

Character Profile of Pancasila Students in The Film “Sang Prawira” by Onet Adhitha Rizlan and Its Implications in Literature Learning

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Abstract

This research aims to describe the intrinsic elements of the film "Sang Prawira," delineate the character of the Pancasila Student Profile in the film, and explore its implications for literature education. This research utilizes a qualitative descriptive method as it aims to describe phenomena in the form of words or language. The subjects of this study are the characters in the film "Sang Prawira," while the objects are the Pancasila Student Profile character and intrinsic elements. The data source for this research is the film "Sang Prawira," and the data consist of dialogues or quotations from conversations in the film. The data collection technique employs documentation methods with note-taking. The data analysis technique in this study consists of four stages: data collection, data reduction, data presentation, and drawing conclusions. The research findings indicate that there are 15 instances of Pancasila Student Profile data present in the film "Sang Prawira." These 15 data points consist of 5 instances of independent characters, 4 instances of collaborative characters, and 6 instances of global diversity characters. It can be concluded that the global diversity characters are the most dominant in the film. It is expected that these characters can be implemented in literature education in schools. The results of the analysis of independent, collaborative, and global diversity characters can be applied in Indonesian literature education, specifically in teaching poetry writing for Grade IX students in junior high school. It is expected that this implementation will foster a creative and innovative learning environment.

Keywords: Pancasila Student Profile, Film, Literature study, writing poetry

Introduction Section

Life is inseparable from conflicts and stories of struggle, much like in a film titled "Sang Prawira." Created by Onet Adhitha Rizlan, the film narrates the tale of a young man named Horas, born into a humble family in a village along the shores of Lake Toba. Horas aspires to nobly become a police officer. However, his desire to serve the nation is vehemently opposed by his father, who envisions Horas as a successful entrepreneur, aiming to elevate the family's status and social standing. The film not only portrays the struggles of life but also delves into the themes of friendship and the romantic struggles between Horas and Nauli, adding layers of conflict to the storyline.

A film is a literary work born out of the creativity of its creators, depicting a portrayal of life in audio-visual form that combines various aspects, including concepts, value systems, perspectives on life, social norms, human behavior, and technology. Film is a type of mass communication that amalgamates different technologies such as photography, sound recording, and various arts including visual arts, literary theater, literary architecture, and music.

According to Oey Hong Lee, mass communication through film first emerged at the end of the 19th century (see Sobur, 2004:126). Since then, film has continued to evolve, representing a further development of photographic technology. A significant historical development in photography occurred in 1826 when Joseph Nicephore Niepce of France created a mixture with silver to produce images on a thick tin plate. Since its discovery, the journey of film has undergone significant advancements alongside the progress of its supporting technologies.

Film is a widely-reaching form of communication that can serve as a platform for limitless expression within the process of mass education. According to Klarer (as cited in Narudin, 2017), film falls into the category of literary works because a film can be analyzed in the form of a textual framework, and all cinematic modes align with the features of literary works. According to the Indonesian Dictionary (KBBI), film is a thin celluloid for images to be photographed or played in theaters. In conclusion, film is a type of mass communication that combines various technologies such as photography, art, and sound recording to narrate life stories.

A film consists of formative elements, with two main components: narrative elements and cinematic elements. Narrative elements involve the story attached to characters, time, conflict, and location, while cinematic elements encompass technical and artistic aspects (Pratista, 2008: 1). Furthermore, films also possess intrinsic elements, described

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by Nurgiantoro (2015:30) as the building blocks of literary works. These elements make a text literary; they are factual components encountered when people read literary works. In films, intrinsic elements include theme, plot, characterization, setting, perspective, language style, and message.

Values play a crucial role in films, as they convey messages that viewers can comprehend and emulate. Films serve as a medium to introduce and teach the values of the Pancasila Student Profile, seen as more easily understandable by students because films present engaging life stories through visuals and sounds that are accessible and comprehensible. Beyond enjoying the cinematic presentation, viewers are encouraged to extract positive values, including the values of the Pancasila Student Profile, that can be applied in their daily lives.

The Pancasila Student Profile, based on the Vision and Mission of the Ministry of Education and Culture outlined in Ministerial Regulation No. 22 of 2020 regarding the Strategic Plan of the Ministry of Education and Culture for 2020-2024, is described as follows: "The Pancasila student is the embodiment of Indonesian students as lifelong learners with global competence and behavior in accordance with Pancasila values, with six main characteristics: (1) Believing and devout to the Almighty and having noble morals; (2) Embracing global diversity; (3) Collaborative; (4) Independent; (5) Critical thinking; and (6) Creative." One of the goals of creating the Pancasila Student Profile is to develop character through the learning process (Istiningsih Galih, 2021). The film titled "Sang Prawira" is one such film that embodies the characteristics of the Pancasila Student Profile, reflecting them in everyday life.



Figure 1. Sang Prawira film poste

Film "Sang Prawira," a work by Onet Adithia Rizlan, was released on November 28, 2019, with a duration of 1 hour and 59 minutes, consisting of Episode 1 Part 1 (58 minutes) and Episode 1 Part 2 (1 hour and 1 minute). The story revolves around a young man named Horas who lives in the area around Lake Toba. Born into a humble family, Horas' father works as a fisherman, while his mother toils in the fields, cultivating onions to make ends meet. As an additional source of income, Horas and his younger sibling, Rumondang, work as construction laborers on a building project, balancing their workload with school responsibilities.

The family faces judgment and condescension due to their impoverished life, with many predicting that Horas and Rumondang won't succeed in their education due to their parents' financial struggles. Despite this, Horas harbors a noble aspiration of becoming a police officer, aiming to serve the country and make his parents proud. However, his dream faces strong opposition from his father, who envisions a successful entrepreneurial path for Horas working abroad.

While Horas' father is against his ambition, his mother and younger sibling continue to support his dream. Horas' mother even tries to secure funds for his police registration by borrowing money from their neighbors. Horas faces ridicule at school due to his family's situation, but he finds support in his friend Lambok, who consistently defends and supports him. Horas also has a romantic interest, Nauli, who, despite their undefined relationship, shares mutual affection. Nauli shows care for Horas by gifting him shoes and providing encouragement for him to pursue his dreams.

In the end, Horas secretly leaves to register for the police academy with his friend Lambok, armed with five hundred thousand borrowed from his mother. When his father discovers Horas' departure, he becomes furious and attempts to redirect Horas' path towards working abroad. However, on the way to register Horas for overseas work, his father meets with an accident and ends up in the hospital.

Horas and Lambok travel to the city to enroll in the police academy, staying at Lambok's uncle's place. They continuously study and train to pass the rigorous selection process. However, Lambok struggles with complaints during their study and practice sessions. The day of the police academy selection arrives, and Horas, Lambok, Asido, and Reksi go for the assessment. The police announce that the selection process is stringent, clean, and transparent. After the

announcement, Horas is accepted into the academy, while Asido and Reksi join the lower rank, and Lambok fails due to lack of effort. Lambok feels sad and disappointed, but Horas and his friends provide support and encouragement.

As Horas undergoes four years of police training, Lambok takes a different path, turning to a life of crime and joining a group of robbers. Meanwhile, the situation at Horas' home worsens, with his mother being harassed daily by Tiur's mother, unable to repay debts due to deteriorating economic conditions. Nauli yearns for Horas' return, and Horas remains committed and disciplined during his police training, considering the noble role of a police officer as a message from his mother. Horas aims to bring happiness to his family, elevate their status and economic well-being, and plans to use his first salary to support them. His mother's health declines, and she faces threats to pay off debts, intensifying her longing for Horas' return.

After four years of education, it was finally coming to an end. On graduation day, Horas found himself without any family members by his side, only accompanied by his new friend, Yohanes. Before dedicating themselves to the police force, Horas and Yohanes received numerous pieces of advice and messages from their commanders and generals, urging them to serve with honor, discipline, responsibility, and to uphold the nation's integrity.

Horas was assigned to Medan, a city quite far from his hometown. Before returning, he bought an old bicycle for his younger brother, Rumondang. Happily, Horas returned to his village, eager to reunite with his family. However, upon reaching home, he was met with several people wearing sad expressions. His mother had passed away after being ill for several days. Horas was devastated to see his mother gone.

For four years, he had suppressed his longing, only for fate to take an unexpected turn. Besides losing his mother, Nauli, the woman he loved, was also getting married to Gom, a classmate of Horas who had often mistreated him. Nauli had no choice as she waited for Horas, who never returned. Besides being resigned, there was nothing more Horas could do. After his mother's departure, only his father, Rumondang, and Horas remained in the house. Horas's father accepted and supported his decision to become a police officer. Horas planned to enroll his brother in college and finance his education. Not stopping there, Horas also lost his friend Lambok, who turned out to be the leader of a drug and robbery gang. In the end, Lambok was captured and shot by police officers, friends of Horas. The film tells a story of struggle, love, and friendship.

The film is intriguing for research due to the many values it contains, providing education and learning for students or viewers. The research aims to imply the findings in literature learning, specifically in writing poetry texts. Poetry is a literary work expressing the author's thoughts and feelings in beautiful and meaningful language. This aligns with Lescelles Abercrombie's opinion, as cited in Henry Guntur Tarigan (1985:7), that poetry is an imaginative expression of the author's experiences, valuable and applicable in societal expressions, articulated with well-thought-out and effective language.

Writing poetry requires imaginative power and beautiful language, and the characters in the film "Sang Prawira" (The Hero) can serve as material or perspectives for writing poetry. For instance, the independent character in this film can be utilized as inspiration for poetic expression. Several previous studies were found to be relevant to the current research. Elsa Ristiani et al.'s (2022) study on the values of the Pancasila student profile in the film G30S/PKI highlighted critical thinking as a frequently occurring value. The study concluded that the film is suitable as an example for students, emphasizing the application of Pancasila values in daily life.

Another relevant study by Galih Istiningsih et al. (2021) explored the character values of Prince Diponegoro and steps to integrate these values into elementary school learning. The research found that Prince Diponegoro's character aligns with Pancasila student profile values, such as global diversity, cooperation, creativity, critical thinking, independence, faith, piety to God, and noble morality.

Dini Irawati et al.'s (2022) research focused on the beneficial aspects of Pancasila student profile values. The study aimed to understand the Pancasila student profile as an effort to realize the nation's character. The results indicated that the Pancasila student profile supports national education goals and character strengthening programs.

Tusakinah et al.'s (2022) study examined the character education values in the film "Sang Prawira," while Nisa and Lestari's (2022) research explored the struggle values in the same film and their relevance to Indonesian language learning. Both studies found values such as sacrifice, unity, respect, patience, and resilience, relevant to Indonesian language teaching, specifically in analyzing the structure of review text.

This current research focuses on the Pancasila student profile values and their implications in teaching poetry writing for ninth-grade students. The objectives are to describe the intrinsic elements of the film "Sang Prawira," outline the Pancasila student profile values in the film by identifying aspects of these values from the narrative, paragraphs, or dialogues, and understand their implementation in literature learning. The title of the study is "Characteristics of the Pancasila Student Profile in the Film 'Sang Prawira' by Onet Adhithia Rizlan and Its Implications in Literature Learning."

Literature Review

Movie

According to Wibowo (as cited in Rizal, 2014), a film is a tool for conveying various messages to the general public through narrative media. It can also be interpreted as an artistic expression for filmmakers and film enthusiasts to convey

their ideas and story concepts. On the other hand, according to UUno33 in 2009 regarding filmmaking, it is stated that film is a cultural work of art, serving as a social institution and a mass communication medium created based on the principles of cinematography, with or without sound and can be exhibited.

Effendi (1986:239) asserts that film is a cultural product and a tool for artistic expression. Film is a type of mass communication that combines various technologies such as photography, sound recording, and arts such as visual arts, literary theater, literary architecture, and music arts.

It can be understood that film is a literary work resulting from the creativity of filmmakers, portraying life in audio-visual form by integrating various aspects, including concepts, value systems, perspectives on life, social norms, human behavior, and technology. Films are inseparable from values as they contain messages to be conveyed.

Intrinsic Elements of a Story

A narrative possesses elements that construct a literary work, providing it with identity and enhancing its comprehensibility. Similarly, a film, with its sequence of events, establishes and shapes the identity of the story. According to Nurgiantoro (2009), these story elements are categorized as intrinsic and extrinsic. The coherence and harmony within these elements are essential, creating a totality that profoundly influences the beauty and success of a fictional text. The intrinsic elements of a film encompass theme, plot, characterization, setting, point of view, style, and message. Here's an explanation of each element:

Theme

Theme, according to Hartoko and Rahmanto (as cited in Nurgiyantoro, 2018), is the fundamental idea supporting a literary work, expressed in the text as a semantic structure involving similarities or differences. Scharbach (as cited in Aminuddin, 2015) describes the theme as the underlying idea that propels a story, providing the author with a means to describe the imaginative work created.

Plot

Aminuddin (2015) defines the plot as the imaginative sequence of events formed and sustained by incidents, shaping a story presented by characters within it. Klarer (as cited in Putri, 2016) suggests that the plot is the logical interaction of various thematic elements leading to a change in the original situation, as presented at the beginning.

Characterization

Characterization, as stated by Hutahaean (2017), involves depicting the characters in a story, focusing on both their physical portrayal and the roles they play. Selvi, Nazurty, and Karim (2015) elaborate that characterization is the attribution of traits to story characters, reflecting in their thoughts, speech, and perspectives on various aspects.

Setting:

Setting in a literary work consists of three elements: place, time, and atmosphere. For instance, place could be a market or a home, time could be morning or evening, and atmosphere could be happy, sad, or emotional (Pratista, 2017:1010).

Point of View

Jauhari (2013: 54) defines point of view as the central narrative determining the pattern and style of the story. Abrams (as cited in Agus Nuryatin, 2010: 15) explains that point of view is the author's intentional perspective or method to present characters, events, actions, settings, and various story elements.

Style

Style refers to the manner of expressing thoughts, especially through language, captivating the soul and character of language users. It includes honesty, politeness, and attractiveness as integral components of stylistic elements (Tarigan, 2013). Language style can be defined as the manner in which language is employed within a specific context and for a particular purpose. It involves the technique of selecting linguistic expressions deemed capable of representing what is to be conveyed. Consequently, language style can articulate meaningful ideas concisely (Pratiwi, 2015). The use of language style renders literary works more captivating, infusing them with freshness, vibrancy, and clarity of imaginative depictions (Munir, 2013).

Message

The message or moral conveyed by an author through a story is referred to as the "amanat." It serves as the core of fiction, addressing values, attitudes, behaviors, and social manners presented by the author through the characters (Kenny, as cited in Nurgiyantoro, 2018).

Understanding and effectively integrating these intrinsic elements contribute significantly to the artistic and narrative success of a film. They create a cohesive and engaging experience for the audience, enhancing the overall aesthetic and meaningful impact of storytelling.

Learning Objective in the Merdeka Belajar Curriculum

Pancasila Student Profile serves as a learning objective within the freedom to learn curriculum. The aim of Pancasila Student Profile is to support the Vision and Mission of the President in realizing an Advanced, Sovereign, Independent, and Characterized Indonesia. This objective has been formulated in laws and aspired to by the nation's leaders within the education system. Profil Pelajar Pancasila represents the embodiment of Indonesian students as lifelong learners with global competence and behavior aligned with the values of Pancasila. The profile consists of six dimensions:

Faithful, Devout to the Almighty, and Noble in Character

Indonesian students with noble character exhibit ethical conduct in their relationship with the Almighty. Key elements in this dimension include religious morality, personal morality, morality towards fellow humans, morality towards nature, and national morality.

Global Diversity

Key elements in this dimension involve recognizing and appreciating cultures, possessing intercultural communication skills in interactions with others, and reflecting on and taking responsibility for experiences in diversity.

Mutual Cooperation

Indonesia's ability for Student Collaboration or mutual cooperation is emphasized, highlighting the capability to engage in activities together willingly to ensure smooth, easy, and light progress. Key elements in this dimension include collaboration, concern, and sharing.

Independence

Indonesian students are encouraged to be independent learners, taking responsibility for the process and outcomes of their learning. Key elements in this dimension include self-awareness and awareness of the situation faced, as well as self-regulation.

Critical Thinking

Critical-thinking students can objectively process both qualitative and quantitative information, build connections between various pieces of information, analyze information, evaluate, and draw conclusions. Key elements in this dimension include obtaining and processing information or ideas, analyzing and evaluating reasoning, reflecting on thoughts and thinking processes, and making decisions.

Creativity

Creative students can modify and produce original, meaningful, beneficial, and impactful works. Key elements in this dimension include generating original ideas and producing rational works and actions.

Literature Learning

Learning is a teaching and learning process that leads to the achievement of desired goals. Learning implies any activity designed to help someone acquire new skills and values, as stated by Syaiful Sagala (2011: 61). Literature learning is part of Indonesian language learning in formal schools. One aspect of literature learning is poetry. Poetry learning is a literary activity that contains the overflow of expression, ideas, and life experiences in the form of words with meaning. According to Yusuf via Suryaman and Wiyatmi (2013:16), poetry is a literary form bound by its elements, such as rhythm, rhyme, meter, lines, and stanzas.

Research Methods

This research employs a qualitative descriptive research design. The qualitative descriptive method is chosen because this study describes phenomena in the form of words rather than numerical data. As stated by Moleong (2016:6), qualitative research aims to understand phenomena related to what is experienced by research subjects, such as behavior, perception,

motivation, actions, and others. The research occurs in a specific natural context, utilizing various natural methods. The subjects in this study are the characters from the film "Sang Prawira," while the objects of the research are the profiles of Pancasila student characters and intrinsic elements. The data source for this research is the "Sang Prawira" film, with research data consisting of dialogues and statements within the film.

The data collection technique in this study is documentation method with note-taking technique by watching the film, recording conversations between characters, and capturing images from the film. In the data collection process, the researcher follows three stages: (1) finding data in the form of dialogues and conversations containing Pancasila student character profiles and intrinsic elements of the film, (2) determining and selecting data focusing on P3 and story elements, and (3) categorizing data based on P3 characters and intrinsic elements. The analysis technique in this research consists of four stages: data collection, data reduction, data presentation, and drawing conclusions (Miles and Huberman, 1984).

Results and Discussion

Intrinsic Elements of the Film "Sang Prawira"

The fundamental aspects of a literary work are drawn from within the text itself and are referred to as intrinsic elements (Nurgiantoro, 2009: 23). Theme, plot, characterization, setting, point of view, language style, and message are some of the intrinsic elements of a film. These components are often present in all literary works, and it is their presence that transforms a piece into a literary work.

Theme

According to Darsita (2015: 20), the theme is the central issue or core problem of a discussion. In a film, the theme is the central issue presented by the director, influencing all elements of the story. In the film "Sang Prawira," the theme revolves around the struggle of a child born into a humble family who dreams of becoming a police officer. His dream must be achieved amidst challenges and struggles.

Plot

The sequence of events that creates a coherent cause-and-effect relationship is known as the plot, as mentioned by Armanto and Suryana (2017: 32). To understand the plot in the film "Sang Prawira," one can observe the events from the beginning to the end, narrating how the character Horas, despite being born into a simple family and facing objections from his father, remains determined and persistent in achieving his goals to become a police officer. From this narrative, it is evident that the film "Sang Prawira" follows a progressive plot.

Characters and Characterization

In literary works, especially in films, the terms characters and characterization are essential. The film features several characters, including Horas, Nauli, Lambok, Gomgom, Mother Horas, Father Horas, and Rumondang. Horas is characterized by diligence, perseverance, resilience, and filial piety. Nauli possesses good qualities, patience, and compassion. Lambok is cheerful and supportive but easily gives up and is influenced. Mother Horas is characterized by compassion and patience, Father Horas is portrayed as stubborn and firm, and Rumondang, Horas' sibling, has good qualities, is diligent, and shows filial piety.

Setting

Pratista (2017: 1010) states that the setting is a supporting aspect, especially in films; without a proper setting, a film cannot smoothly progress. The settings in this film include home, school, fields, a project site, police school, the break room at the police academy, and the police station. The time settings range from morning, afternoon, to night. The atmospheric setting conveys emotions such as touching, tense, spirited, sad, emotional, and anxious.

Language Style

In a film, the language used is tailored to the needs and objectives of the production. This film predominantly uses the language of the Toba Lake region, commonly spoken in daily life, known as the Batak language. However, Indonesian is also used, and subtitles in English accompany the film. This inclusion allows viewers who are not familiar with Batak or Indonesian to understand the intended messages, especially for international audiences.

Moral Message

The moral message or lesson conveyed in this film is that as humans, especially the younger generation, one must remain motivated in the pursuit of dreams. Do not easily succumb to failure, uphold responsibility and discipline, lack of material wealth should not hinder success, always seek guidance from a higher power for smoothness in achieving dreams. Valuable advice from parents should be heeded, while detrimental suggestions should be avoided.

Character Profile of Pancasila Students in the Film "Sang Prawira"

A Pancasila student is one whose behavior and competencies align with the values of Pancasila. The dimensions of the Pancasila Student Profile consist of six dimensions, namely (1) Faithful and Devout to God Almighty, and virtuous, (2) Global Diversity, (3) Mutual Cooperation, (4) Independent, (5) Critical Thinking, (6) Creative. These six dimensions are based on the goals of the National Education outlined in the Republic of Indonesia Law number 20 of 2003 regarding the National Education System in Article 3. Pancasila students represent a graduate profile essential for realizing the high ideals of Pancasila. P3 emphasizes the importance of promoting character education.

The Character Profile of Pancasila Students portrayed in the film "Sang Prawira" includes:

Independence

Independence is a reflection of Indonesian students, representing individuals who are self-reliant and responsible for their journey toward success. Independence encompasses key elements, including awareness of the situations faced and self-awareness. This aligns with research conducted by Rotari (2017), which explains that independence is a character developed by the Ministry of Education and Culture, including traits such as responsibility, discipline, self-reliance, and hard work. The following are manifestations of independence from the film "Sang Prawira":

Data 1



Duration: 23:46 to 24:00

Dialogue:

Boss: "Why are you often late?"

Horas: "I'm sorry, sir. I have a lot of school assignments."

Boss: "I don't care about your excuses; all of you are lazy families. Just get to work!"

In Data 1, there is a conversation between Horas and his boss while they are working on a project together with his mother and sibling. Horas receives a reprimand from the project boss for frequently being late. In this conversation, it is evident that Horas possesses the character of independence. This is demonstrated by Horas's hard work despite being a student who has to work to help his family economically. His independent character is reflected in his diligent efforts to assist his family, even amid a heavy load of school assignments.

Data 2



Duration: 05:09 to 05:45

Dialogue:

Mother Horas: "Amani, Horas, why are you daydreaming there?"

Father Horas: "Just be quiet. Maybe that person thinks lowly of me. We'll see later."

Mother Horas: "What's it about... who is that person?"

Father Horas: "My children will become stars in the sky, high up and shining."

Mother Horas: "You're becoming more unclear."

Father Horas: "Hey, amang, don't talk too much... make me some coffee first."

In Data 2, there is a conversation between Mother and Father Horas. Father Horas is seen daydreaming in front of the house, contemplating the words of someone who doubts the success of his children. In this conversation, Father Horas demonstrates a sense of confidence that his children will succeed and shine. The character of independence is reflected in Father Horas's self-assured belief in the success of Horas and Rumondang, despite coming from a humble family.

Data 3



Duration: 1:04:26 to 1:04:54

Dialogue:

Friend 1: "Hey Horas, can I ask if you already have a girlfriend?"

Horas: "Well, I do, but just as a friend. Besides, that's not my life goal."

Friend 2: "Then what is?"

Horas: "My main goal is to make my parents happy, elevate the dignity of my family, and use my first salary to surprise my family."

Friend 2: "That's the best motto, Horas!"

In Data 3, there is a conversation between Horas and his friends in the dormitory or break room for Akpol cadets. They are cleaning up while chatting. Horas's independent character is evident in his words, stating that his life goal is to make his parents happy and elevate the dignity of his family. Horas's relentless pursuit of his dream to become a police officer reflects his independence, hard work, discipline, and love for his family.

Data 4



Duration: 53:11 to 53:55

Dialogue:

Asido and Reksi: "Good evening, Commander."

Commander: "Hey, you two, come here. Weren't you the ones who escaped during training?"

Reksi: "Yes, sir. But Asido was the one who suggested it, sir."

Asido: "What are you saying? You were the one who wanted to go as well."

Reksi: "But you treated me, how could I refuse?"

Commander: "Enough... enough, you two arguing. When you become police officers, you must do something right, even if it's not necessarily considered right by others. So, get used to doing and thinking rightly because all of that will shape you into police officers with character. Understand?"

Asido and Reksi: "Yes, sir, understood."

Commander: "Alright, go pray."

In Data 4, there is a conversation between the Commander and Asido and Reksi in front of the mosque. The Commander learns that Asido and Reksi had escaped during training. The Commander provides advice and a message, urging them to act and think righteously to shape them into police officers with character. This data highlights the independent character, particularly in the Commander's guidance on forming disciplined, responsible, and character-driven police officers.

Data 5



Duration: 1:47:32 to 1:47:44

Dialogue:

Horas: "The suspect is in the fisherman's village... carry out the task according to SOP... remember, be smart and measured... do not engage in shootings that endanger the community."

Police Officers: "Yes, sir."

Horas: "Ryco, guard the waters."

Ryco: "Yes, sir."

In Data 5, there is a conversation between Horas and the police officers inside the car. They are about to carry out an operation to apprehend a fugitive in the fisherman's village. Before executing the operation, Horas advises them to work according to regulations, in an organized and cautious manner. The character of independence, manifested in discipline and responsibility, is reflected in Horas's instructions.

Mutual Cooperation

Mutual Cooperation is a crucial skill that Indonesian students should possess, namely the ability to engage in activities collectively to ensure smooth operations and collaboratively solve problems for swift resolution. The key elements of gotong royong include collaboration, compassion, and sharing. According to Mutiara et al. (2022), their research states that gotong royong embodies character values that manifest in actions of mutual assistance and cooperation for the greater good.

Data 6



Duration: 25:21 to 26:54

Dialogue:

Mamak Tiur: "Oh, you're here, sit down, sit down!"

Horas's Mother: "I want to ask for your help. Please lend me some money."

Mamak Tiur: "Well, I don't mind helping you, but if you borrow from me, there has to be collateral because you know, it's difficult when people borrow with such a pitiful plea like yours, but when it comes to repayment, it becomes a challenge, just like me who has debts."

Horas's Mother: "What collateral do you want, Mamak?"

Mamak Tiur: "Your earrings look good... that could be your collateral."

Horas's Mother: "Actually, Mamak, these earrings were a gift from Horas's father when we got married."

Mamak Tiur: "Ah, it's up to you... here, take this." (takes the earrings from Horas's mother) "How much do you need?"

Horas's Mother: "Five hundred thousand, Mamak."

Mamak Tiur: "What? Five hundred thousand? How much is the value of your earrings?"

Tiur: "Mak."

Mamak Tiur: "What about you, Tiur?"

Tiur: "Why do we need collateral? I know this lady, Mak; her son is in the same class as me. Let me be the collateral."

In Data 6, there is a conversation between Horas's mother, Mamak Tiur, and Tiur at Tiur's house. Horas's mother comes to Tiur's house to borrow money for Horas's police registration fees. The spirit of mutual cooperation is reflected in this conversation. It is evident through Horas's mother, who cares and sacrifices for Horas by seeking a loan for his police registration. The spirit of care is also seen in Mamak Tiur, who helps by lending money to Horas's mother, even with the collateral of her earrings. Tiur, as Rumondang's friend, also shows concern by assisting in convincing her mother to lend the money.

Data 7



Duration: 44:41 to 45:03

Dialogue:

Reki: "Come on, mbok, you still have a chance. Don't be so desperate like that."

Lambok: "My heart hurts, bro."

Asido: "It hurts, but there's no blood."

Horas: "Shhh..."

Lambok: "You're lucky. You got into Akpol... Asido and Reksi are going to Bintara, and me?"

Horas: "Let it go, come on, Lambok. Let's go home."

In Data 7, there is a conversation between Horas, Lambok, Reksi, and Asido. They are comforting Lambok, who did not get accepted as a prospective police officer. Lambok feels disappointed because his friends got accepted while he did not. The spirit of mutual cooperation is evident in this data as Horas, Asido, and Reksi provide encouragement and comfort to Lambok.

Data 8



Duration: 13:06 to 14:28

Dialogue:

Horas: "Nauli..."

Nauli: "I heard everything."

Horas: "Heard the sound of my flute?"

Nauli: "No, I overheard your conversation. Actually, I wanted to bring something, but I didn't go in because I accidentally overheard your conversation."

Horas: "What did you want to bring?"

Nauli: "If I give it to you, you have to promise that you'll just accept it and not think too much... it's a pair of shoes for you. I know you're disappointed and sad, but do you know? We're born with problems, let alone living this life. Just imagine if you plant rice, grass always grows next to it. Try planting grass, and rice won't grow next to it. That's why don't give up."

Horas: "I won't give up."

In Data 8, there is a conversation between Nauli and Horas on the shores of Lake Toba. The conversation reflects Nauli's care for Horas by giving him a pair of shoes since Horas's school shoes are worn out. Nauli's concern is also evident in the words of encouragement given to Horas, urging him not to give up on his dreams despite facing challenges. Nauli's care is a manifestation of the Gotong Royong character.

Data 9



Duration: 18:10 to 18:44

Dialogue:

Principal: "We just received a letter."

Teachers: "From the postman, right?" (laughs)

Principal: "Why, indeed. This letter is about the exemplary teacher program. So, I request all teachers from now on to teach their students without being emotional. I hope there won't be any more anger in the classroom because with that, the teaching and learning process can be carried out well... all right, everyone?"

Teachers: "Yes, ma'am."

In Data 9, there is a conversation between the school principal and the teachers during a meeting about the exemplary teacher program. The principal advises the teachers not to be emotional and not to get angry during the teaching process to create a conducive learning environment. There is a spirit of mutual cooperation in the form of collaboration between the school principal and the teachers to create a good learning environment.

Global Diversity

Indonesian students will continue to take pride in and uphold the culture and national identity, fostering an attitude of mutual respect and appreciation for others. The elements of global diversity include the appreciation of culture, the ability to interact and communicate with others, and a sense of responsibility towards others. This aligns with the research conducted by Sufanti, Main, et al. (2022), which found that the supporting values for global diversity character include preserving traditions, tolerance towards diversity, having multiple perspectives in problem-solving, and having a global perspective.

Data 10



Duration: 1:04:26 to 1:04:54

Dialogue:

Horas: "Money is, of course, necessary, but we as police officers must not forget our main duties. Continuing the ideals of the nation's founders and helping to defend the independence of the Republic of Indonesia, where Pancasila serves as the foundation of the state, the state's ideology, and the life view of the nation that we must strive for, instill in our pure hearts, and practice in our daily lives."

Friend 1: "Robert... Robert, Horas is always like that, acting like he's always right." (laughs together)

In Data 10, there is a conversation between Horas and his friends while cleaning up. The character of global diversity is evident in Horas, who doesn't forget his duties as a police officer. He takes pride in, appreciates, and loves his country. He doesn't just think about rewards but carries out his duties to continue the ideals of the nation's founders and maintain the integrity of the country.

Data 11



Duration: 22:10 to 22:40

Dialogue:

Teacher: "Gom Gom, your name is the one that's here. Why were you ganging up on Horas?"

Gom Gom: "It wasn't me, ma'am. Plati and Dokur were the ones hitting Horas."

Lambok: "Just be honest, Gom."

Teacher: "Enough, enough. This quarrel is already too much. You're here to build the nation, not to fight like this. I hope there won't be any more fights among you. Come on, Gom Gom, apologize to Horas."

Gom Gom: "I'm sorry, Horas."
Horas: "It's okay, Gom."

In Data 11, there is a conversation between the teacher and several students in the teacher's room. The teacher is questioning Gom Gom and his friends for ganging up on and hitting Horas. She asks them to forgive each other because students are the hope for building the nation, not for fighting. The character of global diversity is evident in the peaceful and forgiving interaction between Horas and Gom Gom to realize the aspirations of the nation through its students.

Data 12



Durasi: 1:15:46 to 1:16:27

Dialog:

General: "Ibda Yohanes and Ibda Horas, where is Horas from?"

Horas: "Ready, General, from Lake Toba."

General: "Yohanes?"

Yohanes: "Ready, General, from Papua."

General: "You are now Ibda, leaders at the forefront of the National Police. We should be proud to be members of the National Police because the number one mission of the National Police is very noble, dedicating ourselves to the nation, the state, and the people. One of the needs of the people is security, which is our duty. Therefore, dedicating our duty, being a police officer is a noble task."

In Data 12, there is a conversation between General Tito and Horas and Yohanes. The general gives advice and guidance to Horas and Yohanes to take pride in being part of the National Police and to carry out their duties for the nation, the state, and the people. The character of global diversity is present in General Tito's advice that being a part of the National Police is a noble task to defend the country and maintain the security of the nation and its people.

Data 13



Durasi: 1:15:13 to 1:15:21

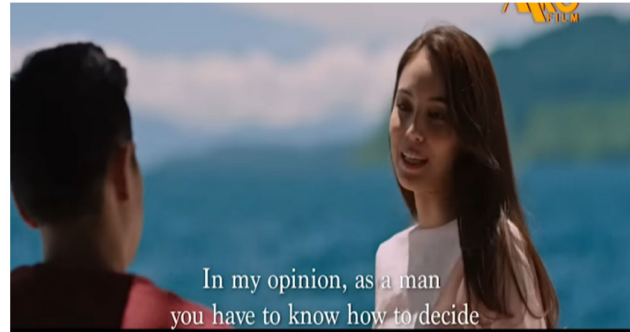
Dialog:

General: "My message as your mentor, please, when you're on duty, maintain your competence and uphold your integrity."

Horas and Yohanes: "Yes, sir."

In Data 13, there is a conversation between the general and Horas and Yohanes. The general is giving them a message to maintain their competence and uphold their integrity while on duty. This advice from the general reflects the character of global diversity, emphasizing the importance of maintaining national integrity.

Data 14



Durasi: 27:12 to 28:01

Dialog:

Nauli: "I want to study English Education."

Horas: "Literature?"

Nauli: "No, English Education."

Horas: "You'll surely become an idol there."

Nauli: "Why? Are you jealous? (laughs) How about you? Are you going to join the police cadet selection?"

Horas: "I don't know yet."

Nauli: "In my opinion, a man should be able to make decisions even if no one supports him. If someday you succeed, don't forget your village, me, and your family."

Horas: "Definitely."

In this conversation between Nauli and Horas by Lake Toba, Nauli shares her plan to study English Education. Unlike Horas, who is uncertain about his path, Nauli provides encouragement and advice. Nauli suggests that men should be decisive and have convictions, and she assures Horas that if he succeeds, he should not forget his roots and the people who care about him. This reflects the character of mutual assistance, showing Nauli's care and continuous support for Horas.

Data 15



Duration: 15:54 to 16:48

Dialogue

Mother Horas: "Horas, I just want to say, pursue your dreams. Don't pay attention to your father's words, as they may not always be true."

Horas: "Thank you, Mom. But why do you support me becoming a police officer?"

Mother Horas: "Because when I was pregnant with your younger sibling, Rumondang, I once fell, and there was a police officer who helped."

Horas: "Okay, Mom. I'm off to school now."

In the above data, there is a conversation between Horas and his mother in Horas's room, as Horas is getting ready to go to school. Mother Horas encourages Horas to pursue his dreams despite his father's lack of support, expressing her desire for

Horas to become a police officer with a noble profession. The caring and supportive attitude of Mother Horas falls under the spirit of mutual cooperation.

Implications in Literature Learning

The results of analyzing the character profile of Pancasila Students in the film "Sang Prawira" can be applied to Indonesian language learning, particularly in the poetry writing module for ninth-grade students in Junior High School. The learning outcome aims for students to compose poems with beautiful vocabulary based on three characters from the Pancasila Student Profile in the film "Sang Prawira": independence, mutual cooperation, and global diversity. The relevance is established by having students watch the film "Sang Prawira" and then informing them of the values or characters of the Pancasila Student Profile contained in it (independence, mutual cooperation, and global diversity), as well as the value of striving to achieve dreams. Subsequently, students are encouraged to write poems based on these characters and their imagination.

Students are given the opportunity to actively inquire, and learning can also take place through collaborative group activities in creating chain poems. From this, it is hoped that it can assist teachers in fostering new creativity and innovation in the learning process.

Conclusion

Based on the results of the conducted research, it can be concluded that the film "Sang Prawira" possesses intrinsic elements such as theme, plot, characterizations, setting, language style, and moral messages. There are 15 data points of the Pancasila Student profile characters embedded in the film "Sang Prawira," consisting of 5 data points for independent characters, 4 data points for characters representing mutual cooperation, and 6 data points for characters reflecting global diversity, with global diversity being the most prominent in the film. The analysis of these characters can be applied to literature learning in schools, specifically in teaching poetry writing for ninth-grade students. It is expected that the research findings will be beneficial for teachers, students, and readers interested in the Pancasila Student profile.

Indeed, this research can provide valuable insights for educators, particularly in designing creative and innovative poetry writing lessons. By leveraging the findings and analysis presented in this study, teachers can develop engaging curriculum activities that encourage students to explore various poetic forms, themes, and techniques. However, it's essential to acknowledge the limitations of this research and recognize that it represents the researcher's analysis within a specific context. While the findings offer valuable contributions to the field of literature education, they may not capture all aspects of poetry writing or address every potential teaching strategy.

Future researchers are encouraged to build upon this study by exploring new topics and methodologies. By expanding the scope of inquiry and incorporating diverse perspectives, scholars can enhance the depth and breadth of research in literature education. Additionally, staying abreast of the latest developments in the field ensures that research remains relevant and impactful. In conclusion, while this research serves as a valuable reference for educators, it is only one piece of the larger scholarly conversation. Continued exploration and innovation are essential for advancing our understanding of poetry writing and enriching the learning experiences of students.

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