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Advancing SDGs 4, 5, and 16 through Islamic Cultural Conscientization in Indonesian Biographical Cinema: A Freirean-Peircean Analysis Using the CCSP Model

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DOI : <https://doi.org/10.63230/jocsis.3.1.302>

Sections Info

Article history:

Submitted: February 7, 2026

Final Revised: April 10, 2026

Accepted: June 5, 2026

First Available Online: July 30, 2026

Publication Date: March 27, 2027

Keywords:

Biographical Cinema;

Freirean Pedagogy;

Islamic Cultural Education;

Postcolonial Studies;

SDGs Education;

Semiotics.

ABSTRACT

Objective: How Islamic cultural conscientization is constructed in Indonesian biographical films through pedagogical and semiotic mechanisms. **Method:** The research adopts a qualitative interpretive-critical design grounded in Freirean conscientization, Peircean semiotics, and postcolonial cultural theory. Data were collected through repeated film observation, time-coded scene documentation, and semiotic transcription of selected cinematic units. **Results:** The findings indicate that Islamic literacy operates as a cognitive framework for understanding structural inequalities such as colonialism, patriarchy, and feudalism. Affective representations of suffering and moral tension construct empathy as an ethical learning process. Transformative praxis emerges through educational initiatives, organizational leadership, and cultural resistance embedded in cinematic narratives. **Novelty:** The study develops the Cultural Conscientization Semiotic Pedagogy (CCSP) Model, positioning Indonesian biographical cinema as a medium of Islamic cultural conscientization that integrates cognition, emotion, and social action within SDGs-oriented educational discourse.

INTRODUCTION

The integration of cultural education, moral formation, and media literacy has become an increasingly significant discourse within global educational transformation, particularly in the context of Sustainable Development Goals (SDG 4: Quality Education and SDG 16: Peace, Justice, and Strong Institutions). Within this framework, learning is positioned as cognitive acquisition and as a process of critical awareness formation that engages ethical, cultural, and social dimensions of human experience.

Contemporary scholarship in media and religion demonstrates that cultural meaning is transmitted through institutional education and textual authority and, with growing prominence, through visual media, narrative representation, and audiovisual storytelling (Campbell, 2012; Meyer, 2011). This transformation situates film as an epistemic and pedagogical medium where cultural identity, moral values, and collective memory are actively constructed.

Indonesian biographical cinema represents a particularly rich site for examining this phenomenon. Films such as *Guru Bangsa Tjokroaminoto*, *Kartini*, and *Sultan Agung: Tahta, Perjuangan, dan Cinta* construct historical narratives that embed Islamic ethical values, local cultural epistemologies, and postcolonial memory structures. These films operate as cultural texts that mediate between history and pedagogy, producing meaning through layered semiotic configurations involving dialogue, spatial representation, symbolic objects, and character embodiment.

From a semiotic perspective, cinematic representation functions as a structured system of signs in which meaning emerges from the interaction between representamen, object, and interpretant (Peirce, 1958). Within Indonesian biographical cinema, Islamic cultural