



Seeing Education in Indonesia: How Movie Represents the Inequality in Eastern Indonesia

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ABSTRACT

There has been significant concern and constant debate about the education inequality in Eastern Indonesia, hence seeing its representation in the movie can be a way of voicing and negotiating the unspoken. This study aims to analyse the condition of education in Eastern Indonesia which is represented in the Indonesian films supported with data from other studies and analyse the correlation of the education condition with the national policies, as well as try to formulate solutions to this problem. The objects under study were the Indonesian films set in Eastern Indonesia including Denias Senandung di Atas Awan, Di Timur Matahari, Tanah Air Beta, and Aisyah: Biarkan Kami Bersaudara. The theory employed is the concept of Spoken and Unspoken of Pierre Macherey. The study went through the following steps: 1) classifying films set in Eastern Indonesia to determine the object of research; 2) analysing the representation of educational conditions in Eastern Indonesia in these films as a form of Spoken; and 3) analysing things that are not represented with the support of data from other research results as a form of Unspoken. The results showed: 1) education in Eastern Indonesia faces problems in terms of the school buildings condition, access to support, and the lack of teachers as teachers; 2) low participation in education in Eastern Indonesia is most likely attributed to poor implementation of the national Education Law, both Law Number 2 (Year 1989) and Law Number 20 (Year 2003); and 3) solution to the problem of education in Eastern Indonesia apart from the implementational issue of the law is the provision of educational scholarships for the best "sons and daughters" from the eastern part of the Archipelago to attend teacher trainings to ensure availability of teachers for their region.



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INTRODUCTION

This paper discusses educational inequality in Eastern Indonesia which is reflected through the Indonesian films. The discussion about education in Eastern Indonesia is important because the

quality education in these areas is still low (Rahman et al., 2021) and often analogous to backwardness. It can be seen from the average school attendance at all educational levels remains below the national average, indicating that public access to education remains inadequate and restricted at all educational levels (Rahman et al., 2021). Numerous factors, pertaining to both the supply and demand sides, are responsible for this. Demand factors for education include per capita income, the adult literacy rate, the number of schools, and urbanisation of the population; supply factors include the teacher-to-student ratio, the cost of education, and public funding for the education sector (Dreher et al., 2006).

On the other hand, there are also political issues historically and conventionally. In a historical context, the efforts for disintegration of the Republic of South Maluku were put forward by Rizal (2013), Fretes (2012), and Hartati (2010) which focused on the form of RMS separatism and its correlation with global issues, as well as the Indonesian government's efforts to resolve these problems. The issue of conflict in Papua was raised by Martanto (2007) who explained that the characteristics of conflict in Papua are difficult to parse because it has several driving aspects such as social injustice, economic inequality, political representation, respect for local culture, and environmental damage. While the study of Timor Leste, among others, was stated by Kusuma (2017) discussing the influence of human rights norms on the independence process of Timor Leste from Indonesia, with the spread of the issue of human rights violations in Timor Leste, creating a large wave of international pressure over Indonesia. The eastern context in the post-colonial perspective of Said (2001) means the middle of nowhere, left behind, and false. In the Indonesian context, Eastern Indonesia can be interpreted as a representation of backwardness as stated by Said, which has a real correlation in development, including in education. It is proven by the limited number of quality tertiary institutions which correlate with the number of students from Eastern Indonesia in major islands like Java.

Eastern Indonesia includes the eastern provinces of the Republic of Indonesia in Sulawesi, Maluku, East Nusa Tenggara, West Papua and Papua (Rahman et al., 2021). In the cultural context, the division of territory in Indonesia seems to show the conditions and positions of various regions in Indonesia. The western part with its development conditions represents the establishment with areas such as Java, Kalimantan, and Sumatra. Eastern Indonesia is identical with the stereotype of resistance to the Indonesian government as occurred in Papua, Maluku, Ambon, and East Nusa Tenggara which are directly adjacent to Timor Leste. One of the roots of resistance, according to Susanti (2013), is that East Indonesia was identical with the establishment of the NIT (Eastern Indonesia State) by the Dutch on October 1, 1946.

Education conditions in Eastern Indonesia are still left behind compared with the rest, due to lack of facilities, teaching sources, and more importantly the teachers. This is also because the poverty level in eastern Indonesia is very high with poverty rates above national average (Sayyidina et al., 2023). According to the Central Statistics Agency 2016 displays 10 provinces with percentages, the highest poverty population is dominated by provinces in the eastern region of Indonesia is Papua, West Papua, Nusa East Southeast, Maluku, Gorontalo, NTB and Sulawesi Middle (Tubaka, 2019). Other problems arise from the language instruction which differ from the local language diversity which influence students motivation to learn at school, teaching materials, the education infrastructure, the teacher's availability, and the poverty rate in the Eastern Indonesia Provinces (Azzizah, 2015). These conditions of education inequality in Eastern Indonesia were well portrayed in several films including *Denias Senandung di Atas*

Awan (Denias Singing above the Cloud), Di Timur Matahari, Aisyah: Biarkan Kami Bersaudara, and Tanah Air Beta.

Denias Senandung di Atas Awan talks about the limitations of schools including teachers and the difficulty of access to education in Papua which was released in 2006. The *Di Timur Matahari*, which was released in 2012, also discusses the condition of limited access and teachers in Papua. *Aisyah: Biarkan Kami Bersaudara* released in 2016 tells the story of education in East Nusa Tenggara which must deal with the views of the local community who reject the religious differences of a teacher because they are indoctrinated by the idea that religious differences will damage their culture. *Tanah Air Beta* tells the story of the condition of education in the border between Indonesia and Timor Leste, namely Atambua district in particular because of the separation of East Leste from Indonesia which was released in 2010.

Indonesian government regulations in the Education Law Number 2 of 1989, Indonesian people have a minimum nine-year education or primary education. In the context of mandatory, it is also related to the rights of the community that should be fulfilled by the government, both in terms of access, namely the existence of adequate schools, as well as the availability of teachers. According to Law Number 20 of 2003 concerning the national education system, Article 49 Paragraph 1, it is mandated that the allocation of either Local or National Budget in Brief for education excluding education salaries and official education costs is 20 percent. However, this is still a matter of debate because based on conditions on the ground, the quality of education in Indonesia does not reflect this. Based on the implementation of the allocation of education funds that are not in accordance with the provisions, one of the impacts is the lack of equality of education in Indonesia, especially in eastern Indonesia with the limited physical development of schools which are far from being feasible to support the learning process.

As stated earlier, the main problems of education in Eastern Indonesia are limited access and availability of adequate teachers. This is not relevant to government regulations through various laws in the implementation of education in Indonesia. In the context of this research, the representation of education in Eastern Indonesia through films, even though it is a combination of fact and fiction, can provide information about the condition of education in Eastern Indonesia. On the one hand, these films show the conditions experienced by society, especially in education, and on the other hand, there is an ideological perspective which either intentionally or unintentionally conveyed through these films which in Pierre Mecherrey's concept of thought is related to his theoretical terminology regarding Spoken and Unspoken. Thus, through these films, we can analyze and then provide recommendations regarding various education disparities in Eastern Indonesia and then policies need to be presented for solutions to these problems. Based on these problems, the research questions in this study are; 1). How is education inequalities in Eastern Indonesia represented in these films; 2). Based on the representation in these films, how is the implementation of Pierre Macherey's Spoken and Unspoken theory in describing the conditions of education in Eastern Indonesia as represented in these films?

LITERATURE REVIEW

Several studies concerning education inequalities and conditions in Eastern Indonesia has been made by some researchers. The study of Azzizah (2015) was focused on the socio-economic factors on Indonesian Disparities. Her research reveals several factors influencing education inequalities including language instruction and Indonesia's indigenous linguistic diversity,

teaching materials, the education infrastructure, the teacher's availability, poverty rate, GDP growth, and Gini index. Meanwhile, Ramadanti et al. (2023) analysed the effects of regional government expenditure on regional development in Eastern Indonesia from 2015 to 2020 which indicated that the variables of government spending on education, health, infrastructure, and human development index directly affect regional development inequalities. Another research on condition of education in Eastern Indonesia was carried out by Kennedy et al. (2019) which focused on the issue of education gaps in East Nusa Tenggara based on human resources, geography, and the role of the government related to policies found in the field. Other related research on education in Eastern Indonesia were research conducted by Maharani (2019) regarding analysis of factors that influence the level of achievement of school enrolment rates in Papua (case study in Merauke Regency), and research by Agung (2012) regarding the study of education implementation in border areas especially between Indonesia and East Timor.

Several studies have also been conducted related to the representation of education inequalities in Eastern Indonesia through literary works. Hernani et al. (2013) did research which focuses on the dramatic element, educational value, and its relevance for teaching junior high school students in the *Denias: Senandung di Atas Awan*. Other research were focused on the character education represented in *Denias: Senandung di Atas Awan* (e.g. Firdaus et al., 2023; Alwi et al., 2022; Arifin et al., 2019; Mizan & Nisak, 2022). The previous study is different from the current study in that this research focuses on the condition of education in Eastern Indonesia and its representation in the Indonesian films, so that it will add to the repertoire of studies on educational issues in Eastern Indonesia through media studies. It will also make a theoretical contribution in terms of the factors that lead to unequal distribution of education in Eastern Indonesia. In addition, it is possible that politics that often arises in Eastern Indonesia is present because of the gap in access and education, so that many people are below the standard of education and are easily controlled politically.

Allen (2012) did very interesting research on the role of children in the Indonesian films and fiction. She argues that recent Indonesian films and fiction use children as the protagonist like the German *Bildungsromane*, these portrayal through literary media such as films and fiction are not just about the personal experience of finding their identity but also carry the weight of nation-building which shaped by colonialism and globalization. Another research by Sari et al. (2023) was focused on how camera angles and shots that depict people and setting serve as a tool to illustrate how the process of exoticization works in *Denias Singing above the Cloud*. The study suggests that through virtual tourism, viewers are guided with the dominant culture to exert symbolic power over the Papuan people and land they are representing which led people becoming aware that Papua is considered to be ethnically distinct from other regions of Indonesia. The study concluded that despite its goal of advancing multiculturalism, this film nevertheless portrays Papuans as the inferior other, a fact that is skilfully portrayed in its picturesque sequences. This result is also compatible with other research (e.g. Ayun, 2020; Setyaningsih, 2019; Mutiara, 2013)

The difference between the current research and existing studies lies firstly in geographical aspect. These studies focus on special areas in Eastern Indonesia, such as Nusa Tenggara in Kennedy et al.'s study (2019), Maharani's study (2019) in Merauke, and Agung's study (2012) in the border of Indonesia and East Timor. Secondly, they are different in terms of research focus. Maharani (2019) focuses on achieving targets for implementing education in Indonesia, Papua

and Agung (2012) gives an emphasis on the availability of teaching facilities in the border areas of Indonesia and East Timor. This paper focuses on the discussion of education in Eastern Indonesia which is presented through Indonesian films as a representation of people's lives which are expected to contribute to mapping and references to educational issues in Eastern Indonesia. Apart from that, this research not only discusses specific regions in Eastern Indonesia, but also various regions represented in films, both in Papua and East Nusa Tenggara.

Based on the aforementioned description, this paper analyses the condition of education inequality in Eastern Indonesia. The theory employed in this research is Macherey's Spoken and Unspoken (1966) which explains that a work is not sufficiently interpreted from what appears explicitly, but also from what is not displayed through the work. Macherey realized that the most important thing in a work is what is not said directly, either in ideological projection or in the unconscious text.

RESEARCH METHOD

Faruk (2012) points out 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. The data in this study are in the form of language units in the form of words or sentences, namely the conversations in the films selected as the object of this research material, with the support of screenshots in the form of images. While the formal object in this research is the problem of education in Eastern Indonesia which is represented in the films selected as the material object in this study. The data was analysed using Macherey's theory of Spoken and Unspoken which was strengthened by arguments and other data from relevant studies. The steps of this research are: 1) conducting purposive sampling of film selection that raises the issue of education in Eastern Indonesia; 2) classifying data on the representation of education in Eastern Indonesia in Indonesian films; 3) providing theoretical meaning in terms of Spoken and Unspoken with the support of relevant research data, both in educational studies, socio-politics, as well as films set in Eastern Indonesia.

RESULT AND DISCUSSION

Based on the results of the study, several films were collected that were selected as the object of this research material. Based on methodological steps, the condition of education in Eastern Indonesia is reflected in four Indonesian films, namely *Denias: Senandung di Atas Awan* and *Di Timur Matahari* which tell about the condition of education in Papua. *Aisyah: Biarkan Kami Bersaudara* and *Tanah Air Beta*, talks about the condition of education in East Nusa Tenggara. The selection of these films has considered the dispersion in purposive sampling with a sample location of two geographic areas in Eastern Indonesia, namely Papua and East Nusa Tenggara. Unfortunately, there is no film that raises the issue of education in a Maluku setting. The description of films as the object of this research material is as follows.

Table 3.1.1. *Film titles with the theme of education in Eastern Indonesia*

No	Title	House Production	Writer	Year
1	<i>Denias Senandung Di Atas Awan</i>	Alenia Pictures	John De Rantau	2006
2	<i>Di Timur Matahari</i>	Alenia Pictures	Ari Sihasale	2012
3	<i>Aisyah Biarkan Kami Bersaudara</i>	One Production	Herwin Novianto	2016
4	<i>Tanah Air Beta</i>	Alenia Pictures	Ari Sihasale	2010

Although the issue of education is not the main theme in the films above, the condition of education in Eastern Indonesia is adequately reflected in these films. The first and second films talk about conditions in Papua. The third and fourth films talk about the condition of education in East Nusa Tenggara. While the fifth film is a comparison, which tells the condition of education in the interior of Sumatra, namely on Belitung Island which is part of the province of Bangka Belitung. There is no film that raises the issue of education in other areas in Eastern Indonesia such as in Maluku, so this study will not discuss the condition of education in that region.

Macherey in Cantini (2015) explains that the work comes from nothing, but it is the absence that makes the work speak. A work is not sufficiently interpreted from what appears explicitly, but also focuses on things that are not displayed through the work. An absence without which the work would not exist. Macherey realized that the most important thing in a work is what the work does not say directly.

In this section, a description of what is shown in Indonesian films discusses the condition of education in Eastern Indonesia as a form of spook as stated by Macherey. On the other hand, this section of the analysis will also explain the conditions that are not shown directly by the films as an unspoken form in the terminology of Pierre Macherey's thought. Both in the context of the ideological projection, the existence of the work as well as in the context of the unconscious text.

Papua in the films “Denias: Senandung Di Atas Awan” and “Di Timur Matahari”

De Rantau's *Denias: Senandung Di Atas Awan*, is a film that raises the issue of education in Papua. The film depicts the condition of the people in the interior of Papua with the main character being a child named Denias who has high motivation to go to school. Instead of getting good school opportunities, he and his friends attend non-formal schools that do not have permanent teachers.

In addition to the limitations of teachers, other problems faced by him and his friends are the distance to school and the poor educational facilities in the form of school buildings. The film depicts the school they use as a hut on a hill with exposed walls. The following blackboard with worn wooden walls, shows that this does not represent the equality of education with other parts of Indonesia. This includes foundation schools in sub-district cities, which are focused on certain circles, including the children of tribal chiefs, as shown in the following picture.

Picture 3.1.1. The condition of the Denias school in the rural area of Papua



Inequality in development in Eastern Indonesia, including Papua, is a classic problem that has never been resolved, including human resource development, namely basic education for Papuan children. The film depicts the death of a teacher who must return to Java, there is no teacher to replace him. Finally, a soldier who is called by the name Maleo, becomes a volunteer teacher to teach the children. The presence of the army in Papua is a classic policy to respond to conflict. Chairil and Sadi (2020) mention that throughout 2019 there were 21 shootouts between the security (the military forces and the police) and OPM troops, which showed the high intensity of physical conflict and claimed lives of both the Indonesian military forces, OPM groups, and civilians.

Equitable distribution of education for the people of Papua, should be completed on target. Both the central and local governments have provided numerous educational scholarships for Papuan children who go to study on the island of Java. However, given the basic problems experienced by the Papuan people related to education, it is necessary to prioritize scholarships for Papuan children within the scope of teacher training. When they return to Papua, there will be a lot of teachers for schools in their area. The presence of teachers who are not native Papuans also occurs in other schools in the film. A representative school for religious foundations in the sub-district city, sufficient to have a house for teachers and student dormitories. However, as represented in the film, the teachers are still dominated by teachers from outside Papua. The basic development of Papua, especially in terms of human resources, is to create teachers for schools that should be dominated by Papuan children. This is because geographical, access, and cultural issues will make it difficult for teachers, so they are more likely to leave Papua when their duties are completed.

Access in Papua as represented in the film is quite worrying. It is very far for children to walk from home to school, as Denias experiences in the film. Likewise, Maleo as a teacher voluntarily must wait for a helicopter pick-up when he is going to travel to the sub-district town. This shows that in addition to the problem of inadequate physical building conditions and the lack of professional teachers, education in Papua is also faced with problems of access or infrastructure such as roads, which are correlated with development in Papua in general. This problem is reflected in the screenshot below.

Picture 4.1.2. Difficult access to schools in the interior of Papua



The representation of education in Papua as reflected in the *Di Timur Matahari* does not differ much from the conditions in the *Denias: Senandung Di Atas Awan*. The *Di Timur Matahari* is about the suffering of Papuan children in school, one of which is the incident of waiting for a substitute teacher to come to school. Not much different from the experience experienced by Denias, the film also shows the limitation of teachers who are still dominated by teachers from outside Papua, so they often present problems if there is a vacancy. Both permanent and temporal changes are also caused by geographical conditions in Papua which are difficult in terms of access, especially in remote areas.

The *Di Timur Matahari*, tells the story of conditions in the interior, the Central Mountains, Papua. Psalm as the main character, almost every day for 6 months waiting for the arrival of a substitute teacher at the old airport. Every time he got information that no plane was coming, which correlated with the absence of a substitute teacher, he would run to school to tell his friends and replace learning with singing. Maharani (2019) states that factors for the low level of school participation in Papua include difficult access, limited and unequal number of teachers, educational facilities, community education levels, and the government's slow response. Bhakti and Pigay (2012) assert Papua has the lowest level in Indonesia in terms of education participation and human development index. Although the Papuan people live in a very rich area, they live in poor conditions, both in terms of education and in the socio-economic context experienced by the Papuan people in general.

Picture 4.1.3. Part of the film Di Timur Matahari when the Mazmur awaits the teacher's arrival



In addition to education issues, the film also discusses the existence of inter-village wars involving the parents of the students who attend these schools. In fact, Mazmur's father, Blasius, was killed by Joseph, Agnes' father and was the uncle of Yokim and Syriac. However, their relationship with the Psalms remained good even though in village matters and their parents were hostile. The film depicts Michael, the younger brother of Blasius, who has long been adopted by the Javanese, to Papua and trying to solve the problem. But Alex, another brother of Balsius, rejects peace efforts and thinks war is the solution to the problem. According to Taum (2015), until now Papua is a conflict area, even recorded as a conflict area with violent nuances. Anugerah (2019) argues that one of the factors of conflict in Papua is the issue of identity involving religion, culture, ethnicity, and race which also has implications for horizontal conflicts such as between ethnic groups. According to Pulungan (2003), horizontal conditions in Papua are exacerbated by the presence of business groups such as Freeport, Jayanti Group, Barito Timber, and Das Mamberamo which are considered to have stepped on the cultural, customary and *ulayat* rights of Papuans. Thus, the problem of conflict in Papua is not necessarily caused by horizontal enmity issues such as customary issues and the history of integration with Indonesia but is also triggered by unfair management of natural resources managed by non-Papuans or even foreigners which indirectly creates jealousy and facilitates the practice of provocation. Kaisupy (2021) states that the conflict in Papua is a form of protest by the Papuan people against the central policy which is considered not to be “pro-Papua”.

Nusa Tenggara in “Aisyah: Biarkan Kami Bersaudara” and “Tanah Air Beta”

Aisyah: Biarkan Kami Bersaudara, is a film set in Atambua Regency, East Nusa Tenggara. The film tells the story of a Muslim woman from West Java who is assigned as a teacher in a remote village with the dynamics of life she faces. Both in terms of the nature of East Indonesia, which is known to be hard, as well as new cultural issues that are different from her previous life, especially regarding the views of the local community with the different beliefs that Aisyah has. As with other Eastern Indonesian films, the school building where Aisyah teaches is very worrying. Seen from the outside, the atmosphere is arid with simple buildings that are certainly not worthy of being called a school. Although this reflects the cultural characteristics of the local community in terms of housing, as a representation of teaching and learning activities, it is certainly not feasible as reflected in the following picture.

Picture 3. 2.1. *The condition of the school where Aisyah teaches*



In addition to the outdoor conditions that reflect the nature and physical nature of the building where local children go to school, the indoor conditions for the learning process are also very worrying. The walls are made of bamboo, with the floor still being soil, of course it is not representative for learning activities. Even though the students were wearing uniforms, many of them were not wearing shoes. This certainly shows the socio-cultural conditions of the community which also have implications for the health and welfare of the local community which is reflected in the following picture.

Picture 4.2.2. The condition of the class where Aisyah teaches



As in the *Aisyah: Biarkan Kami Bersaudara*, the problem of education in border areas is very similar. Agung (2012) explains that the border area should be an integral national area that gets serious and proportional attention. Problems, border areas in Indonesia are still lagging with very limited socio-economic infrastructure.

As a part of the border with Timor Leste, the government needs to pay more attention to the issue of education in East Nusa Tenggara. As reflected in the films set in East Nusa Tenggara, especially the Atambua district, the socio-economic conditions of the community and education for children are quite worrying and do not represent the presence of the state proportionally in the region. In addition to having an impact on the low development of human resources and socioeconomics in the region, it is feared that in the future it will have an impact on political issues.

Not much different from the educational conditions in East Nusa Tenggara as reflected in the film *Aisyah: Biarkan Kami Bersaudara*, the educational conditions for children who experience conflict over the issue of the separation of East Leste from Indonesia, are also reflected in the film *Tanah Air Beta*. The film raises socio-political issues on the border between Timor Leste and Indonesia, namely Atambua Regency, East Nusa Tenggara. The issue of education is one of the things raised in the film which illustrates the inadequacy of facilities, especially teaching places for local children, namely the East Timorese people who moved to East Nusa Tenggara because they were politically supportive of remaining integrated with Indonesia.

Picture 4.2.3. Classroom in the Tanah Air Beta



Based on the *Tanah Air Beta*, the condition of the classroom for the Atambua children, especially the former East Timorese, is very worrying. Even though it already has a black board and there is chalk as a writing tool, it is illustrated that the school is in the form of a hut with semi-open walls and a leaf roof. This shows that the government still lacks attention to the refugees who politically clearly choose to be part of Indonesia rather than choosing to settle in East Timor and become part of Timor Leste with all the consequences they are currently experiencing.

In addition to the problem of physical buildings and other educational facilities, another problem faced by the school is the absence of teachers. A refugee woman named Tatiana, chose to become a teacher to provide education for local children, including for her own child. As is the case in other parts of Eastern Indonesia and as represented in films set in Eastern Indonesia, the problem of teachers is a classic problem in general that should receive a solution from the government. By providing educational scholarships to take up teacher training so that after graduation, they can return to their hometowns and teach for the schools where they live. Especially for conflict-prone areas, education is one solution to provide good character education for the younger generation. The teacher's reflection in the *Tanah Air Beta* as a representation of the condition of teachers in Eastern Indonesia, can be seen in the following screenshot of the film.

Picture 4.2.4. Refugee teacher in the Tanah Air Beta



Reflected in the screenshot above, a female teacher who teaches does not wear a uniform like teachers in Indonesia in general. The pink collared shirt is certainly not an official teacher uniform in Indonesia. This is because, based on the *Tanah Air Beta*, the teacher for the children's class in the refugee camp is not an official teacher but a volunteer. Upon realizing that there was no choice of school for refugee children, Tatiana, who fled with her daughter, took the initiative to become a teacher at the school.

Based on the *Tanah Air Beta*, many families were separated from their family members due to the 1999 political event, namely the separation of Timor Leste. It is not enough with the issue of separation between family members experienced by refugees, there are still many other problems faced, one of which is the problem of education. Illustrated in the film, apart from the problem of poor educational facilities for children, it is exacerbated by the unavailability of teachers to educate children. This is certainly a concern because they have supported and defended Indonesia in the 1999 incident, namely the referendum event. Mahatera et al. (2019) explain that after the referendum, there were problems between the two countries, especially regarding the boundary line, so that a pass agreement was implemented considering the large number of East Timorese who chose to live and settle in Indonesia. There is a way for local people to cross the border with certain procedures, making it easier for them to continue to interact culturally.

Spoken and Unspoken: Education in Eastern Indonesia on Indonesian Films

As has been pointed out by Macherey, a work is not only interpreted from what appears explicitly, but also from what is not shown through the work. The form of Spoken in the work, still has a layer of meaning implicitly and not conveyed directly, which is called Unspoken. Both what can be interpreted as ideological projections, namely the orientation that underlies the work, or in the form of an unconscious text, namely the depiction of something that needs to get a special understanding based on things outside the work such as history, culture, and politics.

Reflected in the Indonesian films set in Eastern Indonesia, especially *Denias: Senandung Di Atas Awan* and *Di Timur Matahari* which describe the condition of education in Papua, it can be understood that what is depicted in these films is more about the physical problems of buildings, access, and the limited availability of teachers. It is described that the educational buildings in the schools in the interior are not proper, including the difficulty of access, especially because they must walk far to reach the school. This shows that these films try to visually display the condition of inequality in education in Papua, including the dynamics of life lived by the local community.

The *Denias Senandung Di Atas Awan* shows that apart from the physical building, which is very inappropriate as a form of school, including the absence of teachers, it is also faced with the problem of discrimination. A school in a sub-district city only accepts certain classes of children, both those who are the children of tribal chiefs and those who must already have a report card from the previous school. With an inadequate education system, it is difficult for them to fulfil it because the education system is not clear. Not much different from what was experienced by the children in the film *Di Timur Matahari*, there were concerns raised about the limitations of teachers. The habit of the Mazmur who almost every day waits for the arrival of the teacher at an old airport in the hinterland where they live. This shows that the teacher distribution and communication system is not working well, so there is a school without teachers even for six months. This problem also has an impact on unclear learning models so that children take the

initiative to sing as a substitute for learning. The ideological project as a form of Unspoken in the films set in Papua is that the problem of education in Papua is not caused by the inability of the central government to solve the problem but is also exacerbated by system policies and certain elements in Papua. Regarding the issue in Papua, Sugandi (2008) explains that the conflict in Papua after the Special Region Autonomy occurred was influenced by the gap in perceptions of history and the structured poverty conditions experienced by the people in the largest island in the largest Archipelago on earth.

In the context of the unconsciousness of the texts, which are also possible ideological projections for the creation of these films, one side of these films wants to show that Papua with all its diversity is an inseparable part of Indonesia, especially as indicated by the red and white flag in front of the school and the presence of soldiers who help teach in the Denias's school. It shows the neglect by the Indonesian government with the existence of a school model, including in terms of physical buildings which are much left behind. Whereas it is clearly mandated through the law that 20% of the Budget in Brief (both local and national governments) should be allocated for the implementation of education. In addition, the existence of a volunteer teacher called Maleo, shows the political problem of the disintegration process carried out by certain parties in Papua which is responded with militarization in Papua. Pamungkas (2019) explains that although various policies have been taken such as infrastructure development, special autonomy, regional expansion, and accelerated development in Papua and West Papua, all of them have not been able to overcome the root causes of the Papua conflict and stop the cycle of political violence in the area.

Spoken's representation or depicted in the Indonesian films set in eastern Indonesia, especially in the *Tanah Air Beta*, shows that the living conditions of the former East Timorese, the majority of whom live in Atambua Regency, are very worrying. Not only is the severity of nature correlated with a decent living and their separation from their relatives over the chaos that occurred after the referendum, but also has an impact on the education of children. Historically speaking, Lapien and Chaniago (1988) write that development in East Timor after being integrated with Indonesia went through several stages, focusing on the rehabilitation stage, consolidation stage, and stabilization stage.

Although the identity of the community is not clearly described in the *Aisyah: Biarkan Kami Bersaudara*, the living conditions of the local people are not much different from those in the *Tanah Air Beta*. The hardships of life with the problems of nature and access, including the conditions of education for local children. The poor school building, which has implications for the low level of human resource development, is further strengthened by the fighting attitude caused by Aisyah's religious differences as a new teacher which shows a correlation between the low level of education and the mentality of the people.

Like films set in Papua, films set in East Nusa Tenggara also have relatively the same problems. In the case of Unspoken, it is illustrated that these films want to show the spirit of Indonesia's diversity. Reflected in the *Aisyah: Biarkan Kami Bersaudara* and in the *Tanah Air Beta* which is reflected in the raising of the Indonesian flag as shown in the picture.

Picture 4.3.1. The condition of the school building and the Indonesian flag



The raising of the Indonesian flag in the above section of the film can be interpreted as a form of ideological project that wants to show that Indonesia is present for these regions. However, on the one hand it shows that the government is not paying attention to the problems faced by the community, especially in terms of education for local children. Specifically in the film *Asiyah: Biarkan Kami Bersaudara*, it is not explained that the local people are not ex-East Timorese. This shows that the problems of life, access to development, and education for these children are not much different from those of ex-East Timor refugees.

CONCLUSION

Based on the description of the analysis in this paper, it can be understood that the context of education in Eastern Indonesia, which is reflected in the Indonesian films, shows several substantial problems such as physical development of schools, access to school support, the unavailability of adequate teachers, and lack of participation of the Papuan people in education, either as students or teachers. These problems have an impact on the poor condition of education in Eastern Indonesia so that it poses a serious problem in human resource development.

The main problem with education in Eastern Indonesia is the non-implementation of the Education Law No. 2 of 1989 and Law No. 20 of 2003 on the National Education System which regulates the allocation of 20 percent of the Budget in Brief (either local government or national government) for education and the implementation of nine-year compulsory education. The law is not implemented optimally so that the distribution of education is uneven, especially in Eastern Indonesia, which is still far behind as reflected in the films. Based on the results of the analysis supported by other research data, it shows that education is a fundamental issue that should be the foundation of development, especially for Eastern Indonesia. The provision of educational scholarships for the sons and daughters of Eastern Indonesia should be focused on the field of teacher training so that the availability of teachers will be correlated with the improvement of education in origin. The presence of teachers from other regions is considered not a solution because it will create new problems when their obligations have been completed in terms of duty because they will return to their respective regions and create teacher vacancies as reflected in the films.

SUGGESTION

Based on the description of the analysis of the discussion and conclusions, this study provides suggestions in efforts to maximize the implementation of the Education Law Number 2 of 1989 and Law Number 20 of 2003 concerning the National Education System to provide maximum guarantees for the implementation of education in Indonesia. In addition, the regeneration of teachers who are the best sons and daughters of Eastern Indonesia needs to be prioritized so that they can solve the classic problem of lack of teachers in Eastern Indonesia.

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