

Representation of Education in Visual Discourse in Papua, Indonesia (John Fiske's Semiotic Research in the Film Di Timur Matahari)

Dwi Aji Budiman, Syukri Hamzah, Sarwit Sarwono

Universitas Bengkulu, Indonesia

E-mail: da.budiman@unib.ac.id, syukrihamzah@unib.ac.id, sarwitsarwono@unib.ac.id

*Correspondence: da.budiman@unib.ac.id

KEYWORDS

representation, education, visual discourse, papua indonesia, semiotic john fiske

ABSTRACT

The importance of research on educational films is based on the reality of educational issues in Indonesia. However, previous research on educational films only examined the meaning of films based on text. While the whole context through critical semiotic and ideological study is still minimal. As a result, studies on films with educational themes only produce research that prioritizes textual analysis. Di Timur Matahari is a film set in the lives of children in Papua who are waiting for a teacher to get an education. Although themed education, East of the Sun also highlights political, economic, social and cultural issues. Through John Fiske's semiotic analysis with a qualitative approach, data has been collected and analyzed based on the level of reality, level of representation and level of ideology. The results of the study show that there is inequality in education experienced by children in the Papua region. Inequality and inequality in education due to the unavailability of teachers to teach as well as very limited infrastructure and accessibility. Despite their limitations, Papuan children have a high fighting spirit, are resilient, always happy and have a high of tolerance. Another finding is that the educational gap in Papua will encourage the creation of marginalization that strengthens the cultural system, thus forming a diverse and deep-rooted ideological pattern in Papua society. Meanwhile, this research is also expected to increase insight into semiotic research and encourage government policies to pay attention to education on an ongoing basis.

Attribution- ShareAlike 4.0 International (CC BY-SA 4.0)



Introduction

The development of films in Indonesia has become a government concern, the Ministry of Education, Culture, Research, and Technology (Kemendikbudristek) has collaborated with Netflix to support Indonesian films. Harususilo, (2020: 1). On the other, Minister of Education and Culture Nadiem Makarim assessed that quality films can be

used to support the Merdeka Belajar policy (Putra, 2020: 2). The importance of films in the world of education is also stated in Permendikbud No. 30 of 2019 concerning Prioritizing Indonesian Films and Prioritizing the Use of Domestic Resources. In the field of learning, educational films are an effective means of helping students understand and access their critical thinking skills towards issues and situations around them. Students are not only faced with the ability to understand messages textually but from a contextual perspective they are expected to be able to translate each perspective of the message that is built. Through films, the messages conveyed can create reactions and responses in the form of joy, anxiety, concern and even anger. Martin, et al (2019: 1).

As a complete discourse, films often reflect the reality of life and even display the ideological side of the message hidden behind the meaning of the film. As conveyed by Borčič'. (2020:32) that educational films are a form of reflection in life. We can learn various topics in the context of life and read the face of a country through films. Films seem to be a reminder that there are still many national problems that have not been resolved, so it is necessary to develop new concepts that can direct the country in a more positive direction. (Sobur, 2006: 127-128). Therefore, the theme of education in films is interesting to study. Films with an educational background not only emphasize the values of tolerance, (Zaini, 2020: 2) nationalism (Kurniawan, 2017: 532) morals, (Lukmantoro, 2018: 128) culture, (Tazakka, 2020: 162) and diversity (Rohimi, 2015: 292). But far from that, film discourse is able to present hidden messages that are constructed through a series of sentences, images, sounds and signs that surround it so that it is able to represent the reality that will be displayed.

In the world of representation, ideas, notions or knowledge about an abstract concept can be displayed and described through meaning. Through representation, film media also becomes a means of explaining how an event is interpreted. Therefore, through Anwar's research (2012: 185), to represent and build reality, educational films must be able to display cultural and natural resources, as well as local wisdom. Language is the main factor in creating reality. Language is the main tool used to convey reality. Narratives are conceptualized through language. Without language, there would be no science, news, or stories. As a communication medium that is audio and visual, film is very relevant if analyzed from various research perspectives. Therefore, research on film is not only examined through text alone, but more than that, research on film can be traced deeper as an effort to find out the hidden discourse.

According to Van Zoest in Sobur (2013: 118), films are built with signs, and different sign systems complement each other to give the desired impact. A series of images in a film produces visuals and a marking system, different from photography. Therefore, iconic signs will describe something and be utilized in a film. (Van Zoest 1993: 109). In film, meaning is built through various sign organizations. Through the study of semiotics, signs are translated to reach an agreement on meaning. Code is one manifestation of organizing signs as a form of meaning to display reality in the midst of society. As Fiske explains, each code attempts to exploit communication channels to transmit social messages, where the messages conveyed are basically not formed suddenly but are formed through codes that appear, and these codes will be interpreted through reference to the senses of the person interpreting them.

John Fiske's semiotic method offers an approach to analyzing the representation of meaning in film media. In essence, John Fiske's semiotics refines the analysis model proposed by two previous semioticians who concentrated on language, Pierce and Saussure. Fiske expanded the paradigm of semiotic analysis to include ideological

components. Films and TV series with moving visuals can be analyzed using Fiske's analysis model. Fiske separates three levels of discourse observation consisting of the level of reality, the level of representation, and the level of ideology. (Simanullang, 2018: 3). The first level of the three levels is reality, which includes body language, emotion, environment, character, clothing, make-up, and appearance. The second level is representation, which includes technical codes such as lighting, music, camera, and angle. Story, conflict, conversation, and setting (screen) are the second representational codes. Third, ideology, especially social norms such as capitalism, liberalism, feminism, race, individualism, and patriarchy. (Fiske, 1999: 96).

Some educational films are based on issues that arise in society. Films with educational issues are often an effective means of conveying messages in the world of education. Through films, messages of injustice are conveyed, meaning that not all individuals have equal access to quality education. Many regions in Indonesia, especially the eastern part, are faced with limited educational facilities, a lack of teachers, ethnic or economic inequality. As a result, it worsens injustice in education. The emergence of several films that describe the problem of injustice in eastern Indonesia such as Papua, Maluku, East Nusa Tenggara and so on is an effort to highlight the striking gap between these regions and other regions in Indonesia.

In another part, the film research is expected to examine more deeply the education gap in the eastern part of Indonesia. For example, statistical data on the national education gap has the School Participation Rate (APS) for the 7-18 age group reaching 91.92 percent. Papua is the only province whose APS 7-18 value per year is still far from the national figure of around 77.92 percent. In 2022, based on BPS data, the highest dropout rate for elementary and junior high school students was in Papua. According to region, the highest dropout rate for elementary school students was in Papua, namely 2.38 percent, followed by West Papua and Central Sulawesi, respectively at 0.6 percent and 0.38 percent.

Some studies only examine meaning based on text alone, while the full context through critical semiotic and ideological methods is still minimal. As a result, studies through film studies with educational themes only produce research that prioritizes textual analysis. Whereas on the other hand, research is needed that is able to see that educational films are literary works that do not only contain criticism of educational issues. The film *Di Timur Matahari* is an educational film that is worthy of research, this film has a number of aspects that can be explored and analyzed from various perspectives, both in terms of culture, social, politics, economy and others. It is recognized that until now, educational films are still very rarely produced in Indonesia, the reason is none other than educational films do not bring financial benefits when compared to films with horror or action themes.

Films with an educational theme do not only want to convey an artistic message, but far from that, they examine the exchange of ideas in translating the visualized reality of education in Indonesia. Films with an educational theme do not only want to convey an artistic message, but far from that, they examine the exchange of ideas in translating the visualized reality of education in Indonesia. In another part, John Fiske's semiotic research model is important to be done as a form of thought contribution in studying and improving understanding in dismantling textual and contextual codes regarding education issues built in film screenings in Indonesia. Meanwhile, for students studying language and literature studies, semiotic discourse research is expected to provide an understanding in translating the meaning behind signs, texts and contexts as well as codes hidden

through films.

Research Methods

This study uses a qualitative method with a Critical Discourse Analysis (CDA) approach through John Fiske's semiotic model. Qualitative methods according to Bogdan (2007: 21-22), are one of the research procedures that produce descriptive data in the form of speech or writing and the behavior of people who are observed. Qualitative research is able to produce in-depth descriptions of speech, writing, or behavior that can be observed. Qualitative research aims to gain a deep understanding and interpretation of social reality, therefore qualitative research is also called interpretative research. While Critical Discourse Analysis (AWK) is a process to provide an explanation of a text as an effort to reveal hidden meanings.

Results and Discussions

Representation of Education in Film *Di Timur Matahari* Level of Reality Lack of Availability of Infrastructure Access and Access to Education



Figure 1. Atmosphere at school

Source: Film *Di Timur Matahari* time code 00:01:26

While Mazmur is waiting for the teacher to come, Mazmur's friends have been waiting in the classroom in the hope that Mazmur will come with the substitute teacher. This scene highlights the situation of the classroom with several chairs and tables. The situation in the classroom is depicted by the presence of students who are wearing uniforms and those who are not wearing school uniforms. Given the high basic needs, the rules regarding the use of uniforms are not prioritized. In other parts, due to weather conditions and the routes taken, children even have to walk far to reach school.

Films can be understood not only as a means of entertainment, films can visualize and reflect aspects of life in society, so that the ability of films can influence the minds of the audience through the cinematic signs conveyed. The film *Di Timur Matahari* is a reflection of how the conditions of the people in the Tiom District of Papua Mountains Province still make it very difficult to obtain access to education so that they have to travel far and have an impact on reducing the opportunities for children in Papua Mountains to receive regular education. The semiotic context through depiction of reality also shows the limitations of infrastructure that occur, such as damaged roads, the inaccessibility of one region to another due to geographical conditions that are difficult to reach by land.

Another problem is the lack of teachers to teach, the difficult geographical location makes teachers reluctant to attend school, as a result a child named Mazmur always waits for the teacher to come. These limitations in turn create educational inequality, thus worsening the educational gap between children in Papua and children in other parts of Indonesia. The lack of infrastructure and access to education was conveyed

by Yohanes Maron Mate, a student from Southwest Papua who stated that the film *Di Timur Matahari* is a realistic depiction of education in Papua;

These limitations in turn create educational inequality, thus worsening the educational gap between children in Papua and children in other parts of Indonesia. The lack of infrastructure and access to education was conveyed by Yohanes Maron Mate, a student from Southwest Papua who stated that the film *Di Timur Matahari* is a realistic depiction of education in Papua.

From the explanation above, it can be understood that the film *Di Timur Matahari* attempts to provide a visual reality that occurs in Papua Pegunungan, especially in the Tiom District community regarding the important role of teachers in the learning process. The figure of the teacher has a central function in instilling ideology. The representation of education through ideological symbols translated through a cinematic process illustrates how important it is to transfer knowledge related to insights, morals, values and social norms inherent in national and state life. On the other, the lack of infrastructure and access to education in Papua will affect the quality of education of Papuan children, therefore joint efforts are needed with the government, society and all parties in order to ensure that every child in Papua gets equal access to quality education.

Meanwhile, the results of Alik's research, (2024: 125) stated, based on the results of the interview showed a common perception of the low level of education in remote areas of Papua, especially Intan Jaya. The low level of education was caused by, among others, low student interest in learning, lack of teaching staff, difficult geographical conditions to reach, lack of security and comfort in the school environment, lack of educational facilities and conflicts that occurred. Kimiado Unuwe, a Papuan student from Nduga Regency, Papua Mountains, said that infrastructure in Papua has basically started to be developed, but regarding teachers, it is indeed very difficult to be able to teach children in Papua, especially in mountainous areas;

Papua is currently relatively developed, children have started going to school, but what is really felt is the teachers, until now there is still a great shortage of teachers in the Papua region, many of the existing teachers are from outside, not natives. I graduated and went to school in the Papua Pegunungan province, I felt that because of the absence of teachers. These children want to learn but the teachers are slow to come to them, even up to a year, they only come close to the exam, so they only take the exam. Children in the Papuan mountains really need teachers. If there are teachers now, we need teachers, one new teacher has only arrived near May, actually Papuan children are enthusiastic about learning but the teachers rarely come.

Meanwhile, infrastructure constraints are also experienced by teachers who teach in West Papua, this was concluded through Nirwati's research, (2023: 34). The results of her research explain that access to schools is difficult to reach, so it takes a long time to get to school. Second, teaching skills have not been considered by the local government Third, the fulfillment of facilities, learning facilities that are not yet optimal, and parental support for children to continue their education. From these statements it can be seen that the problem of infrastructure and minimal access to education is still felt by children in Papua to this day.

Health Access and Infrastructure Difficult to Reach



Figure 2 The doctor is doing a health check

Source : Film Di Timur Matahari time code 00:03:34

This scene is set in a wooden house with PUSKESMAS written on it and shows a long-haired, white-skinned female doctor wearing a uniform and wearing a Stethoscope, an examination tool that functions to hear the sound of a heartbeat and detect abnormalities. She expresses herself while laughing softly seeing Mazmur and his friends running. While the mothers or often called Mama Papua wait for their turn to be examined. At the same time, a health worker weighs a child with a weighing device hung from a piece of wood. In other parts, noken is used to support the child's body so that it can be weighed. Noken or Minya is a traditional bag of the Papuan Mountains community that is carried using the head, noken is made of bark fiber. Papuan Mountains people usually use noken for various activities, such as carrying firewood, harvested plants, shopping items, or even used to carry children.

Health workers cannot be separated from educational film themes, both are related in the context of education. Through the film Di Timur Matahari, there is a scene of dr. Fatimah who never gives up in providing services to the community, including children. dr. Fatimah's involvement is depicted when she gives arithmetic lessons in between her activities as a doctor. Until now, the number of doctors in Papua is still small compared to the number of doctors in the western part of Indonesia. In terms of quality, education in Papua is still lagging behind, therefore the number of doctors is still small. The limited number of health workers was also acknowledged by Yohanes Yarom Mate when interviewed. Yohanes admitted that the problem of health workers is still a major problem in Papua;

Currently, the number of health workers is still an obstacle in the Papua region, this is also what we feel. The shortage may be due to the geographical location of Papua which has wide access, remote with inadequate infrastructure, not to mention the issue of security and salary. Therefore, in recent years the local government has tried to make Papuan sons and daughters become doctors by financing their studies. After they finish they must return to Papua, so that doctors from Papua can devote themselves in their homeland because so far the existing doctors are not from Papua.

As expressed by the informant, the presence of doctors through the film is a form of strengthening the message that wants to be conveyed regarding the condition of health workers who are still minimal in Papua. Meanwhile, the relationship between education and health in a film is none other than the process of fulfilling the need for human resources in the health sector. The context of the semiotics of signs that are intended to be displayed in the film Di Timur Matahari is the complexity of the problem of inequality of health workers.

The results of the study on the film *East of the Sun* in the context of John Fiske's semiotics at the level of reality, show a picture of the unavailability of educational infrastructure in remote areas. For remote areas, the lack of educational infrastructure is not only a technical or logistical problem, but a symbol that reveals inequality in the distribution of resources. Through John Fiske's semiotic discourse, this film aims to convey the form of domination that positions the Tiom Papua Mountains District as a Disadvantaged, Frontier and Outermost area, namely an area with a low level of welfare, both in terms of education, health, economy and quality of life of the community. The analysis data is as shown in table 1.

Table 1. Representation of Education at the Reality Level

FILM DI TIMUR MATAHARI	
Level Realitas	
The reality of social class in films consists of appearance, clothing, make-up, character, gestures and expressions.	tend to have dark skin, have thick lips, are thin, fat, have curly hair, act tough, act disappointed, wear simple costumes, go barefoot, tend to appear as they are, have a beard, do not wear a school uniform.
Geographical/environmental	Mountains, hills, land, grass, a wooden-walled school, located on top of the hills, a wooden house background with PUSKESMAS written on it, a doctor crossing a village with a bumpy land structure and hills, traditional houses, pikon blowing instruments, traditional noken bags.
The Meaning of Educational Representation in Semiotics of the Reality Level.	Lack of Infrastructure Access and Access to Education, Unsecured Basic Needs for Children in Papua. Access to Health and Infrastructure is Difficult to Reach. Education Through Natural Learning Areas with mountainous conditions, hills with difficult to traverse soil structures while the lives of poor people without proper education and health, coupled with inadequate infrastructure conditions and difficult access are often symbolized as underdeveloped areas.

Representation of Education in Film Di Timur Matahari Level of Representation Doctors as Teachers

As Fiske explains, each code attempts to exploit communication channels to transmit social messages, where the messages conveyed are basically not formed suddenly but are formed through the codes that emerge.



Picture 3. Doctor Fatimah teaches Papuan children
Source: Film Di Timur Matahari time code 00:28:45

Doctor Fatimah not only has a passion to help public health, but she also pays attention to the education of children in Tiom district. Fatimah understands very well that access to education in Tiom District is very limited, therefore in between her duties she takes the time to teach. Previously the doctor asked the children, “Hey,..you didn’t go to school,” asked Doctor Fatimah. “The teacher hasn’t come yet,” answered Mazmur. “Oohh, okay then the Doctor asked me, come here, come here!,” said Doctor Fatimah. Doctor Fatimah asked the children to come closer and listen to what she asked. “All the children are here, Doctor, please listen, there are ten bananas, we ate four, how many are left? Hey, listen carefully first and then think?” said Doctor Fatimah. The children looked at each other, a few moments later Thomas asked Doctor Fatimah. "Doctor, may I ask, are the 10 bananas ripe yet?". "Why do you ask?" said Fatimah turning to ask Thomas. "If they are ripe, we will eat them all, there will be no leftovers, right?" said Thomas, greeted with laughter. This scene illustrates how innocent Papuan children are in answering questions.

Through the study of semiotics, the meaning that can be interpreted through signs is able to explain the message to be conveyed. The scene of the doctor giving lessons to children is a personal reason that arises from empathy for his environment. In the image, the semiotic message is understood as a visual and semiotic sign to help identify and express critical symbols regarding the problem to be revealed. The disclosure in question is nothing other than strengthening the statement regarding the absence of teachers in Tiom District, the character described reflects the responsibility that should be fulfilled by the government in dealing with education, especially in remote and mountainous areas.

Yohanes agreed with the scene of teachers helping to teach Papuan children, he said that the issue of teachers and doctors was still a major problem that needed to be fixed ; The film really tells the story of the conditions in Papua, almost all of Papua, how there is a shortage of teachers, health is not optimal, including transportation, and the same is true in my area. The desire to create equality and health services for the community has an impact on dr. Fatimah's participation in teaching children, she realizes that education is a very important thing in making children smart.

Concerns of Traditional and Community Leaders over the Absence of Teachers



Figure 4. Mr. Yakob is in an empty class
Source: Film *Di Timur Matahari* time code 00: 30 17

Jacob stepped into one of the school rooms, no children's voices were heard, only silence was present as he stared at the contents of the room. The room looked empty, only the tables and chairs seemed neatly arranged. While the blackboard hangs in front of the classroom, there are no visible chalk marks, unlike for those who live in urban areas, access to education in Tiom District is very difficult to obtain. When entering the class, Mr. Yakob could only be silent, his eyes staring at every corner of the class that had long

been empty, the children had not sat in those chairs for a long time to receive lessons because of the absence of a teacher. The camera moved, taking several angles, such as full shot, close up.

Not long after, he said, "The teacher hasn't arrived yet, you guys just sing." This scene illustrates how Mr. Yakob, who plays a traditional figure respected by the people of Tiom district, also feels concerned about the condition of education in his area. Yakob really hopes that children in the Papua Penguungan region also get the right to education. The interesting thing in the film East of the Sun is the tribal chief who plays the role of Jacob. In some indigenous communities, teachers who teach at school are not only educators who teach academic education alone but also someone who is tasked with providing moral and social guidance.

Jacob's presence in the classroom is accompanied by meaningful symbols, such as empty chairs, a blackboard with no writing on it, and his blank stare as he looks around the classroom. Meanwhile, in the view of indigenous communities, teachers are considered figures who can hold responsibility for shaping the character of young people so that they are in line with the norms and customary values that have been passed down from generation to generation. Teachers become a link in transforming values to the younger generation. Without the presence of teachers, Papuan children will lose access to indigenous knowledge that is important for the continuity of their cultural identity. This is reinforced by the opinion of Yohanes Yarom Mate;

If the teacher who teaches there will know how to teach. He will see the character of the child being taught so that the teacher can follow the way the children learn. Teachers in Papua already understand the behavior of children so they just follow the flow. How they learn is just followed by the pattern. In Papua, the tradition is still strong because of that the learning system also follows local wisdom.

The discourse in the film Di Timur Matahari provides a narrative that confirms that remote areas do not receive equal attention, thus creating social injustice in the face of limited resources, infrastructure and public services. Geographical conditions and limitations as depicted through the film Di Timur Matahari are symbolic forms of marginalization of marginalized communities. John Fiske's semiotic description at the representation level is as contained in table 2.

Table 2. Representation of Education Level of Representation

FILM DI TIMUR MATAHARI	
Level Representasi	
Camera elements, angles, lighting, music.	Elementary School with trees and mountains in the background, (long shoot) Red and white flags fluttering in the wind, (long shoot) Running away from school accompanied by the song Teacher's Hymn, (long shoot) The road to the market is a dirt track, gravelly and sharp, (long shoot)
representation codes include how objects are depicted, conflict, dialogue, setting.	<i>"It's okay Mazmur, so you'll be healthy,"</i> <i>"Hey...you guys aren't going to school," asked Doctor Fatimah. "The teacher hasn't come yet," answered Mazmur. "Oohh, okay then, Doctor, just ask, come here, come here!," said Doctor Fatimah.</i> <i>"The teacher hasn't come yet, you guys just sing." Yakob asked in front of the class</i> <i>"Six months, uncle," continued Agnes. Uncle Jolex looked shocked as he said, "God, are you dead, teacher, how come there's not a day without</i>

Representation of Education in Visual Discourse in Papua, Indonesia (John Fiske's Semiotic Research in the Film Di Timur Matahari)

		<i>assignments, just pray, may God send a teacher from heaven for you guys." "I can't read, write and initial," said Martin</i>
The Meaning of Educational Representation at the Representation Level.	of	Physical Limitations of School Buildings and Supporting Facilities, Limited Accessibility and Teacher Requirement Limitations of Health Workers, Doctors as Teachers Concerns of Traditional and Community Leaders over the Absence of Teachers Teenagers in Tiom District Cannot Read and Write, Pastor Fulfills Request to Teach
		Areas that have limitations in terms of education and health, both in terms of the availability of teachers and health workers, inadequate infrastructure accessibility, and low resources are symbols of the marginalization experienced by the community.

Representation of Education in Film Di Timur Matahari Level of Ideology Patriarchy in the Concept of Men in Papua



Figure 5. Mazmur sees his parents fighting
Source: Film Di Timur Matahari time code 00:24:54

With a long shot technique, the camera points to a group of people gathered in front of Mazmur's house. While Mazmur is seen behind a tree. Mazmur can only be silent when his parents fight, Mazmur's father, Balsius looks very angry, shouting loudly while hitting his wife named Elsa who is none other than Mazmur's mother. Hearing the commotion, several residents came and surrounded Mazmur's father, asking him to stop the beating. "Hey Balsius, why did you make him like that?" a woman in front of the door stopped him. "Don't interfere, hey you guys, disperse, disperse, hey don't interfere here, this is a family matter, you tricked me, riding a motorbike with that man," said Balsius, chasing away the residents, followed by the sound of punches and screams of pain from Elsa.

The high rate of violence against women in Papua is inseparable from the pattern of social interaction that is very thick with patriarchal ideology. Patriarchy is born from structural injustice, poverty, lack of access to education and lack of awareness of women's rights. Many women feel afraid and ashamed to report the violence they experience, while the film Di Timur Matahari aims to convey the complexity of the problem of violence against women. A social system that is still thick with patriarchal patterns will always position men as the dominant party. Patriarchal ideology will work by forming mindsets and structures in society so as to strengthen gender inequality. This creates a status that men will always be considered superior to women. Patriarchy also affects access to education.

Education for women in a patriarchal culture will reduce women's opportunities to play an active role in determining their mobility. Education for women is considered

unimportant when compared to men. As a result, domestic roles are often attached to women which have an impact on inequality in all areas. Yohanes Yarom Mate said;

It is true that in Papua men are higher than women, for example wealth is higher for men. In my place, the first son has power, starting from wealth and so on. Meanwhile, if a woman marries a man, then she will go out, but if she returns to the family, the wealth will remain, the man will get a higher share.

The strong patriarchal system in Papua is also found in the Walak tribe, one of the sub-tribes in Jayawijaya. In the study, Karoba, (2020: 66) stated that patriarchy causes women to be subordinated in all things. Although women continue to move in obtaining rights and access to education, the process of obtaining it is often met with opposition from men.

John Fiske's ideological level shows that the film conveys criticism of marginalized groups and has a dependency in accepting inequality as something inevitable or accepted as something natural. Therefore, a narrative appears that is symbolized that remote, outermost and underdeveloped areas are a destiny or reality that must be accepted by their society, so that through the concept of ideology, marginalized communities or groups are forced to depend on the state for their basic needs. The description of the representation level is as contained in table 3.

Table 3. Representation of Education at Ideological Level

FILM DI TIMUR MATAHARI	
Level Ideology	
The context of coherence and ideological codes, such as patriarchy, race, feminism, capitalism.	Holding strong customary law in resolving every problem (Conservative) Vina who saw the note immediately said, "10 liters of cooking oil 350 thousand, 2 sacks of rice 1,800,000, how can you not ask for independence," she said. (Capitalism) "If you want to go to war, go ahead, but don't force me to treat people who are injured because of the war," shouted Doctor Fatimah (Feminism) The symbol that appears in the character of Pak Yakob, namely the use of a koteka (Indigenous) A picture of a small child with a shabby appearance holding a red and white flag (Nationalism)
The Meaning of Educational Representation in Semiotics at the Ideological Level	Implementation of Customary Fines on Tribes in Papua Patriarchy in the Concept of Men in Papua (iki paleg tradition) Poverty Levels and Economic Inequality Tribal Wars Cause Educational Inequality Cultural Conservatism as a Form of Cultural Identity Reality of National Symbolism The area consists of marginalized communities due to cultural systems with low educational factors that give rise to ideological patterns that are rooted in society.

- The representation of education in the film Di Timur Matahari will ultimately legitimize the cultural system due to low education factors, therefore the limitations of education encourage the strengthening of cultural ideology which also gives rise to marginalization in that region. In these situations, marginalized groups often do not enjoy the same economic, political, social, and cultural rights as dominant groups. Individuals and groups can experience

marginalization at various levels and according to various criteria, including race, ethnicity, religion, gender, socioeconomic status, or geography.

Conclusion

First, the representation of education at the level of reality in the film Di Timur Matahari as a critical message regarding the inequality of education experienced by children in remote areas. Secondly, the representation of education at the level of representation in the film Di Timur Matahari is that every child has equal access to knowledge and creates intellectual empowerment. Third, the representation of education at the ideological level in the film Di Timur Matahari is a form of connection between the education system and economics, politics, social and culture. Despite their limitations, Papuan children have a high fighting spirit, are resilient, always happy and have a high level of tolerance.

References

- Aesthetika, Nur Maghfirah. 2022. John Fiske's Semiotic Analysis About Body Shaming in Imperfect Film Indonesian. *Journal of Cultural and Community Development* Vol 11
- Afrizal. 2014. *Metode Penelitian Kualitatif*. Jakarta: PT. Raja Grafindo Persada.
- Akbar, Raden Rahadian Firman. 2021. Konstruksi Isu Lingkungan dalam film *Green Warriors: Indonesia The World's Most Polluted River*, *Journal Riset Jurnalistik dan Media Digital*. Volume 1, No. 2, Desember 2021, <https://doi.org/10.29313/jrjmd.v1i2>
- Akande, L. 2020 'Film education pedagogy in Nigeria: A nation-specific approach to a non-Western university curriculum'. *Film Education Journal*, 3 (1), 1–12. <https://doi.org/10.14324/FEJ.03.1.01>
- Alamsyah, Femi Fauziah, Representasi, Ideologi dan Rekontruksi Media, *Al-Ilam : Jurnal Komunikasi dan Penyiaran Islam*, Vol 3 No 2 e-ISSN 2615-1243 <http://journal.ummat.ac.id/index.php/jail/oai>
- Alik, Herniati Randa, 2024. Analisis Rendahnya Pendidikan di Pelosok Papua Intan Jaya. *Jurnal Pendidikan Tambusai*. Vol. 8 No. 1, E- ISSN, 2614-3097.
- Agustina, Dwi Pela. 2018. *Jurnal Ilmu Komunikasi* Volume 4 Nomor 1 April 2018, E-ISSN 2502-0579. <https://doi.org/10.35308/source.v4i1.743>.
- Anggraeni, P. dkk. 2019. The Implementation Of Transposition Translation Procedures In English-Indonesian Translation Of Epic Movie Subtitle. *ELT Forum: Journal Of English Language Teaching*, 7(2), 1-7. <https://doi.org/10.15294/elt.v7i2.28850>.
- Arifin, M. & Barnawi. 2012. *Manajemen Sarana dan Prasarana Sekolah*. Jogjakarta. Ar-Ruzz.
- Arntson, *Canadian Journal of Family and Youth*, 2020, pp. 1-14 ISSN 1718-9748@ University of Alberta <http://ejournals.library.ualberta.ca/index.php/cjfy>
- Apriyani, Ema. 2013. *Jatisari First Blood dan Jatisari First Blood Reload Seri Film Pendek Repersentasi kreativitas ide dari ujung pulau Sumatera : Identitas Indonesia dalam Film, Televisi dan Musik*, Mercubuana Jakarta
- Aswadi, Aswadi. 2018. Mengulik Akar Kritis dalam Analisis Wacana Kritis dan Implementasinya Terhadap Teks Berita (Exploring Critical Roots in Critical Discourse Analysis and Its Implementation on News Text) *Lensa: Kajian Kebahasaan, Kesusastraan, dan Budaya* (Lensa) p-ISSN: 2086-6100; e-ISSN: 2503-328X DOI: <https://doi.org/10.26714/lensa.8.2.2018.176-188>
- Arizona, Anggie, 2016. Representasi Paternalisme Dalam Film *The Lone Ranger* (Analisis Semiotika John Fiske Mengenai Representasi Paternalisme Dalam Film *The Lone Ranger* Karya Gore Vabinski). Universitas Komputer Indonesia
- Assenova, R. 2019. *Arte Urbana Collectif and Bulgarian film education: An interview with rural classroom teacher Daniel Simeonov*. *Film Education Journal*, 2 (2): 101–17. DOI <https://doi.org/10.18546/FEJ.02.2.02>
- Ayesma, Pamela dkk, 2021. *Film Sejarah Dalam Pembelajaran Sejarah Di SMA JPS* *Jurnal Pendidikan Sejarah*, Vol 10 No 2 : Volume 10 Nomor 2 Tahun 2021, <https://doi.org/10.21009/JPS.102.03>
- A. Teeuw Sastra dan Ilmu Sastra. 2017. *Pengantar Teori Sastra*, PT. Penerbit Pustaka Jaya ISBN 9789-79- 419-415-7 EISBN 978-623-221-151-3
- Badara, Aris. 2012. *Analisis Wacana Teori, Metode, dan Penerapannya pada Wacana Media*. Jakarta: Kencana Prenada Media Group.
- Baran, S.J., & Davis, D.K, 2010, *Teori Ilmu Komunikasi Massa, Dasar Pergolakan, dan*

Masa Depan Jakarta : Salemba Humanika.

- Barthes, Roland, *Elemen-elemen Semiologi*, Ardiansyah M, Penerjemah. Yogyakarta, IRCiSoD
- Bisjoe, Achmad Rizal. *Menjaring Data dan Informasi Penelitian Melalui FGD (Focus Group Discussion): Belajar dari Praktik Lapang*, Buletin Eboni, Vol. 15 No. 1, Juli 2018 : 17-27, (e-ISSN: 2714-9870, p-ISSN: 2714-9854)
- Bogdan, Robert C. 2007. *Qualitative Research for Education An Introduction to Theory and Methods*, United States of America, Library of Congress Cataloging-in-Publication Data.
- Bordwell, David. 2002. *The European Cinema Reader :The Art Cinema As A Mode Of Film Practice*. Routledge, London.
- Borčić, M. 2020. *Triangulating a discussion between film, the viewer and a wider frame of life: Reflections on a life in film education*. *Film Education Journal*, 3 (1), 32–45. <https://doi.org/10.14324/FEJ.03.1.03>
- Burgoyne, Robert. 2008, *The Hollywood Historical Film*. Blackwell Publishing.
- Baryadi, Praptomo. 2015. *Analisis Wacana*. Artikel Seminar Metode Penelitian Bahasa dalam Konteks Kekinian. Universitas Tidar bekerja sama dengan Balai Bahasa Provinsi Jawa Tengah, 31 Oktober 2015.
- Buda, 2020. *Pendidikan Yang Memerdekakan Dalam Film “Sokola Rimba” Gorga* : *Jurnal Seni Rupa Volume 09 Nomor 02 Juli-Desember 2020* p-ISSN: 2301-5942 | e-ISSN: 2580-2380 DOI : 10.24114/gr.v9i2.19823.
- Budiman, Dwi Aji, 2009. *Perfilman Indonesia Harapan Dan Kenyataan, Brikolase: Jurnal Kajian Teori, Praktik dan Wacana Seni Budaya Rupa* ESSN 2622-0652 DOI: <https://doi.org/10.33153/bri.v1i1.241>
- Brown, Gregory Hyppolyte, 2019. *Blurred Lines Between Role and Reality: A Phenomenological Study of Acting*. California, A Dissertation, Faculty of Antioch University Santa Barbara.
- Chaiken, J. 1972. *The presence of the Actor*. New York: Atheneum
- Chen, Zongchang, and Haoyu Wang. 2023. *An empirical study of high school students' usage of film media*. *Movie Review* 80–81. In book: *Proceedings of The 7th International Conference on Contemporary Education, Social Sciences and Humanities (Philosophy of Being Human as the Core of Interdisciplinary Research) (ICCESSH 2022)*. DOI: 10.2991/978-2-494069-43-5-23
- Chaniago, Putra 2019, *Representasi Pendidikan Karakter dalam Film Surau dan Silek (Analisis Semiotik Ferdinand De Saussure)*. *Journal Of Islamic Educational Policy*, Vol 04 No 2, DOI: <http://dx.doi.org/10.30984/jiep.v4i2.1284>
- Cohen, Margaret, 2019, *The Underwater Imagination: From Environment to Film Set, 1954–1956*, *English Language Notes* 57 (1): 51–71. <https://doi.org/10.1215/00138282-7309677>
- Diamastuti, Erlina. 2012. *Paradigma Ilmu Pengetahuan Sebuah Telaah Kritis* *Jurnal Akutansi Universitas Jember* Vol 10 No 1 DOI: <https://doi.org/10.19184/jauj.v10i1.1246> e-ISSN 2460-0377
- Daulay, Afrahul Fadhilah, dkk. 2024. *Dampak Liberalisme dalam Penanaman Nilai-Nilai Islam di SMP Sabilina Tembung*, *Jurnal Pendidikan Tambusai*, Vol. 8 No. 1 (2024): April 2024 DOI: <https://doi.org/10.31004/jptam.v8il.12643>
- Darma, Yoce, A. 2009. *Analisis Wacana Kritis*. Bandung: Yrama Widya
- DeHart, J.D. 2020 *‘Living in a “digital world”’: An ethnographic study of film and adolescent literacy education in rural secondary schools in America*. *Film*

- Education Journal, 3 (1), 46–57. <https://doi.org/10.14324/FEJ.03.1.04>
- Enamul, Hoque. 2016. Three Domains of Learning: Cognitive, Affective and Psychomotor. The Journal of EFL Education and Research (JEFLER) Volume 2 Number 2 September 2016: ISSN-2520-5897.
- Entman, R. 1993. Framing: Towards Clarification of a Fractured Paradigm. Journal of Communication, 43 (4), 51-58. Retrieved from <https://doi.org/10.1111/j.1460-2466.1993.tb01304.x>
- Ersyad, Firdaus Azwar, 2023. Revitalisasi Pendidikan Seni Film dan Televisi Sebagai Upaya Pengembangan Industri Kreatif di Era Global, Prosiding Seminar Nasional Pascasarjana, Universitas Negeri Semarang, ISSN 26866404
- Eriyanto, 2011. Analisis Isi : Metode Untuk Penelitian Ilmu Komunikasi dan Ilmu-Ilmu Sosial lainnya, Jakarta : Kencana
- Esterberg, K.G, 2002. Qualitative Methods in Social Research. New York, Mc. Graw Hill
- Fiske John, 2004. Cultural and Communication Studies: Sebuah Pengantar Paling Komprehensif, Yogyakarta: Jalasutra.
- _____,2011. Cultural and Communication Studies: Sebuah Pengantar Paling Komprehensif. Yogyakarta: Jalasutra.
- Fitriana, Nur Puji dkk, 2020. Analisis Nilai Karakter Pada Lagu Anak dalam Buku Siswa Kurikulum 2013 SD/MI Kelas 1 Tema 2 Kegemaranku. Jurnal Dwijaloka, Volume I, Nomor 3, November 2020, DOI: <https://doi.org/10.35473/dwijaloka.v1i3>
- Fuchs. 2016, Educational Films: A Historical Review of Media Innovation in Schools, Journal of Educational Media, Memory, and Society Volume 8, Issue 1, Spring 2016: 1–13 © GEI doi: 10.3167/jemms.2016.080101 ISSN 2041-6938 (Print), ISSN 2041-6946 (Online).
- Fauzan, Umar. “Analisis Wacana Kritis Dari Model Fairclough Hingga Mills.” Jurnal Pendidik, vol. 19, no. 1, 2014, pp. 27–40, doi:10.1177/1742766510373715.
- Goziyah, 2018. Film Sebagai Media Pembelajaran Wacana Bahasa Indonesia (Penelitian Analisis Wacana Kritis pada Film Rudy Habibie) (Seminar Nasional Kajian Bahasa, Sastra, dan Pengajarannya (pembelajaran bahasa dan sastra untuk pembelajaran generasi milenial. (SEMNAS KBSP) V 2018, 2018-04). E-ISSN:2621-1661.
- Hamad, Ibnu, 2000, Semiotika untuk Studi Media. Pantau, Kajian Media dan Jurnalisme, Edisi 08 Maret-April 1982 hal. 77-85.
- Hall, Stuart, 2003, Representation, SAGE Publications Ltd 6 Bonhill Street London EC2A 4PU
- Hardiyanti, Sri Nur, 2021, Pesan Moral Dalam Film Denias Senandung di Atas Awan: Analisis Semiotik Ferdinand DeSaussure, Jurnal Komunikasi dan Organisasi, Volume 3 No 2. ISSN. 2656-3487.
- Haryatmoko. 2017. Critical Discourse Analysis: Landasan, Teori, Metodologi, dan Penerapan. Jakarta: Rajawali Press.
- Hasan, Zainol. 2020, Analisis terhadap Pemikiran Ekonomi Kapitalisme Adam Smith. Istdlal: Jurnal Ekonomi dan Hukum Islam, Vol. 4, No. 1.
- Herwendo, Rionaldo 2014. Analisis Semiotika Representasi Perilaku Masyarakat Jawa Dalam Film Kala, Wacana Jurnal Ilmiah Ilmu Komunikasi, Volume XIII No.3. (p-ISSN 1412-7873 , e-ISSN 2598-7402).
- Hidayat, dkk. 2015. Representasi Nasionalisme dalam Film Habibie dan Ainun (Analisis Semiotika John Fiske dalam film Habibie dan Ainun). Jurnal Visi Komunikasi p-ISSN 1412-3037 e-ISSN 2581-2335 Doi 10.22441/jvk.v14i1.1662, Vol 14, No 1.

- Indah, Nuraini, 2011, *Tata Rias dan Busana Wayang Orang Gaya Surakarta*. Yogyakarta: Badan Penerbit ISI Yogyakarta.
- Ingram, David. 2000, *Green Screen: Environmentalism and Hollywood Cinema*, University of Exeter Press.
- Istianah. 2013, "Meningkatkan Kemampuan Berpikir Kritis Dan Kreatif Matematik dengan Pendekatan Model Eliciting Activities (MEAs) Pada Siswa SMA". *Jurnal Ilmiah Progam Studi Matematika STKIP Siliwangi Bandung*. Vol. 2, No.1 : 43-54. 2013.
- Johnstone, K., Marquis, E., & Puri V. 2018. Public pedagogy and representations of higher education in popular film: New ground for the scholarship of teaching and learning. *Teaching & Learning Inquiry*, 6(1). <http://dx.doi.org/10.20343/teachlearninqu.6.1.4>
- Javandalasta, P. 2011, *5 Hari Mahir Bikin Film*, Jakarta, Java Pustaka
- Karomba, Litari, dkk 2020. Modernisasi Pendidikan Bagi Perempuan Suku Walak di Distrik Wollo Kabupaten Jayawijaya, Cendrawasih, *Jurnal Antropologi Papua*. E-ISSN 2774-552X.
- Kendon, A. 2004, *Gesture: Visible Action as Utterance*, Cambridge: Cambridge University Press.
- Klarer, M. 2004. *An Intruction to Literary Studies*, London, Routledge.
- Kurniawan, 2001 *Semiologi Roland Barthes*, Magelang, Indonesiatera
- Kurniawan, Ovilia, 2017 *Analisis Wacana Nasionalisme Dalam Film 5 CM*, *Jurnal KONEKSI*, 2017 <http://dx.doi.org/10.24912/kn.v1i2.2036>.
- Kowiyah. "Kemampuan Berpikir Kritis". *Jurnal Pendidikan Dasar*, Vol. 3, No. 5 175-179. 2012.
- Kochhar, S.K., 2008. *Pembelajaran Sejarah : Teaching Of History*. Jakarta: Grasindo.
- Liamputtong, Pranee. 2009. Qualitative data analysis: conceptual and practical considerations, *Health Promotion Journal of Australia*; Aug 2009; 20, 2; ProQuest Health and Medical Complete, <https://doi.org/10.1071/HE09133>
- Landy, Marcia (ed.) 2001. *The Historical Film: History and Memory in Media*. New Brunswick, New Jersey: Rutgers University Press.
- Lukmantoro, Dhanang, 2018. Analisis Nilai Moral Dalam Film Animasi. *The Boss Baby Produksi Dreamworks Animation Bagi Siswa Sekolah Dasar*. *Jurnal Filsafat Indonesia*. <http://dx.doi.org/10.23887/jfi.v1i3.17157>.
- Majid, Abdul, 2019. Representasi Sosial dalam Film "Surat Kecil Untuk Tuhan" (Kajian Semiotika dan Sosiologi Sastra). *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, Vol. 2, No. 2, pp. 101-116. p-ISSN: 2615-4935, e-ISSN: 2615-4943 DOI:<http://dx.doi.org/10.30998/diskursus.v2i02.6668>
- Mayer, Sophie, 2022. Framing Pollution and Desire in 'New Queer Cinema'. <https://doi.org/10.2307/j.ctt9qczx4.13>.
- Mascelli, Joseph V. 2010. *The Five C's of Cinematography (Lima Jurus Sinematografi, terjemahan H. Misbach Yusa Biran)*. Jakarta: Fakultas Film dan Televisi IKJ
- Mayer, Michael F, 1965. *Foreign Films on American Screens*, New York: Arco.
- Martin, A. 2014. *Mise en Scène and Film Style*. In *Mise en Scène and Film Style*. <https://doi.org/10.1057/9781137269959>
- Maxwell, R. 2012, *Film and the environment: Risk offscreen*, *Film and Risk*, pp.271-289 Wayne State University Press.
- Marton, <https://jurnaldikbud.kemdikbud.go.id/index.php/jpnk/article/view/466>,

- <https://doi.org/10.24832/jpnk.v16i3.466>.
- Mukti dan Sundari, 2020. Melawan Kapitalisme Pendidikan, AT-TAZAKKI: At-Tazakki: Jurnal Kajian Ilmu Pendidikan Islam dan Humaniora, Vol. 4. No.2 Juli-Desember 2020. DOI : 10.47006/attazakki.v4i2.13561
- Mulyasa, E. 2005. Menjadi Guru Profesional. Bandung: PT. Remaja Rosdakarya.
- Mudjiono, Yoyon. 2011, Kajian Semiotika Dalam Film, Jurnal Ilmu Komunikasi, Vol. 1, No.1, April 2011, ISSN: 2088-981X.
- Muhammad, 2011. Paradigma Kualitatif Penelitian Bahasa, Yogyakarta, Liebe Book Press.
- Muslih, Muhammad, 2004, Filsafat Ilmu : Kajian Atas Asumsi Dasar, Paradigma dan Kerangka Teori. Yogyakarta : Belukar, 2004.
- Mohammad Reza Amirian, dkk, A Critical Discourse Analysis of the Images of Iranians in Western Movies: The Case of Iranium, Journal International Journal of Applied Linguistics & English Literature ISSN 2200-3592 (Print), ISSN 2200-3452 (Online) Vol. 1 No. 5; September 2012 [Special Issue on General Linguistics, Vol 1, No 5 (2012), DOI: <http://dx.doi.org/10.7575/ijalel.v.1n.5p.1>.
- Neuman, W. Lawrence, 2003. Social Research Methods : Qualitative and Quantitative Approaches. Boston: Allyn and Bacon.
- Nilamsari, Natalina. Memahami Sudi Dokumen Dalam Penelitian Kualitatif, Jurnal Wacana Volume X III No.2, Juni 2014, DOI: <https://doi.org/10.32509/wacana.v13i2.143>.
- Nirwati, 2023, Sintesis Permasalahan Pembelajaran Ilmu Pengetahuan Alam Kelas Dasar di Papua Barat. Science Education Research (Search) Journal.E-ISSN 3032-6435. <https://doi.org/10.47945/search.v1i2.1250>
- Novianti, Nadia, dkk, Analisis Wacana Kritis Sara Mills Tentang Stereotipe Terhadap Perempuan Dengan
- Novita, Lestari, 2017. Kritik Sosial Dalam Film di Timur Matahari Sutradara Ari Sihasale Tinjauan Sosiologi Sastra dan Implementasinya Sebagai Bahan Ajar Sastra di SMA (Penelitian, Universitas Mataram) h. 65.
- Nugraha, Rahmadya Putra 2013, Perempuan dalam Film Indonesia Sebagai Representasi Mentalitas Bangsa : Identitas Indonesia dalam Film, Televisi dan Musik, Mercubuana, Jakarta.
- Nurul'aini, Ikeu 2022. Nilai Karakter Dalam Film Sepatu Dahlan Karya Benni Setiawan, Jurnal Ilmiah Diksatrasi, Volume 6 No. 2, Juli 2022, ISSN 2829-1832
- Nurgiyantoro, Burhan. 1994. Teori Pengkajian Fiksi. Yogyakarta: Gadjah Mada University Press.
- Panuti Sudjiman dan Aart van Zoest, 1992. Serba-serbi Semiotika. Gramedia Jakarta.
- Pattianisa, Tanita Pristiawani Sari, 2017. Representasi Budaya Maluku dalam Film Cahaya Dari Timur : Beta Maluku, Jurnal E-Komunikasi, Vol 6 No 1
- Pawito. 2007. Penelitian Komunikasi Kualitatif. Yogyakarta: Pelangi Aksara Yogyakarta.
- Payuyasa, I Nyoman. Perdamaian Dari Film “Di Timur Matahari”. Stilistika, Jurnal Pendidikan Bahasa dan Sastra. Vol 8 No 2 ISSN 2621-3338. DOI: <https://doi.org/10.59672/stilistika.v8i2.765>
- Preminger, Alex, et al. (ed). 2001 “Semiotik (Semiologi)” dalam Jabrohim (ed). Metodologi Penelitian Sastra. Penerjemah Rachmat Djoko Pradopo. Yogyakarta : Hanindita Graha Widia.
- Pratista, Himawan, 2008, Memahami Film, Yogyakarta : Homerian Pustaka.
- Purnasari. Tanda Dewi, dkk. Analisis Nilai Karakter Dalam Film Di Timur Matahari

- karya Ari Sihasale Untuk Siswa SD. *Jurnal Dimensi Pendidikan*, Vol 18 No 14. ISSN. 1858-4868
- Putra, Heddy Shri Ahimsa. 2009. *Paradigma, Epistemologi dan Metode Ilmu Sosial, Budaya, Sebuah Pemetaan : Bahan Ajar pada Prodi Kajian Budaya dan Media*.
- Putri, Maulida Fandani Amelia, dkk. 2021. Analisis Nilai-Nilai Sosial Yang Terkandung Dalam “Film Tanah Surga Katanya” Karya Danial Rifki. *Primary : Jurnal Pendidikan Guru Sekolah Dasar*. Volume 10 Nomor 5. <http://dx.doi.org/10.33578/jpkip.v10i5.8496>
- Quiling, Jr, Tito R, 2019. *Altered Landscapes and Filmic Environments*. *Screen Bodies, The Journal of Embodiment, Media Arts, and Technology*, volume 4, Issue 1, doi: 10.3167/screen.2019.040107.
- Raikhan, 2021. Liberalisme dan Kesadaran Naif; Studi Kritis Pemikiran Pendidikan John Locke dan John Dewey, *Derajat, Jurnal Pendidikan Agama Islam*, 2021, DOI : <https://doi.org/10.58518/darajat.v4i2.812>
- Rosenstone, 2013, *A Companion to the Historical Film*”. Wiley-Blackwell.
- Renata Rosari W, 2013, *Kamus Seni Budaya*, Surakarta: PT. Aksara Sinergi Media Sinergi Media
- Reid, M. 2018. *Film Education in Europe: National Cultures or European Identity*. *Film Education Journal*, 1 (1): 5–15. DOI <https://doi.org/10.18546/FEJ.01.1.02>.
- Rizal, *Representasi Prilaku Menyimpang Dalam Film Warkop DKI*, Bandung. : Skripsi Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Komputer Indonesia.
- Rosalia, 2019. Analisis Semiotika Tentang Penggambaran Orang Pedalaman pada Film Indonesia. *Communicatus: Jurnal Ilmu Komunikasi* Volume 3 No 2. 153-170 DOI: 10.15575/cjik.v3i2.6541
- Rostick, T. & Frenzt, T. 2009. *Myth and multiple meanings in environmental rhetoric: the case of An Inconvenient Truth*. *Quarterly Journal of Speech*.
- Rohimi, Primi. 2015 *Keragaman Islam Dalam Film Indonesia Bertema Islam* *Jurnal DAKWAH Media Komunikasi dan Dakwah*, 2015, <https://doi.org/10.14421/jd.2015.16206>.
- Rusmana, Dadan, 2014. *Filsafat Semiotika*, Bandung : Penerbit Pustaka Setia.
- Ruhan, Munira dkk. *Kritik Sosial Dalam Film “Di Timur Matahari” Karya Ari Sihasale serta Implementasinya terhadap Pembelajaran Sastra di SMA 3 Kota Ternate*. *BULLET, Jurnal Multidisiplin Ilmu* vol 1 No 4 ISSN 2829-2049.
- Sandita, S. 2019. *Makna Pesan Melalui Teknik Kamera*. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Salim, Agus, 2006. *Teori dan paradigma Penelitian Sosial*, Yogyakarta, Tiara Kencana.
- Santoso, A. 2012. *Studi Bahasa Kritis, Menguak Bahasa Membongkar Kuasa*. Bandung: CV Mandar Maju.
- Seers, Kate. *Qualitative Data Analysis, Evidence-Based Nursing* January 2012, volume 15, no 1, doi 10.1136/ebnurs.2011.100352
- Setyaningsih, Fransiska Desiana, 2019. *Makna Simbolis Ekspresi Budaya Dalam Film Denias, Senandung di Atas Awan*. *Jurnal Pendidikan Dan Kebudayaan Missio*, 11(2), 254-269. <https://doi.org/10.36928/jpkm.v11i2.158>
- Slatinšek, P. 2020. ‘Applying Alain Bergala’s “three-phase” model to the history and development of film education in Slovenia’. *Film Education Journal*, 3 (1), 78–86. <https://doi.org/10.14324/FEJ.03.1.06>.
- Sobur, Alex, 2013. *Semiotika Komunikasi*. Bandung: PT. Remaja Rosdakarya.

- Simanullang, E.P, 2018. Representasi Poligami dalam Film Athirah (Studi Analisis Semiotika John Fiske) JOM FISIP, vo 5 Edisi 1
- Sintowoko, Dyah Ayu Wiwid, Costume and Feminism: Character In Film KARTINI. CAPTURE : Jurnal Seni Media Rekam vol.13 No.2 Juli 2022 ISSN 2338-428X (Online) DOI:10.33153/capture.v13i2.3796
- Stuart Hall, 2013, Essential Essays, Vol. 1, Essays. Estate of Stuart Hall All other material. Duke University Press All rights reserved Printed in the United States of America on, lccn 2018049804 (ebook) isbn 9781478002413 (v. 1 ; ebook).
- Sutopo, HB. 2002, Metode Penelitian Kualitatif. Surakarta, Sebelat Maret University Press
- Sukmadinata, Nana Syaodih, 2013. Metode Penelitian Pendidikan. Bandung : PT Remaja Rosdakarya
- Surahman, Sigit Representasi Perempuan Metropolitan Dalam Film 7 Hati 7 Cinta 7 Wanita Vol. 3 No. 1 (2014): Lontar Jurnal Ilmu Komunikasi, <https://doi.org/10.30656/lontar.v3i1.352>.
- Sugiyono, 2016. Metode Penelitian Pendidikan Pendekatan Kuantitatif. Kualitatif, Dan R&D. Bandung Alfabeta
- Sugiyono, 2019. Metodologi Penelitian Kuantitatif dan Kualitatif Dan R&D. Bandung, ALFABETA.
- Tazacka, Muhammad Sulthan. 2020 Representasi Nilai-Nilai Budaya Jawa Pada Film (Studi Semiotika Representasi Nilai-Nilai Budaya Jawa Pada Film “Mantan Mantan” Karya Farishad Latjuba). Jurnal Syntax Literate, 2020, <http://dx.doi.org/10.36418/syntax-literate.v5i4.1080>.
- Teun A. van Dijk 2009, Society and Discourse How Social Contexts Influence Text and Talk. Cambridge University Press The Edinburgh Building, Cambridge CB2 8RU, UK Published in the United States of America by Cambridge University Press, New York.
- Turner, Phil. 2009, Triangulation in practice, Proceedings of the 11th Annual International Workshop on Presence Padova, 16-18 October 2008, CLEUP Cooperativa Libreria Universitaria Padova Padova 2008, ISBN: 978-88-6129-287-1, DOI: 10.1007/s10055-009-0117-2
- Thowok Nini, (2012). Stage Make Up. Jakarta: PT. Gramedia Pustaka Utama
- Ulya, Inayatul dan Abid, Nushan. (2015) Pemikiran Thomas Kuhn dan Relevansinya Terhadap Keilmuan Islam, FIKRAH: Jurnal Ilmu Aqidah dan Studi Keagamaan Volume 3, No. 2, Desember 2015, ISSN: 2354-6174, e-ISSN: 2476-9649
- Vera, Nawiroh. 2014. Semiotika Dalam Riset Komunikasi. Bogor: Ghalia Indonesia.
- Van Zoest, Art. 1993. Semiotika ; Tentang tanda, cara kerjanya dan Apa yang Kita lakukan Dengannya, Jakarta : Yayasan Sumber Agung
- Wahyuningsih, Sri. 2014. Kearifan Budaya Lokal Madura Sebagai Media Persuasif (Analisis Semiotika Komunikasi Roland Barthes dalam Iklan Samsung Galaxy Versi Gading dan Giselle di Pulau Madura) SOSIO DIDAKTIKA: Social Science Education Journal Vol. I No. 2 2014 Wahyuningsih DOI: 10.15408/sd.v1i2.1259.
- Wang, Wang, Haoyu, and Fanlong Meng. 2010. The effect of films and television programs on teenagers' self-education. Proceedings of The 7th International Conference on Contemporary Education, Social Sciences and Humanities (Philosophy of Being Human as the Core of Interdisciplinary Research) (ICCESSH 2022). DOI: 10.2991/978-2-494069-43-5-23.
- Wang, Haoyu, 2023. Diversity and Practice: The Educational Function of Film for

- Secondary School Students and Its Modes of Engagement. Proceedings of the 2nd International Conference on Education: Current Issues and Digital Technologies (ICECIDT 2022), DOI 10.2991/978-2-494069-02-2-28
- Wong, Millenia Vega, dkk, (2021), Analisis Semiotika Representasi IbuTunggal dalam Film *Susah Sinyal* Jurnal KONEKSI, Vol 5 No 2. <https://doi.org/10.24912/kn.v5i2.10253>
- Wilinsky, Barbara 2001. *Sure Seaters: The Emergence of Art House Cinema*. Journal of Popular Film & Television. University of Minnesota.
- Wiedagdo, B. Gora, W. 2007. *Bikin Film Indie Itu Mudah*. Yogyakarta: Andi.
- Winardi, 1996. *Kapitalisme versus Sosialisme: Suatu Analisis Ekonomi Teoretis*, Bandung: Remadja Karya.
- Yapi, Tambayong, 2019 *Ensiklopedi Seni Seni Film*. Penerbit Nuansa Cendikia, Bandung.
- Zappellini, Marcello Beckert. 2015, *The Use Of Triangulation In Brazilizn Scientific Research In Administration*, *Administração: Ensino e Pesquisa Rio De Janeiro*, V.16 No. 2 ABR Mai Jun 2015, DOI: 10.13058/raep.2015.v16n2.238
- Zaini, Ahmad. 2020. *Toleransi Antar Umat Beragama dalam Film “?” (Tanda Tanya) dan Ayat-Ayat Cinta 2*, *Studi Perbandingan Analisis Wacana Kritis*. Jurnal KOMUNIKA, <http://dx.doi.org/10.24090/komunika.v14i1.2052>.
- Zoebazary, Ilham. 2010, *Kamus Istilah Televisi dan Film*. Jakarta. Gramedia Pustaka Utama.
- Zong, Min. 2020, *Research on Character Expression Shaping in Animation Movies*. *Advances in Social Science, Education and Humanities Research*, volume 416 4th International Conference on Culture, Education and Economic Development of Modern Society (ICCESE 2020), Published by Atlantis Press SARL.
- Zubaedi. 2011. *Desain Pendidikan Karakter : Konsepsi dan Aplikasinya dalam Lembaga Pendidikan*. Jakarta: Kencana Prenada Media Group