

## **Analysis of Cultural Values in Film Denias: Humiliation in The Clouds by Ari Sihasale and Nia Zulkarnaen and its Relevance in Literature Learning in High School**

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**Abstract.** "Analysis of Cultural Values in the Film Denias: Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen and its Relevance in Literature Learning in High School". Film is a cultural product, which contains elements of value that can entertain the general public but also has an educational or educational dimension. Therefore, the message or message conveyed in a film (reflected in the roles or dialogue) must be able to stimulate and motivate an increase in the quality of knowledge of society in general. In other words, a film which is a work of art, can be said to be good and important when it is able to provide benefits to many people. The film "Denias, Senandung di Atas Awan", tells the story of the life of Denias, the main character, who was born as the son of a farmer from a tribe that lives in the interior of Arwanop village (the story in this film is an adaptation of the true story of a Papuan child named Janias ). This film by director John De Rantau (produced in 2006) shows various cultural aspects of the Papuan people's life journey, starting from the koteka wearing ceremony, mud bathing mourning ceremony, finger cutting and other traditional ceremonies. This research uses Roland Barthes' semiotic analysis method. This research was conducted with the aim of describing the cultural values to be conveyed through the film Denias: Senandung di Atas Awan and its relevance in literature learning

**Key words:** *Cultural value, Film, Relevance*

### **Introduction**

Films are images presented on the big screen, including those broadcast on TV. Film is a type of mass media in the form of audio-visual and has very complex properties. Film is an aesthetic work as well as a source of information that can be a means of entertainment. It can also be a means of education and recreation, on the other hand it can also play a role in disseminating new cultural values.

Film as a work of art is born from a creative process that demands creative freedom (Hafied in Sudarto, 2015: 4).

Film language is a combination of sound language and image language, with the hope that it will be accepted by the audience. Viewers play an active role, consciously or unconsciously, in understanding a film, through their mental and cultural experiences (Pratista 2008:3).

Films are cultural products, which have content in the form of values that are not only entertaining but are closely related to educative or educational dimensions. Therefore, the message or message conveyed in a film (reflected in the roles or dialogue) must be able to stimulate and motivate an increase in the quality of knowledge of society in general. In other words, a film which is a work of art, can be said to be good and important when it is able to provide benefits to many people.

The film "Denias, Senandung di Atas Awan", tells the story of the life of Denias, the main character, who was born as the son of a farmer from a tribe that lives in the interior of Arwanop village (the story in this film is an adaptation of the true story of a Papuan child named Janias ). This film by director John De Rantau (produced in 2006) shows various cultural aspects of the Papuan people's life journey, starting from the koteka wearing ceremony, mud bathing mourning ceremony, finger cutting and other traditional ceremonies.

The film "Denias, Senandung di Atas Awan" is very interesting to research because it is one of the children's films that successfully fulfills its function as entertainment as well as education. In this film we can also see some of the cultures of the Papuan people which are very unique and need to be maintained and preserved. The Denias film can also be used as a learning medium that shows the struggle of children in Papua to go to school and change their lives in very limited circumstances.

The cultural values that the authors raise in the film Denias: Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen, namely mutual respect and respect, can be seen in the celebration of the traditional coming of age ceremony for boys by installing the Koteka and separating the residence (Honai). ) for adult men and women. Believe in supernatural things or black magic known as the suangi myth. The cooperation and mutual cooperation shown by the Moni tribe community when a family experienced a house fire, they helped each other. Togetherness and a sense of shared destiny are created when a family member dies, the head of the family must be willing to lose one of his fingers, after that they will take a mud bath together as a sign of getting rid of bad luck or misfortune.

The film "Denias, Senandung di Atas Awan" with a duration of 110 minutes really provides an interesting and entertaining spectacle while showing how diverse Indonesian culture is, especially the culture of the people in Papua. This film has also been used as a research object several times, but the research focuses on cultural values that the author is not aware of. This is what then encourages researchers to conduct research, so that referring to the background previously explained, the focus of the problem to be researched is: What are the cultural values in the film Denias, Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen and its relevance in literary learning? This research also uses Roland Barthes' semiotic analysis method. This research was conducted with the aim of describing the cultural values to be conveyed through the film "Denias, Senandung di Atas Awan and its relevance in literature learning in high school".

### **Research Methods**

This research uses Roland Barthes' semiotic analysis which examines signs and how they work. This thought is based on Saussure's thoughts regarding signs which he divided into signifiers and signifieds, where Barthes' analysis was divided into several stages of analysis, namely denotation, connotation and myth. The denotation system is a first level signification system, which consists of a chain of signifiers and signifieds, namely the materialistic relationship of the signifier and the abstract

concept behind it. According to Barthes, at the level of denotation, language gives rise to social codes whose sign meaning immediately appears to the surface based on the relationship between the signifier and the signified. On the other hand, at the connotation level, language presents codes whose sign meaning is hidden (implicit). Hidden meaning is meaning which according to Barthes is an area of ideology and mythology (Sobur 2009:69).

According to Barthes, semiotics is about form. The semiotic analysis put forward by Roland Barthes is not only focused on signifiers and signifieds, but analyzes meaning using denotatives, connotatives and myths.

### **Types and Research Approaches**

In this research, a qualitative research approach will be used. Qualitative research is research that intends to understand and interpret phenomena that occur, by means of descriptions in the form of words in a special, natural context and utilizing various methods and focusing on signs and understanding the code or decoding behind the signs from existing film texts (Moleong, 2000:98)

This type of research is interpretive. Interpretative research is a method that focuses on signs and films as the object of study, as well as how researchers interpret and understand the code behind the film signs (Piliang 2003:261).

The object of study in this research is the film "Denias, Senandung di Atas Awan". This film was chosen because it is a film that tells a story about people's lives in general by highlighting another side of the lives of the Papuan people who still adhere to their customs. Meanwhile, the unit of analysis for this research is the content of the film "Denias, Senandung di Atas Awan", which is presented verbally and non-verbally.

### **Place and time of research**

This research is library research or library search which is not tied to a particular place. Meanwhile, the research was carried out from January-December 2023

### **Data source**

The types of data used in this research are:

1. Primary Data: the research data source was obtained directly from the original source, namely the film Denias, Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen. Researchers collected data from the object of this research using the observation or direct observation method. The data used in this research was obtained by watching films and directly analyzing the research object, namely the film Denias, Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen. 2006 production with a duration of 110 minutes.
2. Secondary Data: library research, by studying and reviewing literature related to the problem being studied to support assumptions as a theoretical basis for the problem being discussed.

### **Data Collection and Data Analysis Techniques**

This research data was collected through semiotic reading using Roland Barthes' semiotic method. Furthermore, the data that has been collected is analyzed using semiotic techniques to understand the meaning of the signs that appear in the film which are related to cultural expressions. These signs can be verbal or nonverbal. The semiotic analysis used is not only aimed at describing the visible meaning of the message (manifest content), it can also be used to describe the invisible or hidden meaning of the message (latent content).

Researchers analyzed the data by repeatedly watching the film Denias: Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen, identifying scans that contain cultural values and text speech and analyzing cultural values based on Roland Barthes' theory, namely: interpreting scans text speech based on denotation, connotation and myth.

## Research Results and Discussion

Denias, Senandung di Atas Awan is a film directed by John de Rantau and produced in 2006. The film "Denias, Senandung di Atas Awan", tells the story of the life of Denias, the main character who was born as the son of a farmer from a tribe that lives in inland of Arwanop village (the story in this film is an adaptation of the true story of a Papuan child named Janias). This film shows various cultural aspects of the Papuan people's life journey, starting from the koteka wearing ceremony, mud bathing mourning ceremonies, finger cutting and other traditional ceremonies.

### A. Cast of the film Denias, Senandung di Atas Awan

1. Albert Thom Joshua Fakdawer as Denias
2. Ari Sihasale as Maleo
3. Nia Zulkarnaen as Hostel Mother
4. Minus Karoba as Enos
5. Marcella Zalianty as Mother Shepherd
6. Pevita Cleo Eileen Pearce as Angel
7. Ryan Manobi as Noel
8. Philipus Ramendei as Mr Noel/Tribal Chief
9. Mathias Muchus as Teacher
10. Michael Jakarimilena as Samuel/Denias' father
11. Audry Papilaja as Denias' mother
12. Ronny Wabia as Sports Teacher

### B. Denias Film Crew, Hum in the Clouds

1. Director : John de Rantau
2. Producer : AriSihasale
3. Scenario writer : Jeremias Nyangoen, Monty Tiwa, Masree Ruliat and John de Rantau
4. Story : Nia Zulkarnaen, Ari Sihasale, Sam Koibur
5. Music Arranger : Dian HP
6. Cinematographer: Yudi Datau
7. Editor : Andy Pulung
8. Distributor :Alenia Pictures

### C. Release Date

Denias' film, Senandung di Atas Awan, was released for the first time on October 19 2006.

### D. Movie Duration

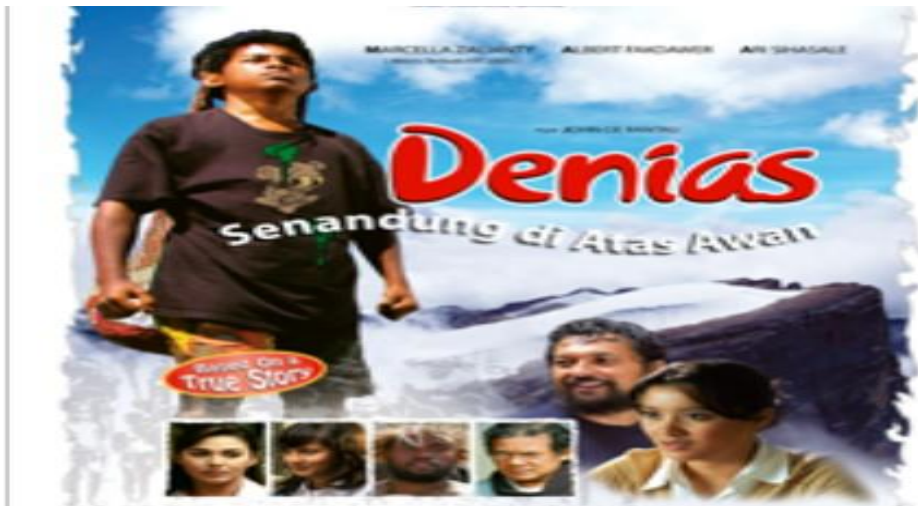
The duration of the film Denias, Senandung di Atas Awan is 110 minutes.

### E. Film Achievement

1. Citra Trophy for Best Male Lead Actor Albert Thom Joshua Fakdawer in 2006.
2. Citra Cup for Best Original Screenwriter Monty Tiwa, Jeremias Nyangoen and Jhon de Rantau in 2006.
3. Bandung Film Festival for Ethnic Films in 2007.
4. Oscar Nomination for Foreign Film in 2008.

### F. Denias Film Poster, Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen

Table: 1



To clarify the identification of the problem above, the researcher took six scenes in the film Denias: Senandung di Atas Awan by Ari Sihasale and Nia Zulkarnaen, related to the cultural values contained in it.

Table: 2

No	Scene (scene)
1.	The traditional coming of age ceremony for boys involves installing the Koteka

Table: 3

No	Scene (scene)
2.	Separation of residences (Honai) for adult men and women

Table: 4


No	Scene (scene)
3.	Believe in supernatural things known as the Suanggi Myth
	

Table: 5


No	Scene (scene)
4.	Mutual cooperation and helping each other when a family experiences a disaster (Honai's house fire)
	

Table: 6


No	Scene (scene)
5.	Finger cutting ceremony (if a family member dies, then the head of the family must have one of his fingers cut off, as a sense of shared fate and condolences.
	



Table: 7

No	Scene (scene)
6.	The mud bathing ceremony is a sign of getting rid of bad luck or misfortune

Many domestically produced films take the cultural background of Indonesian society. Of the many films available, researchers see that it is still rare for the films produced to succeed in showing the cultural values of the place of origin where the film was made. One of the films that succeeded in presenting an interesting story and at the same time introducing culture to the audience was the film *Denias, Senandung di Atas Awan*. Through this film, the audience is indirectly invited to get to know nature, society, local customs and culture, in this case Papuan culture.

If viewed based on its nature, this film itself can be categorized as a story film, namely a film made based on a true or fictional story, an original story or an adaptation, the characters or characterizations are adjusted to the wishes of the film maker. The film "*Denias, Senandung di Atas Awan*" is a film based on a true story, namely the true story of a Papuan child named Janias (in the film, the name was changed to Denias). Meanwhile, if you look at the duration (length of time) of the film screening, this film is a regular film because the screening is intended for cinemas.

In making this film, because it was based on a true story, the entire location was set in Papua, especially in the Wamena mountain area, which of course involved local indigenous people. Because it involves local indigenous people, several existing properties such as houses, clothes and so on are also used in this film to support the story. Apart from that, the story writer also does not forget to show the culture and customs of the Papuan people and in the end it becomes an inseparable part and at the same time helps enrich the story being presented.

The various cultural values displayed cannot be separated from the customs of the people in Papua. To further naturalize these cultural values, it needs to be fully supported by the local indigenous community, including the various equipment used. So it is not surprising that many Papuan people are shown "as is" when carrying out rituals as in their daily lives.

If you look at it, not all the cultural values of the Papuan people are shown in this film, but from some of the cultural values shown in the film *Denias, Senandung di Atas Awan*, on the one hand, the audience can understand it as it is, as it appears or appears but on the other hand On the other hand, this expression turns out to have a deeper meaning than what appears on the surface. In other words, what is displayed turns out to have another meaning behind it. This is in line with Roland Barthes' understanding of semiotics (semiology).

Research using Roland Barthes' semiotic method can be clearly seen through the following presentation:

1. The traditional coming of age ceremony for boys involves installing the Koteka

Table: 8


No	Scene (scene)	Meaning		
		Denotation	Connotation	Myth
1.		The traditional Koteka installation ceremony, carried out by the chief of the Moni tribe.	The traditional birthday ceremony for boys involves installing the Koteka by the chief of the Moni tribe.	Boys are often seen as Successors, both in the family and in public. In order to become successors, they must be declared adults first. Statement or confession the customary maturity of a man especially in Papua, it is carried out through Koteka installation ceremony.

Figure 1  
Koteka Installation Ceremony

Source: processed primary data

One of the characteristics of society in Papua that is most easily seen by the general public is the use of koteka by men. This is one of the cultural values that is also displayed in the film *Denias, Senandung di Atas Awan*, namely related to the koteka installation ceremony for boys which can be seen in the scene above.

In the display of several scenes, *Denias* and several boys in his village are depicted taking part in a koteka installation ceremony led by traditional elders and attended by the community, in this case represented by several adult men.



The word "koteka" comes from one of the Paniai tribes, which means 'clothing'. The size of the koteka varies greatly because it all depends on the physical condition of the wearer. However, the size of the koteka is often only an accessory for the wearer ([www.hatunegeriku.com](http://www.hatunegeriku.com)).

Koteka is one of the men's clothing items in Papuan society. For men who are authoritative and well-known in society, the koteka used must be large and long. Koteka stems are carved colorfully. Koteka is made from old pumpkin fruit, then the contents and seeds are removed, then dried in the sun and used after the pumpkin has become dry. Therefore, it is mandatory for men who are growing up to wear a koteka which functions as a means of covering their private parts, as part of the norms of politeness. Apart from that, the koteka is also considered as one of the formal clothing for Papuan men. For this reason, it is deemed necessary to carry out a koteka installation ceremony. The koteka installation ceremony itself is usually attended by boys aged 5-13 years ([www.hatunegeriku.com](http://www.hatunegeriku.com)), because they are considered to be on the way to maturity so they need to cover their private parts by using a koteka.

Koteka is seen as a matter of pride because it shows the identity and identity of a true Papuan man as well as being a symbol of maturity. An authoritative and dashing man usually wearing a koteka while holding an arrow and bow with a sharp facial gaze towards the wild ([www.hatunegeriku.com](http://www.hatunegeriku.com)).

In the article about Koteka in Tanah Papua, it is known that it turns out that koteka is not just used, but there are ways to use it. Therefore, based on the article quote, it is known that there are three patterns of using koteka, each of which has its own meaning.


The first pattern is perpendicular. The use of an upright koteka indicates that the wearer is a "real man". Another meaning suggests that the man who wears it is still a virgin, has never had sexual intercourse.

The second pattern is tilted to the right. Apart from being a symbol of masculinity, the use of a koteka tilted to the right also means that the wearer is a brave man, a true man, the owner of abundant wealth, has a high social status or has a position as a noble. The "right" direction indicates work strength, leadership skills, and protecting the people.

The last pattern, namely the third, is tilted to the left. The use of the koteka which is tilted to the left has the meaning that the wearer is an adult man who comes from the middle class and has true masculinity. Apart from that, it also shows that the wearer is a descendant of the War Commander or apendabogur ([www.hatunegeriku.com](http://www.hatunegeriku.com)). Therefore, the koteka, apart from being seen as one of the identities of Papuans, one can also find out which class the person comes from just by paying attention to how the koteka is worn.

## 2. Separation of residences (Honai) for adult men and women

Table: 9

No	Scene (scene)	Meaning		
		Denotation	Connotation	Myth
2.		Separation of residences (Honai) for men and women	Papuan men and women, when they grow up, live in different houses. Their residence is called Honai.	The daily life of a mother is not can be separated from children. even, duties and responsibilities of raising children are often charged with


				<p>Mother. Until when the children are declared adults, then the child will escape from the mother them and live in different Honai.</p>
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Figure 2  
Papuan Community Settlements  
Source: processed primary data

The cultural values of the Papuan people shown in the film *Denias, Senandung di Atas Awan* are related to the separation of Honai (residence) between men and women, including husband and wife, which can be seen in several scenes shown above. In this scene, the condition of society is depicted, where men and women (including husband and wife) sit in their respective groups.

Honai is the name for the traditional residence of the Papuan people. Honai is made of wood with a slightly circular cone-shaped roof made of straw or thatch. Each honai only has one small door and no windows. This form of building was built for the reason that the occupants would not feel too cold because of the wind from the mountains in Papua. Usually, the honai consists of two floors, namely the first floor as a place to sleep (using dry grass as a base, if it gets dirty it can be replaced with other dry grass) and the second floor is used as a place to relax, eat and do handicrafts ([www.wahanakulturindonesia](http://www.wahanakulturindonesia)). Because it generally consists of two floors, the height of the honai is approximately 2.5 meters. The center of the honai is prepared as a place to make a campfire to warm yourself and also as a light at night.

In Papuan society, it is known that there is a separation of honai or residences. Usually the separation of the honai is carried out after the koteka installation ceremony has been carried out. Because when a boy is considered an adult (marked by the installation of a koteka) the child must live separately from women, including his mother and sisters, so that for household matters it is necessary to separate and this also applies to those who are married ( husband and wife). Honai itself consists of three types, namely the men's residence called Honai, the residence for women (and children) called Ebei and the pigsty called Wamai.

It is said that for Papuan men, having more than one wife is normal because it symbolizes the glory of men in Papua. So it is not surprising that in community villages, for example Wamena, the number of residences for women or Ebei is greater than Honai for men. This is because a man will build a house for one wife. So if there is more than one wife then Ebei will also have more than one. With this separation of residences, all household matters including raising children (who are not yet adults) are completely the responsibility of the mother, while the father (adult man) has his own duties and responsibilities, namely earning a living.

3. Believe in supernatural things known as the Suanggi Myth

Table: 10

No	Scene (scene)	Meaning		
		Denotation	Connotation	Myth


3.		The Suanggi myth is believed by the Moni tribe	The belief of the Moni tribe in the existence of magic or black magic that can change form.	The red figure that appeared on the top of the tree shows there is something magic is happening. Colored figure The red appeared a moment later the hunted animal was successfully injured. Trusted that the figure was Suanggi.
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Figure 3

The Myth of Suanggi in Papuan Society

Source: processed primary data

The cultural values of the Papuan people shown in the film *Denias, Senandung di Atas Awan* are related to the myths that have developed in local society which can be seen in the scene above. Where in this scene Denias and two of his friends are depicted hunting cuscus at night. When they succeeded in shooting the possum, the three of them cheered happily, but the joy turned into fear when they saw a red sign placed on the tree. The three of them then screamed in fear while running away because they thought that the spirit of the possum that had been shot at was angry and chasing them.

Suanggi is the name for something related to black magic. In several regions in Indonesia there are also followers of black magic but with different names. In Papua, anything related to black magic, whether in the form of humans or objects, is called suanggi. The forms of suanggi also vary and when someone is exposed to suanggi it can cause trance, even if they cannot overcome it, it can have fatal consequences such as death. So many people then try to avoid meeting or disturbing Suanggi.

Suanggi is described as a figure who can change scary forms, can fly using coconut leaf fronds. In the scene from the film *Denias, Senandung di Atas Awan* Suanggi is shown as a red figure or shape on top of a coconut tree where, after seeing this shape, Denias and his two friends were scared and felt that the shape was chasing them. This form was seen by the three of them after Denias succeeded in shooting a possum, where the possum was considered Suanggi's pet. So when the cuscus was successfully shot, the suanggi became angry and chased those who were considered to have disturbed it.

4. Mutual cooperation and helping each other when a family experiences a disaster (Anu beta tubat)

Table: 11

No	Scenes	Meaning		
		Denotation	Connotation	Myth


4.		Mutual cooperation and mutual assistance between residents or known as Anu beta tubat.	Help each other because there is a sense of shared destiny. If a family experiences a disaster, other families also feel it and will help.	The practice of mutual cooperation is embedded in the traditional cultural order of the Papuan people, especially the Moni tribe. If a member of the tribe experiences difficulties or a disaster, other members of the community will immediately help, without any coercion.
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Figure 4  
Papuan Community Mutual Cooperation  
Source: processed primary data

The cultural values of the Papuan people shown in the film *Denias, Senandung di Atas Awan* are related to mutual cooperation and helping each other when a family experiences a disaster (Anu beta tubat), which develops in the local community which can be seen in the scene above. Where in the scene it is depicted that when Denias's mother's Honai or house experienced a fire, the Moni tribe people worked together to extinguish the fire and even helped each other to rebuild Denias' mother's Honai. There is no element of coercion from anyone, they feel like they share the same fate as the family.

Anu BetaTubat is a term for mutual cooperation of the Papuan people. Anu Beta Tubat is basically a practice of mutual cooperation, where the burden felt by one person will be equally borne by other members of the tribe. Anu Beta Tubat means together we all lift a burden. This spirit of mutual cooperation has existed since the time of their ancestors. Traditionally, Anu Beta Tubat has been passed down from generation to generation since ancient times until now.

5. Finger cutting ceremony (if a family member dies, then the head of the family must have one of his fingers cut off, as a sense of shared fate and condolences.

Table: 12

No	Scene (scene)	Meaning		
		Denotatio n	Connotation	Myth


<p>5.</p>		<p>Finger cutting ceremony.</p>	<p>If a family member dies, then the head of the family who is responsible must have one of his fingers cut off, as a feeling of shared fate and condolences.</p>	<p>The finger cutting ceremony is carried out when a family has lost their family members. this ceremony carried out in the middle of the village which was attended by tribal chiefs and bereaved families. Apart from the chief, several men adults are also involved accompany. This assistance is provided as a form of support morale to be strong to face trials. Accompanying tears finger cutting ceremony as an expression the pain of being abandoned by a loved one. Finger marks that were cut later covered with leaves reduce pain at the same time speed up the healing process. As the feeling of loss needs to be overcome so that life can continue walk.</p>
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Figure 5  
 Finger Cutting Ceremony  
 Source: processed primary data

The mourning ceremony is one of the cultural expressions of the Papuan people which is shown in the film *Denias, Senandung di Atas Awan*. One of them is marked by cutting the finger. This scene depicts the moment when Denias' father had to carry out a finger cutting ritual led by the traditional elder. In this scene, the finger is not clearly shown as being cut off, but is replaced by an image of an ax swinging, drops of blood and screams and cries of pain from Denias' father, which indicates that the finger has been cut off. This scene can be seen in the image above.


This scene is a continuation of the previous scene, namely Denias' mother died because of the fire that hit his Ebei. Because a family member had died, one of the deceased family members, in this case Denias' father, had his finger cut off. In this scene, the finger was cut by the ceremonial leader using a stone axe. After being cut, the finger is then wrapped in a concoction of leaves that has been prepared previously.

As is known, everyone generally has five fingers on each hand. The five fingers carry out their respective functions and complement each other. If one of the fingers is missing, it means that the finger is no longer complete. Likewise the family, the family can be likened to the fingers of the hand where each family member has their own function and complements each other. In the film *Denias, Senandung di Atas Awan* is related to the tradition of cutting fingers, that the loss of one of the five fingers is a sign that someone in the closest family member, be it husband, wife, father, mother, child, brother or sister who died. Thus, cutting a finger is a symbol of sadness and pain due to being abandoned by the people closest to him. The tools used to cut fingers vary, from knives, machetes, axes or by tying the finger with a rope until it feels numb and then cutting it off.

Although generally cutting fingers is done by mothers or women, it does not rule out the possibility that it is also done by fathers or men. In the film *Denias, Senandung di Atas Awan*, it is shown that when Denias lost his mother due to a fire, Denias' father had to carry out the tradition of cutting his fingers as a sign of mourning. Cutting a finger, apart from being a sign of sadness and pain due to being left behind by a loved one, can also be interpreted as a way of preventing a similar incident that has claimed lives from happening again in bereaved families.

6. The mud bathing ceremony is a sign of getting rid of bad luck or misfortune

Table: 13

No	Scene (scene)	Meaning		
		Denotation	Connotation	Myth
6.		Mud bath ceremony	The mud bathing ceremony is a sign of getting rid of bad luck or misfortune	Some women are covered his body with mud white. This can be believed remove dirt (bad luck) or bad luck that sticks to family members. Apart from the body, the legs were also covered in mud. Functioning body parts to walk this is also cleaned so that the owner is always careful when


				<p>walking and can avoid accidents threatening danger. Cover your face with mud too in an effort to clean up sadness visible on the face. With a clean face, who doesn't showing sadness, someone can live life with better.</p>
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Figure 6

### Mud Bathing Ceremony

Source: processed primary data

One of the cultural values of the Papuan people shown in the film *Denias, Senandung di Atas Awan*, which is related to mourning ceremonies other than the finger cutting ceremony, is mud bathing. This mud bathing activity involves several adult women who still have kinship relations with the bereaved family. The mud used in this mud bath is chosen to be white so it is different from the mud that is commonly known in the community. In the scene about mud bathing, scenes of several adult women are shown covering their bodies, from the body, face to feet, using white mud. Apart from being smeared, the mud is also rubbed on their bodies like someone would when bathing. Several clips of mud bathing scenes carried out by several adult women can be seen in the picture above.

Bathing is a daily activity carried out by almost all people. By bathing, all dirt attached to the body can be cleaned. One of the mourning ceremonies of the Papuan people shown in this film is mud bathing. Where mud bathing as one of the rituals in mourning ceremonies is carried out by grieving women who smear their entire bodies from face to feet with white mud. The mud used is white, because white is a symbol of cleanliness and purity.

Therefore, the mud bathing ritual is a way to show deep sadness and condolences for losing someone close to you. Usually the mud bath ritual is carried out spontaneously without any special ceremony first. The mud used in this ceremony is white, which indicates that the bereaved family hopes that all the sins and mistakes of the person who died can be erased or cleansed so that he or she becomes pure again as he was born. Apart from that, by having all sins and mistakes erased, the person's path to immortality can be cleared.

### Relevance in Literature Learning in High School

Judging from the function and value of films, it is quite clear that films are considered not only as mere entertainment tools, but as tools that can be studied scientifically. Film has been widely used

as a medium in the classroom. Thus, films can also be said to be multifunctional human creative works, films not only provide the audience with entertainment but also provide information and educate persuasively.

Based on the results of an interview with an Indonesian language teacher at high school, Mrs. Femmy Ering, S.Pd, it was said that the film *Denias: Senandung di Atas Awan* is suitable if used as a learning medium because the cultural values contained in it can influence students. With moving color images and neat audio, the cultural values of the film *Denias: Senandung di Atas Awan* can be conveyed optimally because it has attracted students' interest first.

The suitability of films as learning media can be seen from a physical perspective, as well as ideas or messages. This is in accordance with the opinion of Widada (2008:5) who states that films that can be chosen as a medium for learning literature are films that contain a lot of educational value. Films with educational elements are films that are able to arouse motivation in the audience. The audience in this case are students, able to capture and understand the positive values presented. So, not only does it highlight entertainment value to students, but it also provides motivation in terms of character building.

Another advantage of *Denias's* film lies in the way the director presents it. Making a film involves many elements, not only the director and storyline, the film also involves the process of taking pictures, framing a scene, pronouncing dialogue, the music behind a story, and so on. The director presents the natural beauty of Papua and its cultural richness for all Indonesians who don't know what is happening in this part of Indonesia.

In general, many films are only concerned with commercial and entertainment elements without paying attention to other elements such as pedagogy. In the world of education, it is very important to present material whose purpose is educational. With the theme carried by the film *Denias: Senandung di Atas Awan*, it is clear that the film also has an educational aim for the audience.

The film is based on a true story that happened in Papua. The settings, clothing and environment in the film are arranged according to Papuan customs that still exist today. Then the plot is made simple and not complicated so that the audience can easily understand. From a technical perspective, it can be felt that the director has packaged the film in a very satisfying way. The director presents good picture quality, the music arrangement is also good. In this film too, we can enjoy the natural beauty and culture of Papua. That's what makes the film *Denias: Senandung di Atas Awan* can be said to be different. All aspects involved were packaged very well by the director. The dramatic elements are complete to build the integrity of the story's content. Based on a true story and built on a simple plot, it makes the film's story feel real and very interesting. Cultural values that are very dominant in films can also be conveyed by conveying such stories.

The advantages of the film *Denias* will certainly be very useful in studying literature at school. According to Wirajaya (2009:58), in literary communication, the important characteristic of literature is that it is able to convey various types of information to various readers. The film *Denias: Senandung di Atas Awan* contains a lot of positive information that can be used by various groups. Apart from that, the stories contained in it can provide students with insight into the various aspects of life of Indonesian children.

### **Conclusions and Recommendations**

Based on the results of research in the film *Denias, Senandung di Atas Awan* by Ari Sihasale and Nia Zulkarnaen, researchers found six cultural values, namely, 1) We can see mutual respect and respect in the celebration of the traditional coming of age ceremony for boys by installing Koteka. 2) Separate residences (Honai) for adult men and women. 3) Believe in supernatural things or black magic known as the Suanggi myth. 4) The cooperation and mutual cooperation shown by the Moni



tribe community when a family experienced a house fire, they helped each other. 5) Togetherness and a sense of shared destiny that is created when a family member dies, so the head of the family must be willing to lose one of his fingers. 6) Taking a mud bath as a sign of getting rid of bad luck or misfortune.

Film *Denias, Hum in the Clouds* can be used as a means or tool that can be studied scientifically. Film has been widely used as a medium in the classroom. Thus, films can also be said to be multifunctional human creative works, films not only provide entertainment for the audience but also provide information and educate persuasively. The film *Denias: Senandung di Atas Awan* is suitable if used as a learning medium because the cultural values contained in it can influence students. With moving color images and neat audio, the cultural values of the film *Denias: Senandung di Atas Awan* can be conveyed optimally because it has attracted students' interest first.

The film *Denias, Senandung di Atas Awan* by Ari Sihasale and Nia Zulkarnaen can be used as a medium for studying literature in high school. When students watch the film *Denias, Senandung di Atas Awan* which is presented by the teacher during literature learning in the classroom, students are expected to be able to understand and understand the cultural values in the film.

Researchers also suggest that Indonesian language teachers who teach in high schools often use film media related to cultural values in learning to increase students' insight and knowledge about the culture in Indonesia.

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