongko, about children's education in Ambon, Maluku, was released in 2014. Fourth, a film titled *Di Timur Matahari*, directed by Ari Sihasale, talks about the conditions of education in the interior of Papua. in 2012. Fifth, a film entitled *Tanah Air Beta*, directed by Ari Sihasale, tells the story of the condition of education in Atambua, East Nusa Tenggara, which was released in 2010. In relation to the representation of Eastern Indonesian films Rosmeli & Nurhayani (2014), discussed, among other things, the inequality of education in Indonesia.

Education Values in Eastern Indonesian Films

In this section, we will describe and further analyze the educational values that exist in films set in Eastern Indonesia. In the context of purposive sampling, the selection of films for further study regarding the educational value in these films is films that carry the theme of education, as discussed in the research results section. The purpose of selecting these films as samples in this study is to facilitate analysis by simulating the story patterns presented by these films, namely, with the focus on issues of education in Eastern Indonesia. The value of education is defined by Mudyahardjo (2010) as all situations in life that affect a person's growth and learning experience. Therefore, education can also be defined as the entire learning experience of each person throughout their life. Education takes place not within a certain age limit but lasts throughout life (lifelong) from birth to death. Thus, in this sub-chapter, we will look at the representation of learning values in these films.

Denias: Senandung di Atas Awan's John De Rantau Film

Set in the interior of Papua, the film's story is adapted from the true story of a Papuan boy named Denias, who had to struggle to get to school. The film is full of

inspiration, especially for children to stay passionate about education, especially for those who live in cities that are easier in terms of education. Because they have more opportunities, especially in terms of facilities to go to school. The film, *Denias: Senandung di Atas Awan*, is a satire of the government that needs to improve education in Indonesia so that it is evenly distributed and there are no forms of discrimination. At the end of the film, it is shown that Denias finally went to the sub-district city to get a better education because, in the sub-district city, there are schools that are run with good curricula and facilities. In addition, schools in the city have a sufficient number of teachers, which is inversely proportional to the situation at Denias' previous schools. Kajian tentang film *Denias: Singing On The Cloud*, antara lain di bahas oleh Alif Firdaus et al., (2023); Alwi et al., (2022); Sembiring et al., (2021); Mizan & Nisak (2022); and Fransiska Desiana Setyaningsih, (2019). Meanwhile, in the cultural context, among others, it is discussed by Sitorus et al. (2020) and Hardiyanti (2021), specifically discussing moral messages. Regarding discrimination, the school is only for urban children and the children of tribal chiefs. In this case, not all children in Papua can go to school in these schools, including Denias, as ordinary children. Denias benefited from the good attitude of a teacher who fought for him to be able to attend school, even though he had to go through a debate with other teachers.



Picture 1. Screen Shoot *Denias: Senandung di Atas Awan's Film*

***Aisyah: Biarkan Kami Bersaudara's* Herwin Novianto Film**

Aisyah: Biarkan Kami Bersaudara's film is full of values and social criticism. Through this film, the audience is presented with the alarming reality that is happening in Eastern Indonesia. The film shows that the infrastructure in the area, namely Atambua, NTT, is still very lagging in terms of roads, irrigation, and education, especially when compared to other areas, such as the island of Java. Aisyah's film *Let Us Brothers* reminds

us again that Indonesia consists of a pluralistic society that is rich in ethnicity, nation, language, and religion. Although some opinions explain that the film tends to reflect Islamic values, as in the opinion of Yanti & Rabiaty (2023) and Ulfa Kamaria et al. (2023), on the other hand, the representation of pluralism is depicted when Aisyah comes to her teaching place in Atambua and presents the pros and cons because the local community is predominantly Christian, and she is a Muslim woman. There are even accusations that he will pass on his belief to the local community, and there is an incitement to reject it. The value of education taught in the film is more about the struggle over the limitations that occur in Atambua's children to study. In addition, the film also teaches about pluralism, especially in terms of customs, ethnicity, and religion, which is a necessity that is owned by Indonesia. With various conditions that exist in Indonesia, people must respect each other and interact so that these barriers can be freed from narrow fanaticism that leads to division. This is similar to the opinions of Malik (2021) and Usman (2017) who discussed the representation of religious tolerance in the film, as reflected in the following screenshot.



Picture 2. Screen Shoot *Aisyah: Biarkan Kami Bersaudara's Film*

1.1.1. *Cahaya dari Timur: Beta Maluku's Angga Dwimas Sasongko Film*

The film *Cahaya dari Timur: Beta Maluku* is based on the true story of the struggle of a former footballer from Tulehu, Sani Tawainella. After failing to make a career in football, he returned to Ambon. During the religious conflict situation in Maluku in the late 1990s, he also tried to save school-age children from rioting by coaching soccer. The film, directed by Angga Dwimas Sasongko, considers that Eastern Indonesia has become a prototype for all of Indonesia. Even though he is lagging in terms of infrastructure, he has

a fighting spirit, and education is no exception. This certainly reflects that under any circumstances, the younger generation must remain enthusiastic and try to leave the aspects of fanaticism, which has been a serious problem in Indonesia. Reflected in the film, the conflict in Ambon has an impact on people's lives, including school-age children who are often caught up in battle, not even a few who become victims of horizontal violence in Ambon City. The context of the conflict in Ambon, among others, was discussed Ismail et al., (2022) and (2020) who stated that the conflict was more based on religious issues.



Picture 3. Screen Shoot *Cahaya dari Timur: Beta Maluku's* Film

Reflected in the picture, the film focuses on discussing football in Eastern Indonesia, especially in Ambon City, Maluku. However, as mentioned earlier, the initiation of training children to play football was caused by the involvement of school children in participating in the war in the religious conflict that had occurred in Ambon, Maluku. Even in the part of the film, it is explained that the speaking soccer coach Sani Tawainella was once opposed by his former protege because he finally accepted the offer to train in the Christian school team while he was a Muslim. Although the film does not directly discuss the theme of education, it still has a connection with education issues in East Indonesia because it is correlated with the condition of schools, which are threatened by the conflict in Ambon, Maluku. As stated by Hasudungan (2020); Hasudungan et al., (2020); and Tuhuteru (2020) discussing locality-based and citizenship-based education is a solution to this conflict.

***Di Timur Matahari's* Ari Sihasale Film**

This film by Ari Sihasale is no less heroic in telling the stories of Papuan children who are always eagerly awaiting the arrival of a new teacher at their school. Even though the new teachers never came, they were always eager to learn from various people around them. The film also packs differences in ethnicity, race, and religion. The film also depicts wars that are based on religious issues in Papua. War broke out between the parents of the students, but they remained friends at school and forgot the tribal enmity experienced by their parents.

The lack of educational facilities in Papua makes children feel that they are not getting enough attention to get an education. As reflected in the film, a child every morning goes to the small airport in his village to await the arrival of a new teacher, even though he never comes. The child gets information every time there is no plane coming, runs to school, gives the information to his friends, and learns independently, one of which is singing together in class, or listening to the stories of parents they think are good. Wibowo (2016) and Payuyasa (2020) explained that the film discusses peace in Papua, which is based on local values in Papua.

The problem of teachers and access is a common problem in education in Eastern Indonesia. As stated by Agusta Kuruwop (2021) discussing the fundamental problems of education in Papua, among others, is the condition of limited teachers. As is the case with films with the theme of education in Eastern Indonesia in general, the natural conditions are always concerning, including the access that children must be taken by children to school. In addition, the problem of teachers is a classic issue that has an impact on education in Eastern Indonesia in general.



Picture 4. Screen Shoot *Di Timur Matahari's* Film

Tanah Air Beta's Ari Sihasale Film

The film Tanah Air Beta, which was initiated by Ari Sihasale, is a film that outlines the impact of separating East Timor from Indonesia and becoming a new country, namely Timor Leste. The film tells the story of the separation of a family due to conflict. A mother named Tatiana had to be separated from her son, who was left behind in Timor Leste, while she and her daughter had moved to Atambua, Eastern Nusa Tenggara. A study of the film Tanah Air Beta, among others, was carried out by Robot (2020) regarding the conception of Tanah Air Beta. In addition to post-conflict humanitarian issues in East Timor, the film also describes the conditions of education that are reflected in the film. It can be understood that conflict certainly has a complex impact, including those related to education issues. Due to the exodus of so many masses, especially those who are pro-Indonesian, it makes no good education available for children to go to school, as reflected in the picture.



Picture 5. Screen Shoot Class condition in Tanah Air Beta's film

Reflected in the picture, Tatiana, who is a refugee mother, took the initiative to teach refugee children who were victims of the East Timor conflict. It is not only the opportunity to get a school, but it is also exacerbated by the absence of adequate facilities. It can even be observed in the film that, apart from the lack of facilities and school buildings, there are no official teachers provided by the Indonesian government or the United Nations to educate the children of East Timorese refugees. Discussions on the separation of East Timor from Indonesia were held by Windari & Geraldi (2017) and Refryano Hamonangan Panjaitan (2021) who focused on jurisdictional law.

The problems experienced by the victims of the East Timor conflict show that the government has a lack of role in solving these problems, including in the world of education. Although refugees from the East Timor conflict should be managed and

become the responsibility of the United Nations, because they are Indonesian citizens and still want to survive as part of Indonesia, the film seems to criticize that the Indonesian government should pay more attention to the education of refugee children who follow their parents to choose to become part of Indonesia. This context has been widely discussed in various media, such as in Bangun (2020) explanation.

The absence of teachers and the lack of educational facilities illustrate that the Indonesian government pays little attention to basic things in the world of education. The people of East Timor who have chosen to be loyal to the Republic of Indonesia by leaving their homeland have not received serious attention from the Indonesian government. Thus, the film shows on the one hand the living conditions of the ex-East Timorese people in Atambua, East Nusa Tenggara, and on the one hand, politically raises criticism of the government's lack of attention to the lives of the refugees, not least in the issue of education. As explained by Mohd Ainuddin Iskandar Lee Abdullah (2002), who discussed efforts to disintegrate regions in Southeast Asia, such as Pattani in Thailand and East Timor, caused by identity politics and inequality.

Locality Aspects in Eastern Indonesia's Films

Reflected in the films of Eastern Indonesia that were used as samples in this study, the educational values that can be taken are the strong efforts of the students, even though they live and live in all limitations. The limitations in question cover the problem of life, which, on average, is below the poverty line. This is exacerbated by access conditions such as roads, school conditions, and school facilities, such as curriculum representation and the availability of teachers, which often experience vacancies because not many residents become teachers for local children. This has an impact on the weak condition of education in Eastern Indonesia, as stated by Ramdhani et al., (2022), who discussed the low literacy rate for students in Eastern Indonesia.

Representation of community culture as a form of local wisdom, limitations are not a barrier for children to study. They have high spirits even though they have to travel long distances with terrain that is not worthy of being considered as access to school. This is certainly correlated with the physical backwardness of development, especially in the areas of Papua and Nusa Tenggara. Such conditions still make children go to school over long distances and travel times by running or walking. Even though some schools do not have sufficient teachers and classrooms, learning does not run optimally. Agung, (2012:174) explains that the border area should be an integral national area that gets serious and proportional attention from the government.

The local wisdom of the people of East Indonesia regarding the fighting spirit and never giving up in all conditions of life provides an important point that studying knows no limitations. Poor and remote access, poor conditions of buildings and facilities, and limited teachers do not completely prevent children from continuing to go to school as their way to become smart individuals. Thus, the condition of children in Indonesia remains steadfast in struggling to study without considering the conditions they face. The representation of the problems experienced by the people of Eastern Indonesia, such as in Papua, Bhakti & Pigay (2016), explains that Papua occupies the lowest level in Indonesia in terms of education participation and human development index.

Apart from the fighting spirit as a form of representation of the local wisdom of the people of Eastern Indonesia, this also happens because there is not much interaction between children in underdeveloped areas with the outside world. In this case, the children in the interior, including those in Eastern Indonesia, as represented in films set in Eastern Indonesia, have not been contaminated with values outside of their communities, so they have sincerity and persistence without considering the pros and cons, and demanding as people who have done a lot of work. get the influence of globalization based on materialistic issues. This condition is caused by the lack of access to information that easily brings influence from outside and eliminates the cultural conditions of the community, as stated by Sulisty (2018) regarding the loss of the cultural aspects of rural communities caused by the presence of electricity, followed by the development of a new culture that is influenced by values from outside society, for the community.

The representation of local wisdom, which is reflected in films set in Eastern Indonesia, can be used in terms of national policies to understand the characteristics of local communities. Furthermore, Handoko (2020) explained that the values of local wisdom can be understood and used as a strategy in resolving conflicts that often occur in Eastern Indonesia, especially in Papua. This problem is also reflected in the film *Di Timur Matahari*, which depicts tribal conflicts based on traditional issues.

In addition to conflict issues, Yektiningtyas (2017) explains that in the traditional expressions of the Papuan people in the Sentani area, local wisdom provides an overview of the representation of the thoughts of the local community. It was found that the values of *Holei Narei* (building and maintaining kinship ties), hard work, cooperation, mutual respect, honesty, and obedience to customs, can be used as a reference for (1) educational activities, (2) social life, (3) customary norms, (4) ethical values, (5) aesthetic values, (6) economic activities, and (7) political activities. Thus, as reflected in films set in Eastern Indonesia, there are several values of local wisdom, including educational values.

These things certainly illustrate the existence of traditional values that continue to be passed down from generation to generation and become the local values of the community.

Aspects of locality in films set in Eastern Indonesia illustrate that the community remains steadfast in carrying out cultural values over time. These films show the inequality in terms of development and education experienced by the children of Eastern Indonesia. This shows that there are still many problems that need to be resolved by the government, both the central and local governments. It is hoped that the problems in Eastern Indonesia can be resolved to bring equality in development, education, and welfare, as has become a fundamental principle for Indonesia. It is proper for people in Eastern Indonesia, especially the younger generation, to get the same rights as children in other regions so that they have the same hope in facing the future, as regulated in the Constitution and Pancasila, as Indonesian ideology.

CONCLUSION

Based on the description of the analysis, it can be concluded that the general conditions and education in Indonesia are still far behind. The results showed that several films set in Eastern Indonesia showed limited access and infrastructure, so they chose to take initiatives in the world of education, such as in terms of cooperation in building schools, volunteer teachers, and contextual education models. In this case, educational issues that are reflected in Indonesian films set in Eastern Indonesia have relevance to the context of local people's lives.

A study of the condition of education in Eastern Indonesia shows the limitations and lack of the government's role, especially in terms of infrastructure. Students travel long distances to school with poor public access conditions, and this is exacerbated by teaching conditions, especially in terms of buildings and lack of teacher availability. One of these problems can be solved by the availability of teachers who come from the sons and daughters of the region. The problem of teacher needs does not depend on the presence of teachers from outside the region, who often present their problems because, under certain conditions, they have to return to their home areas with long journeys and difficult access.

Although limitations are an undeniable part of East Indonesia's children, reflected in the films, they are still struggling to study. Their fighting spirit in learning is, of course, a crystallization of the culture that has become their hallmark and has become the value of the local community for generations. Limitations are not a barrier, especially since people

in the context of their culture always have a value for the natural conditions and the life they live, so the values of local wisdom reflected in these films can be an insight into the lives of other people in Indonesia.

Regarding the representation of educational values in the aspect of the locality of films set in Eastern Indonesia in Indonesian films, a deeper study is needed regarding the representations reflected in these films, with the real conditions of life of the local community. On the one hand, these films provide entertainment with various natural and cultural phenomena, but on the one hand, they show the limitations that occur in Eastern Indonesia. Thus, regarding the positive and negative aspects, this research is expected to provide a reference that can then be continued with other studies and recommendations to the government. In reality, Eastern Indonesian films reflect the context of deeply unequal living conditions, particularly education. Limited access and facilities are fundamental issues faced by the community. Furthermore, the government's lack of involvement in addressing these issues is paramount.

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