



Representation of Local Wisdom Values in the Film *Laskar Pelangi* by Director Riri Riza

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ABSTRACT

This study aims to describe the structural aspects, local wisdom values of welfare and peace, and character education values in the film *Laskar Pelangi* directed by Riri Riza. The study was conducted from November 2025 to April 2026. This qualitative study used all scenes and dialogues in the film *Laskar Pelangi*, with a duration of 1 hour 59 minutes 29 seconds, as the population and sample (primary data source) accessed through the Telegram platform. The main research instrument was the researcher herself, assisted by supporting instruments in the form of data tabulation tables. The data analysis tool used the interactive data analysis technique of the Miles and Huberman model, namely through the stages of data collection, data reduction, data presentation, and drawing conclusions. The results of the study show: (1) The structural aspects of this film include major and minor themes, flat and round characters, a progressive plot, as well as the setting of place, time, and atmosphere. (2) Local wisdom of welfare includes hard work, education, health, gender management, preservation, and cultural creativity; Meanwhile, local wisdom of peace encompasses politeness, honesty, social solidarity, harmony, commitment, positive thinking, and gratitude. (3) The character education values found include religious, nationalistic, independent, mutual cooperation, and integrity.

Keywords: local wisdom values, film, Laskar Pelangi

Representasi Nilai Kearifan Lokal dalam Film *Laskar Pelangi* Sutradara Riri Riza

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan aspek struktural, nilai kearifan lokal kesejahteraan dan kedamaian, serta nilai pendidikan karakter dalam film *Laskar Pelangi* sutradara Riri Riza. Waktu penelitian dilaksanakan pada bulan November 2025 hingga April 2026. Penelitian kualitatif ini menggunakan keseluruhan adegan dan dialog dalam film *Laskar Pelangi* berdurasi 1 jam 59 menit 29 detik sebagai populasi dan sampel (sumber data utama) yang diakses melalui platform Telegram. Instrumen utama penelitian adalah peneliti sendiri yang dibantu dengan instrumen pendukung berupa tabel tabulasi data. Alat analisis data menggunakan teknik analisis data interaktif model Miles dan Huberman, yaitu melalui tahap pengumpulan data, reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan: (1) Aspek struktural film ini mencakup tema mayor dan minor, tokoh datar dan bulat, alur maju, serta latar tempat, waktu, dan suasana. (2) Kearifan lokal kesejahteraan meliputi kerja keras, pendidikan, kesehatan, pengelolaan gender, pelestarian, dan kreativitas budaya; sedangkan kearifan lokal kedamaian meliputi kesopansantunan, kejujuran, kesetiakawanan sosial, kerukunan, komitmen, pikiran positif, dan rasa syukur. (3) Nilai pendidikan karakter yang ditemukan meliputi nilai religius, nasionalis, mandiri, gotong royong, dan integritas.

Kata kunci : nilai kearifan lokal, film, Laskar Pelangi

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INTRODUCTION

The film *Laskar Pelangi*, directed by Riri Riza, is an adaptation of a novel that specifically depicts the realities of children's lives in a village on Belitung Island, with all their economic limitations in achieving an education. The film's scenes are rich with representations of the distinctive values, customs, and local wisdom of the Malay community. Moving on a broader scale, film is essentially recognized as a multidimensional learning medium, presenting not only audiovisual narratives for entertainment but also serving as an agent of cultural preservation and a means of character education. However, the current universal reality shows that local Indonesian culture is increasingly being eroded due to the strong current of globalization, which is replacing traditional values and customs with foreign cultural trends (Handayani et al., 2024:178). Therefore, examining the representation of local wisdom and character education through popular media such as film is crucial for maintaining national identity amidst the onslaught of modernization.

Based on this background, the research questions are formulated as follows: (1) What are the structural aspects of the film *Laskar Pelangi*, directed by Riri Riza? (2) What are the local wisdom values of prosperity and peace in the film *Laskar Pelangi*, directed by Riri Riza? (3) What are the values of character education in the film *Laskar Pelangi*, directed by Riri Riza?

In line with the proposed problem formulation, the objectives of this study are: (1) To determine the structural aspects of the film *Laskar Pelangi*, directed by Riri Riza. (2) To determine the local wisdom values of prosperity and peace in the film *Laskar Pelangi*, directed by Riri Riza. (3) To determine the values of character education in the film *Laskar Pelangi*, directed by Riri Riza.

The benefits of this research are reviewed from two perspectives: theoretical and practical. Theoretically, this study is useful for enriching scientific insight and literary analysis skills

regarding the manifestation of local wisdom and character education. Practically, this study provides a perspective for educators (teachers) in selecting interactive learning media, and for students to increase learning motivation while instilling national character in the community.

This study focuses on the analysis of the variables of literary works, local wisdom, and character education. Film, as a modern literary work, is defined as an audiovisual work of art capable of displaying images, movement, and sound recorded through media, thus creating a comprehensible narrative meaning (Ramdan, 2020:550). Local wisdom is defined as local concepts and beliefs wisely embraced by a local community (Sukmayadi, 2018:21). Local wisdom encompasses aspects of social well-being and peace (Nasution, 2020:10). Meanwhile, character education is a conscious effort to help students recognize good values and make wise decisions (Ali, 2018:13).

This research is supported by several previous relevant articles. The first study is by Mardiana (2025), who analyzed the relevance of local wisdom values in the modern cinematic film *Gadis Kretek*, with findings on the values of humanity, mutual cooperation, and the balance of nature. The second relevant article was written by Ahmad Kharis (2024) regarding the narrative of local wisdom in the film *Yowis Ben 1*, which successfully identified manifestations of togetherness and brotherhood. The third study is research by Aulia et al. (2024), which examined local wisdom in the film "*Ngeri-Ngeri Sedap*," with findings including norms of local wisdom, cooperation, and compassion.

METHOD

This study employed a descriptive qualitative methodological approach. The theoretical approach used as a scalpel was the local wisdom theory proposed by Sibarani. Because this research was qualitative, the object of study focused on conceptual categories or phenomena without involving statistical calculations. The data



collected consisted entirely of qualitative text, such as words, phrases, sentences, and dialogue within the film.

The data collection procedure in this study utilized observation techniques. The operational steps employed were the "listening and noting" method, where the researcher carefully and repeatedly screened and watched the film "Laskar Pelangi." Through this repeated viewing process, the researcher understood, examined, and recorded scenes and dialogue relevant to the research problem, which were then used as core data.

The location and time of data collection were adapted to the characteristics of the primary digital data source. The research period was six months, from November 2025 to April 2026. The primary data collection medium was accessing and watching the 1 hour, 59 minutes, and 29 seconds of the film "Laskar Pelangi" directed by Riri Riza via the Telegram platform.

The primary data collection tool or instrument in this qualitative research was the researcher themselves (human instrument). The researcher acted as the primary instrument, aiming to obtain data directly from the source while simultaneously assessing and validating the quality of the data obtained. To complement this, the researcher used a supporting tool in the form of a tabular data tabulation instrument to classify the coding of structural elements, local wisdom, and character education for easy observation.

The data analysis technique was guided by the interactive data analysis method according to Miles and Huberman, which is divided into four main stages: data collection, data reduction, data presentation, and drawing conclusions or verification. In the data presentation stage, this study used a narrative text format and images in the form of screenshots accompanied by dialogue. To ensure the validity of the data, the researcher applied techniques of increasing diligence and theoretical triangulation to contrast the findings with various relevant theories.

RESULTS

1. Structural Aspects in the Film Laskar Pelangi

The structural aspects found in the film Laskar Pelangi, directed by Riri Riza, include four main findings: theme, characterization, plot, and setting.

1.1 Themes

The results of the study identified two types of themes. The major theme in this film focuses on education and the life struggles of Pak Harfan in defending the Muhammadiyah Islamic Elementary School. Minor themes were found in three forms: friendship (between Ikal and Borek), economic disparity (the Islamic Elementary School's near-collapse compared to PN Timah Elementary School), and local wisdom (Mahar's belief in a haunted island).

1.2 Characterization

The characterization findings are divided into flat and round characters. Flat characters who do not experience character change are played by Mr. Harfan (wise and consistent), Mr. Mahmud (realistic), and Lintang (intelligent, tough, optimistic). Round characters whose characters develop are played by Mrs. Muslimah (initially patient but then despairing) and Ikal (initially cheerful but becomes withdrawn when Lintang drops out of school).

1.3 Plot

This film uses a forward plot outlined in five stages. The situation stage is depicted when Ikal's father takes Ikal to school. The generating circumstances stage occurs when the school is short of students. The rising action stage occurs when Mr. Bakri is offered a teaching position. The climax stage occurs when Lintang disappears due to his father's death. The denouement stage occurs in 1999 when an adult Ikal returns to Belitung to meet Lintang.

1.4 Setting

The setting includes a depressing classroom, the principal's office, the outdoor schoolyard where

students play, and a modern quiz room. The explicitly depicted time setting is 11:00 a.m. midday while waiting for the tenth student. The setting includes the cynical attitude of the mine workers and the tense atmosphere during the quiz competition.

2. Local Wisdom Values

The local wisdom values found are divided into two main categories: local wisdom of prosperity and local wisdom of peace.

2.1 Local Wisdom of Welfare

The findings in this category encompass seven aspects. Hard work is represented by Mr. Harfan, who teaches never to give up through historical stories. The educational aspect is illustrated by the miners' distrust of schools, which is contrasted with Lintang's high spirit. The health aspect is evident in the residents' habit of trusting ABC pills from the grocery store over the community health center. Gender management is evident in the physical stereotype of men (Borek) and the transformative gender of Lintang's father who sends his children to school. Cultural preservation is demonstrated by the characters Kucai and Mahar's belief in the shaman Tok Bayan Tula and his mantras. Cultural creativity was evident when Flo introduced a book about the Asmat tribe and residents appreciated the students' innovative dances.

2.2 Local Wisdom of Peace

The findings in this category cover eight aspects. Politeness is depicted in the scene where Mrs. Muslimah and Mr. Bakri say goodbye before leaving. Honesty is demonstrated when Kucai expresses his tiredness as class president, and when Mr. Zulkarnaen is honest about the school's condition. Social solidarity is demonstrated by Mr. Zulkarnaen's donation of rice and Ikal's gratitude to Lintang. Harmony is evident when A. Kiong facilitates a meeting between Ikal and his family. Mrs. Muslimah maintains a firm commitment to

refusing to become a merchant's wife in order to teach. Positive thinking is evident in Mrs. Muslimah's self-motivation and Ikal's awareness of his mistakes. Finally, gratitude is demonstrated through Mr. Harfan's expression of "Alhamdulillah."

3. Character Education Values

The research identified five character education values represented visually and verbally in the film.

3.1 Religious Values

Religious aspects are found in Mrs. Muslimah's expression of admiration ("Subhanallah"), Mr. Harfan's use of the Prophet's stories as a teaching medium, and Sahara's firm rejection of the act of idolatry by going to a shaman.

3.2 Nationalistic Values

Nationalistic values are found in the scene where Lintang motivates his classmates by telling the story of Ir. Soekarno's struggle and perseverance while imprisoned.

3.3 Independent Values

Independence is represented by Ikal's initiative in offering to buy chalk from another region, as well as Ikal's courage as an adult in traveling abroad without relying on others.

3.4 Mutual Cooperation Values

Mutual cooperation values are found in the scene where all the students, Mrs. Muslimah, and Mr. Harfan divide up tasks and help each other clean a very dirty classroom together.

3.5 Integrity Values

Integrity is demonstrated by the consistency of the characters' actions. Ms. Muslimah remains faithful to her promise to remain dedicated to the school, and Mr. Harfan possesses integrity in instilling the courage to dream in his students.



DISCUSSION

The discussion in this study outlines theoretical and practical arguments based on three main findings. First, regarding the structural aspect, the film *Laskar Pelangi* demonstrates that intrinsic elements not only serve to build narrative aesthetics but also act as a mirror of social reality. From a literary perspective, the major theme of education and strong characterization (both flat and rounded) serve as the main foundation of the narrative, as emphasized by Nurgiyantoro, who asserts that the elements that construct a literary work form a unified structure. From a pedagogical perspective, the forward-looking plot structure and the physical setting of rural Belitung are highly effective means of realistically visualizing moral messages. In conjunction with Mardiana's (2025) study examining the cinematic narrative of *Gadis Kretek*, this study demonstrates that the simplicity of the setting and plot is more effective in strengthening the delivery of educational themes rooted in real life. Therefore, it is recommended that literary creators and filmmakers consistently pay attention to structural details that are close to the reality of lower-class society to strengthen their intended moral messages.

Second, regarding the findings on local wisdom values of well-being and peace, the argument developed is that local traditions do not hinder progress but rather serve as a balance for social life. From a cultural preservation perspective, values such as the use of ABC pills, belief in Tok Bayan Tula, and cultural creativity constitute local identities that must be protected from the erosion of globalization. From a sociological perspective, peaceful values such as social solidarity, harmony, and mutual cooperation serve a vital role in strengthening community cohesion amidst severe economic constraints, aligning with Sibarani's view that local wisdom is a principle of community life that has been passed down from generation to generation.

This argument aligns with Aulia et al.'s (2024) research on the film *"Ngeri-Ngeri Sedap,"* which also found norms of cooperation and compassion. However, this study further elaborates these norms into a structured categorization of well-being and peace. As a result of this argument, it is recommended that education policymakers and community leaders begin to integrate local wisdom into the local content curriculum more systematically.

Third, the character education values such as religious, nationalist, independent, mutual cooperation, and integrity represented in this film confirm that audiovisual media is a very powerful instrument for moral formation. From the perspective of child development psychology, instilling the character of independence and integrity through exemplary figures (such as Lintang's tenacity and Pak Harfan's commitment) is much more easily internalized by students than through a one-way lecture method. From the perspective of educational philosophy, this finding represents the essence of character education according to Ali, namely a conscious effort to guide students to become whole and civilized human beings. This finding expands the results of Ahmad Kharis's (2024) research on the film *Yowis Ben 1*, which previously only highlighted the values of brotherhood and togetherness, because this study specifically links them to the five main values of national character education. Therefore, it is highly recommended that teachers actively use quality films rich in character values as alternative, interactive learning media in the classroom.

The strength of this study, presented from the perspective of comprehensive data analysis and variable coverage compared to previous relevant articles, lies in its ability to simultaneously integrate three dimensions—namely, structural aspects, local wisdom, and character education—into a comprehensive qualitative descriptive research framework. However, this study also has weaknesses in terms of sample size and the

sharpness of comparative analysis, as it focuses on a single film without comparing it to other works by the same director or to similar educational films of the same genre from the same era.

CONCLUSION

Based on the analysis and discussion, the conclusions of this study can be generalized into three main points that answer the research problem. First, the structural aspects of *Laskar Pelangi*, directed by Riri Riza, integrate to create a realistic narrative. These aspects include the major themes of education and life's struggles, the minor themes of friendship, economic inequality, and local wisdom, supported by flat and rounded characterizations, a systematic plot, and a setting (place, time, atmosphere) that reflects the social reality of the Belitung coastal community.

Second, the film's representation of local wisdom values is comprehensively divided into two dimensions: prosperity and peace. The local wisdom of prosperity is represented through persistent hard work, a passion for education, trust in local health treatments, transformative gender management, preservation of traditions, and cultural creativity. Meanwhile, the local wisdom of peace is strongly reflected through the politeness of the characters, sincere honesty, strong social solidarity, harmony, commitment to duty, positive thinking, and gratitude for existing conditions.

Third, *Laskar Pelangi* (Rainbow Troops) is not merely a form of entertainment; it also contains powerful character education values. These values, deeply embedded in the film, include religiousness (belief in God and rejection of idolatry), nationalism (emulating the struggles of national heroes), independence (courage to take initiative), mutual cooperation (gotong royong) (selfless cooperation), and integrity (loyalty and professional responsibility). Overall, the film successfully demonstrates that despite material limitations, the richness of local culture and strong character can be key assets for achieving success.

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