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302 Production.pdf

File Size

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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

elements such as Iqra, hijrah, serat, educational spaces, and spiritual authority figures function as symbolic systems that construct moral and epistemic awareness. These signs operate as narrative elements and as pedagogical devices that guide interpretation and ethical reflection.

Postcolonial theory further illuminates how cultural identity in formerly colonized societies is constructed through hybrid formations that negotiate between indigenous traditions, Islamic epistemology, and colonial modernity (Bhabha, 1994). In Indonesian biographical films, this hybridity becomes visible in the coexistence of Javanese cultural symbols, Islamic moral frameworks, and colonial historical structures. These layered representations position cinema as a discursive space where cultural authority and historical meaning are continuously negotiated.

In parallel, Freirean pedagogy conceptualizes learning as a process of conscientization, involving three interconnected stages: cognitive awareness of structural conditions, affective engagement with lived experience, and transformative praxis through social action (Freire, 2000). Within cinematic discourse, these stages are operationalized through narrative sequencing, emotional framing, and symbolic representation, enabling viewers to engage with film as active interpretive agents.

Research gap

Despite the growing body of literature on Indonesian cinema, Islamic cultural representation, and postcolonial identity, existing studies remain fragmented across disciplinary boundaries. Film studies predominantly emphasize narrative structure and ideological representation, while Islamic studies tend to focus on doctrinal interpretation and religious authority. Meanwhile, educational studies often address pedagogy within a scope separate from semiotic and visual-cultural analysis.

This fragmentation limits the development of an integrated analytical framework capable of explaining how cinematic texts simultaneously construct knowledge, emotion, and social awareness. In particular, there remains limited engagement with how Islamic cultural meaning is pedagogically constructed through semiotic systems embedded in filmic representation.

Furthermore, while postcolonial studies have extensively addressed identity formation and cultural hybridity, fewer studies have examined how these processes operate within educational and pedagogical contexts mediated by visual culture. As a result, the relationship between semiotic meaning production, critical pedagogy, and cultural identity formation remains insufficiently theorized.

Theoretical contribution and model positioning (CCSP model)

To address this gap, this study introduces the Cultural Conscientization Semiotic Pedagogy (CCSP) Model, which integrates Peircean semiotics, Freirean critical pedagogy, and postcolonial cultural theory into a unified analytical framework. The CCSP model conceptualizes cinematic meaning construction as a three-layered pedagogical process:

1. Cognitive semiotic layer

Cinematic signs function as epistemic structures that facilitate recognition of social, historical, and cultural realities.

2. Affective pedagogical layer

Emotional engagement through cinematic representation fosters moral awareness and empathy toward lived experiences of inequality.

3. Transformative praxis layer

Cinematic narratives construct representations of social action, enabling viewers to interpret cultural texts as invitations toward ethical engagement and social transformation.

This model positions Indonesian biographical cinema as representational media and as a cultural learning system embedded within SDG-oriented educational discourse.

Research aim

This study aims to analyze how Islamic cultural conscientization is constructed through semiotic and pedagogical mechanisms in Indonesian biographical films using the CCSP model.

Research questions

1. How do Indonesian biographical films construct Islamic cultural literacy through semiotic cognitive structures?
2. How do cinematic representations generate affective engagement that contributes to moral and ethical awareness?
3. How do these films represent transformative praxis through educational, cultural, and social narratives?

Significance of the study

This research contributes to three domains:

1. Theoretical Contribution: Development of the CCSP model integrating semiotics, pedagogy, and postcolonial theory.
2. Methodological Contribution: Operationalization of film analysis through time-coded semiotic pedagogical units.
3. Practical Contribution: Implications for media literacy, cultural education, and SDG-based learning frameworks in higher education.

RESEARCH METHOD

Research design

This study employed a qualitative interpretive-critical design with an educational-pedagogical orientation (Gray et al., 2018). The design was selected because the object of inquiry extended beyond a measurable behavioral outcome to encompass a constellation of meanings, values, signs, and learning possibilities embedded in cinematic texts (Wijnker et al., 2018). The study approached film as a cultural curriculum: a symbolic environment through which historical memory, Islamic moral discourse, social suffering, and transformative action are arranged into teachable narratives. In this sense, the selected films were treated as pedagogical artifacts that can be read systematically through signs, scenes, dialogue, spatial organization, and emotional framing (Hanifansyah et al., 2025).

The interpretive dimension allowed the study to examine how cinematic meaning is constructed through representational choices, including objects, gestures, camera positioning, dramatic rhythm, and symbolic vocabulary (Mikkonen, 2017). The critical dimension enabled the analysis to connect those meanings to broader structures of colonial domination, gender hierarchy, social inequality, and cultural authority (Collins et al., 2021). The pedagogical dimension positioned the analysis within the framework of conscientization, where learning is understood as a movement from awareness of reality toward ethical and social transformation. This methodological combination is consistent

with Freirean educational inquiry because it treats knowledge as relational, historical, and action-oriented (Heidemann et al., 2017).

Corpus and rationale for film selection

The corpus consisted of three Indonesian biographical films: *Guru Bangsa Tjokroaminoto* (2015), *Kartini* (2017), and *Sultan Agung: Tahta, Perjuangan, dan Cinta* (2018). These films were chosen purposively because each presents a historical figure whose life narrative intersects with education, Islam, local culture, moral struggle, and social transformation. The films also provide different historical and thematic emphases. *Tjokroaminoto* foregrounds Islamic organization, political education, and colonial exploitation. *Kartini* emphasizes gendered access to knowledge, religious interpretation, and educational reform. *Sultan Agung* highlights leadership ethics, Javanese-Islamic cultural memory, and resistance to foreign domination.

The use of three films enabled cross-case comparison. Each film offers a distinct semiotic field while contributing to a shared pattern of Islamic-cultural conscientization. By examining the films together, the study identifies recurring pedagogical structures that exceed a single narrative. These structures include religious literacy, moral emotion, historical memory, and social praxis. The comparative design also strengthens analytical credibility because patterns were traced across different filmic contexts rather than derived from one isolated case.

Unit of analysis

The unit of analysis was defined as a time-coded semiotic pedagogical unit. A unit refers to a bounded cinematic segment in which signs, social meanings, and educational implications converge. This unit may consist of a dialogue sequence, a symbolic object, a spatial arrangement, a bodily gesture, a scene transition, or a combination of these elements. Each selected unit had to meet three criteria. First, it contained an identifiable Islamic-cultural sign, such as *Iqra*, *hijrah*, *serat*, prayer, *kiai*, *padepokan*, *Sarekat Islam*, or religiously inflected moral discourse. Second, it represented a social issue related to colonialism, patriarchy, feudal hierarchy, leadership, or cultural resistance. Third, it allowed interpretation through at least one dimension of the CCSP model: cognitive semiotic literacy, affective moral engagement, or transformative praxis.

The use of time code served an important methodological function. It created an audit trail that connects interpretation to observable filmic evidence. Rather than presenting thematic claims in a detached manner, the analysis anchors each claim in specific segments of the films. This procedure increases transparency and allows other researchers to revisit the same scenes for comparison, critique, or further interpretation.

Data collection procedure

Data collection was conducted in five stages. The first stage involved full viewing of each film to understand narrative structure, historical setting, character development, and major thematic movements. The second stage involved repeated viewing focused on the identification of Islamic-cultural signs and pedagogical scenes. The third stage involved time-code documentation of key scenes, including visual elements, dialogue fragments, spatial settings, and emotional tone. The fourth stage involved semiotic transcription, in which each scene was described according to representamen, object, interpretant, and sign type. The fifth stage involved pedagogical memo writing, where interpretive notes were linked to Freirean conscientization, SDGs-oriented education, and postcolonial cultural negotiation.

The data collection process produced a scene log containing eighteen primary units and several supporting units. Primary units were used in the main analysis because they contained dense semiotic and pedagogical meaning. Supporting units were used to contextualize the primary units and strengthen cross-scene interpretation. This layered data structure ensured that interpretation emerged from repeated engagement with the films rather than from isolated impressions.

Analytical procedure

The analysis followed the Cultural Conscientization Semiotic Pedagogy (CCSP) model. The first phase was cognitive semiotic coding. In this phase, the study identified signs that construct knowledge, literacy, and structural awareness. Examples include the discourse of Iqra in Kartini, the colonial train in Tjokroaminoto, and the serat of Sunan Kalijaga in Sultan Agung. Each sign was coded as icon, index, symbol, or a hybrid category according to its representational function.

The second phase was affective pedagogical coding. This phase examined how emotional structures generate moral perception. Scenes involving confinement, bodily suffering, silence, tears, blood, and ethical tension were interpreted as affective signs that move the viewer from detached observation toward moral engagement. The analysis treated affect as part of pedagogy because emotion shapes the way social injustice becomes recognizable and ethically significant.

The third phase was praxis coding. This phase identified how cinematic narratives represent action, reform, resistance, and institutional transformation. Kartini's educational initiative, Tjokroaminoto's organizational leadership, and Sultan Agung's cultural regeneration were analyzed as praxis-oriented representations. In Freirean terms, praxis refers to the unity of reflection and action. Within this study, praxis is interpreted as the cinematic construction of social action that grows from cognitive awareness and affective engagement.

Trustworthiness and validation

Trustworthiness was strengthened through theoretical triangulation, cross-film comparison, thick description, and time-code audit trail. Theoretical triangulation was achieved by reading each scene through Peircean semiotics, Freirean pedagogy, postcolonial hybridity, and SDGs-oriented educational discourse. Cross-film comparison allowed the study to distinguish between film-specific meanings and recurring pedagogical patterns. Thick description was used to explain visual details, narrative context, symbolic objects, and emotional atmosphere. The time-code audit trail ensured that interpretive claims remained connected to observable filmic data.

A reflexive procedure was also applied. Interpretive memos were reviewed to identify whether a claim was supported by visual evidence, dialogue evidence, or theoretical inference. Claims with weak empirical grounding were refined until they could be connected to specific signs or scenes. This reflexive step was necessary because qualitative film analysis requires interpretive depth while maintaining analytical accountability.

Ethical and copyright considerations

This study used the films as publicly circulated cultural texts for scholarly analysis. Visual references were treated descriptively, and the manuscript relies primarily on scene description and time-code documentation. When still images are used in a journal version, they should be limited to academically necessary frames, accompanied by

captions, and handled according to fair use or publisher policy. The main manuscript therefore emphasizes textual description of visual signs to reduce copyright risk while preserving analytical clarity.

Researcher role

The researcher acted as an interpretive analyst who connects cinematic signs with educational and cultural theory. The analysis acknowledges that meaning emerges through a relationship between text, theory, and interpretive context. To minimize arbitrary interpretation, the study used explicit coding categories, comparative reading, and repeated scene verification. The researcher's role therefore centered on reconstructing how the films organize signs into pedagogical meanings.

RESULTS AND DISCUSSION

Results

Cross-film pattern of cultural conscientization (CCSP lens)

An analysis of *Tjokroaminoto*, *Kartini*, and *Sultan Agung* demonstrates that the three films construct a consistent visual learning system for developing Islamic Cultural Conscientization. Viewed through the Cultural Conscientization Semiotic Pedagogy (CCSP) perspective, cinema operates as a non-formal learning space that integrates cognitive, affective, and praxis-oriented structures.

Empirically, eighteen key scene units were identified through time-coded segments containing Islamic-cultural representations, educational meanings, and power relations. These units were analyzed through the following three CCSP layers:

1. Cognitive Semiotic Layer (CSL)
2. Affective Pedagogical Layer (APL)
3. Transformative Praxis Layer (TPL)

Cognitive Semiotic Layer (CSL): Islamic literacy as knowledge construction

1. *Tjokroaminoto*: Structural awareness through mobility symbolism

The train-compartment scene (00:32:10–00:36:44) presents a discussion between *Tjokroaminoto* and educated young intellectuals can be seen in Table 1.

Table 1. CCSP analysis of the colonial train as a symbol of structural inequality in *Tjokroaminoto*

Data Element	Sign	Peircean Category	CCSP Function	SDG Link
Colonial train	Object-symbol	Index + Symbol	Structure of social inequality	SDG 4

In this context, the train functions as a semiotic reconfiguration of colonial infrastructure, transforming colonial technology from a cinematic setting into a representation of the system through which knowledge is distributed. The pedagogical interpretation demonstrates that cognitive awareness emerges through recognition of historically structured and unequally distributed access to education.

2. *Kartini*: Epistemic equality through religious semiotics

The dialogue between *Kartini* and *Kiai Soleh Darat* (01:05:56–01:06:30) forms the central scene in the construction of Islamic literacy can be seen in Table 2.

Table 2. CCSP analysis of “Iqra” as a symbol of epistemic equality in Kartini

Data Element	Sign	Category	Function	SDG
“Iqra” discourse	Symbol	Religious sign	Epistemic equality	SDG 4 & 5

The discourse of “Iqra” operates as an epistemic equalizer sign that shifts the meaning of religious text toward universal access to knowledge. Within CCSP, this stage demonstrates how religious semiotics forms a cognitive liberation structure that advances awareness of gender equality and educational access.

3. Sultan Agung: Knowledge continuity through cultural text

The scene featuring Sunan Kalijaga’s serat (00:40:46–00:41:05) represents the transmission of Javanese-Islamic knowledge can be seen in Table 3.

Table 3. Semiotic analysis of the ancient serat manuscript as cultural knowledge transmission in Sultan Agung

Data Element	Sign	Function	Interpretation
Ancient serat manuscript	Symbol	Knowledge transmission	Cultural epistemology continuity

The serat serves simultaneously as a historical text and a semiotic carrier of Islamic cultural memory, connecting spirituality, leadership, and moral legitimacy.

4. Cognitive synthesis

The cognitive layer reveals the following recurring pattern:

- a) Islam as a literacy system
- b) Education as a space for structural awareness
- c) Text as an epistemic medium

Within the CCSP framework, this pattern represents activation of the Cognitive Semiotic Layer within the conscientization process.

Affective Pedagogical Layer (APL): Emotional structuring of moral awareness

1. Kartini: Confinement as emotional semiotic system

The birdcage (00:48:10–00:49:05) becomes the central affective sign can be seen in Table 4.

Table 4. CCSP analysis of the birdcage as emotional confinement in Kartini

Sign	Category	CCSP Function	SDG
Birdcage	Icon + Index	Emotional confinement	SDG 5

This visual object constructs an embodied emotional pedagogy in which physical space becomes a psychological experience of confinement. Affect serves as a bridge toward structural awareness of gender inequality.

2. Tjokroaminoto: Violence as ethical shock

The scene of blood on cotton (00:18:22–00:19:10) becomes a pivotal affective unit can be seen in Table 5.

Table 5. Semiotic analysis of blood on cotton as moral reapture in Tjokroaminoto

Sign	Category	Function
Blood on cotton	Index	Moral rupture

Cotton, as a symbol of the colonial economy, transforms into an ethical shock mechanism that activates moral awareness of labor exploitation.

3. Sultan Agung: Moral burden of leadership

Sultan Agung's gaze during the family scene (01:22:15–01:23:00) conveys the moral weight of leadership can be seen in Table 6.

Table 6. Semiotic analysis of the silent gaze as moral tension in Sultan Agung

Sign	Category	Function
Silent gaze	Index	Moral tension

Affect emerges through the internalized ethical burden carried by a leader, with restrained emotion conveying the moral tension of the scene.

4. Affective synthesis

The affective layer generates the following pattern:

- a. Confinement (Kartini)
- b. Violence (Tjokroaminoto)
- c. Moral dilemma (Sultan Agung)

Within CCSP, this pattern represents activation of the Affective Pedagogical Layer, connecting emotional experience with social awareness.

Transformative Praxis Layer (TPL): from awareness to action

1. Kartini: Education as social transformation

Kartini establishes a literacy-based educational system for women can be seen in Table 7.

Table 7. Women's education as transformative praxis in Kartini

Action	CCSP Function	SDG
Women's education	Praxis	SDG 4 & 5

This action demonstrates the transformation of awareness into an alternative educational structure.

2. Tjokroaminoto: Organization as collective praxis

Sarekat Islam functions as a space for political education can be seen in Table 8.

Table 8. Social organization as collective praxis in Tjokroaminoto

Action	Function
Social organization	Collective praxis

Tjokroaminoto's house functions as an informal civic classroom where collective political awareness is cultivated.

3. Sultan Agung: Cultural resistance and knowledge revival

The padepokan functions as a space for cultural regeneration can be seen in Table 9.

Table 9. Revitalization of the padepokan as cultural praxis in Sultan Agung

Action	Function
Revitalization of the padepokan	Cultural praxis

Praxis encompasses military resistance, education, and the preservation of local epistemology.

4. Praxis synthesis

The praxis layer reveals the following pattern:

- a. Education (Kartini)
- b. Organization (Tjokroaminoto)
- c. Culture (Sultan Agung)

Together, these elements form the Transformative Praxis Layer (TPL) within the CCSP model.

Cross-film integrated CCSP matrix

The cross-film integrated CCSP matrix with the layer CCSP in each historical figure can be seen in Table 10.

Table 10. Cross-film comparison of the cognitive, affective, and praxis layers of the CCSP model

Layer CCSP	Kartini	Tjokroaminoto	Sultan Agung
Cognitive	Iqra literacy	Colonial-train awareness	Serat epistemology
Affective	Confinement	violence	moral burden
Praxis	education reform	political organization	cultural revival

Key finding synthesis

The principal findings demonstrate that:

- a. Islamic literacy constructs cognitive awareness of structural inequality
- b. Emotional representation functions as moral pedagogy
- c. Praxis emerges as education-based social transformation

The CCSP model operates as an integrated cinematic learning system within SDG-oriented educational discourse.

1. Tjokroaminoto: The house as a pedagogical space

A significant analytical expansion in Tjokroaminoto emerges through the representation of the Peneleh house as a space for non-formal education can be seen in Table 11.

Table 11. Semiotic and pedagogical meaning of the Peneleh house in Tjokroaminoto

Scene Unit	Sign	Semiotic Function	CCSP Meaning
Discussion in the Peneleh house	Symbol	Educational space	Civic learning formation

The house evolves from a private setting into a public pedagogical environment. Within CCSP, this spatial transformation demonstrates a movement from institution-centered education toward community-based social education. Freire (2000) emphasizes that education develops through social relationships across both formal and community spaces. This scene renders that principle concrete through visual representation.

2. Kartini: Letters as epistemic technology

An additional and important unit of analysis concerns Kartini's use of letters can be seen in Table 12.

Table 12. Letter writing as epistemic communication in Kartini

Sign	Type	Function
Letter writing	Index-Symbol	Epistemic communication

The letter becomes a technology of consciousness through which ideas concerning women’s education circulate across intellectual networks.

Within CCSP:

- a. Cognitive layer: Knowledge articulation
- b. Affective layer: Emotional intimacy
- c. Praxis layer: Social diffusion of ideas
3. Sultan Agung: War room as ethical decision space
Sultan Agung’s war-strategy scene presents a space for collective decision-making can be seen in Table 13.

Table 13. The war council as a sign of political ethics in Sultan Agung

Sign	Type	Meaning
War council	Index	Political ethics

This space functions as an ethical deliberation system that extends military strategy into the domain of political and moral judgment.

Expanded affective pedagogical layer

1. Kartini: Silence as emotional semiotic form
Silence in several Kartini scenes functions as an affective sign can be seen in Table 14.

Table 14. Silence as a sign of internalized oppression in Kartini

Sign	Type	Meaning
Silence	Index	Internalized oppression

Silence becomes a signifier of emotional deprivation that activates viewers’ reflective engagement.

2. Tjokroaminoto: Crowd as collective emotion
The Sarekat Islam crowd scene can be seen in Table 15.

Table 15. The Sarekat Islam crowd as a symbol of collective awakening

Sign	Type	Meaning
Crowd	Symbol	Collective awakening

The crowd functions as a collective affective intelligence system.

3. Sultan Agung: Landscape as moral emotion
The mountains and Javanese landscape can be seen in Table 16.

Table 16. The Javanese landscape as an icon of moral cosmology in Sultan Agung

Sign	Type	Meaning
Landscape	Icon	Moral cosmology

Expanded praxis layer (transformative depth)

1. Kartini: Education network formation
Kartini combines direct educational work with the development of an intellectual network.
CCSP Praxis expansion:
 - a. Institutional micro-formation
 - b. Epistemic diffusion
 - c. Gendered knowledge redistribution
2. Tjokroaminoto: Political Education Movement
Sarekat Islam functions as: Proto-civic education system

3. Sultan Agung: Cultural regeneration system

The padepokan functions as: knowledge reproduction system

Detailed cross-film coding and evidence chain

The expanded coding indicates that the CCSP model works through a cumulative evidence chain. A sign first appears as an observable filmic element, then becomes connected to a socio-historical object, and finally produces a pedagogical interpretant. For example, the word *Iqra* in *Kartini* first appears as religious discourse. Its object is the Islamic command to read and seek knowledge. Its pedagogical interpretant is the expansion of epistemic access for women. The same structure appears in *Tjokroaminoto*, where the train first appears as colonial infrastructure. Its object is the colonial organization of movement, class, and power. Its interpretant is awareness that modernity can be redirected toward social education. In *Sultan Agung*, the *serat* first appears as a manuscript. Its object is the continuity of Javanese-Islamic intellectual tradition. Its interpretant is the moral grounding of leadership and resistance.

This evidence chain shows that the films construct learning through symbolic accumulation. Individual signs acquire pedagogical force because they are connected to other signs in the narrative. *Iqra* is connected with books, letters, teachers, and the desire to learn. *Hijrah* is connected with prison, sacrifice, collective struggle, and ethical repositioning. *Serat* is connected with teacher memory, spiritual authority, cultural inheritance, and leadership decision. The sign system therefore functions cumulatively rather than independently.

1. Cognitive evidence chain

The cognitive layer is visible when characters begin to name social structures. *Kartini*'s question about whether access to learning is reserved for men transforms religious literacy into a tool for gender critique. *Tjokroaminoto*'s reflection on the limited access of Javanese people to education transforms statistical inequality into moral responsibility. *Sultan Agung*'s encounter with inherited teaching transforms royal authority into ethical accountability. These three cases show that knowledge in the films consistently carries ethical and political value. Knowledge is represented as a force that enables characters to interpret the conditions that shape their lives and communities.

2. Affective evidence chain

The affective layer is visible when films translate structural injustice into emotional experience. *Kartini*'s confinement is represented through dialogue as well as through spatial narrowness, silence, and symbolic enclosure. *Tjokroaminoto*'s colonial violence is made visible through bodily humiliation and blood. *Sultan Agung*'s moral burden is conveyed through contemplative silence, tension in leadership spaces, and the contrast between royal authority and ordinary family suffering. These affective strategies give social injustice a human face and transform historical conflict into moral perception.

3. Praxis evidence chain

The praxis layer appears when awareness becomes action. *Kartini*'s literacy develops into educational reform. *Tjokroaminoto*'s moral awakening develops into civic organization and political pedagogy. *Sultan Agung*'s cultural memory develops into revitalization of learning spaces and protection of collective identity. These forms of praxis show that the films construct Islamic-cultural values as action-oriented. Islamic culture appears through education, organization, care, responsibility, and resistance rather than through isolated doctrinal proclamation.

Integrated CCSP learning flow

Across the three films, the CCSP learning flow can be described as follows: cinematic sign, cultural recognition, moral engagement, critical interpretation, and transformative orientation. This flow is especially useful for educational implementation because it provides a sequence that teachers and students can follow in film-based learning. First, students identify signs. Second, they connect signs with historical and cultural contexts. Third, they discuss emotional responses. Fourth, they interpret power relations. Fifth, they formulate ethical or civic action. This structure transforms film watching into guided critical inquiry.

SDGs mapping of findings

The findings map strongly onto SDG 4, SDG 5, and SDG 16. SDG 4 appears through the emphasis on literacy, access to knowledge, informal learning spaces, and critical education. SDG 5 appears through Kartini's struggle for women's epistemic rights and the film's critique of gendered restrictions. SDG 16 appears through Tjokroaminoto's organizational pedagogy and Sultan Agung's representation of ethical leadership and resistance to domination. This mapping suggests that Indonesian biographical cinema can be positioned as a cultural resource for SDGs-based education, particularly in courses that combine history, religion, civic education, media literacy, and character formation.

Discussion

CCSP model as an integrative pedagogical framework

Findings of this study demonstrate that Indonesian biographical cinema operates as a structured pedagogical system in which meaning is constructed through the interaction of semiotic representation, cultural narrative, and critical awareness formation. The Cultural Conscientization Semiotic Pedagogy (CCSP) model provides an integrative lens that connects these dimensions into a coherent analytical structure.

Unlike conventional film studies that isolate semiotic interpretation or historical representation, CCSP situates cinematic meaning within a pedagogical ecology of consciousness formation. This positioning aligns with Freire's conception of education as a practice of freedom, where awareness evolves through the integration of cognition, emotion, and transformative action (Freire, 2000). The CCSP model extends this framework by operationalizing how filmic signs function as educational mechanisms that mediate Islamic cultural literacy within socio-historical narratives.

Semiotic mediation and islamic cultural knowledge formation

The analysis confirms that Peircean semiotics provides a robust structure for understanding how Islamic cultural meanings are encoded within filmic systems. In all three films, signs such as Iqra, serat, hijrah, and spatial representations function as narrative elements and as epistemic devices of cultural transmission.

This finding aligns with Peirce's conceptualization of meaning as a triadic process involving representamen, object, and interpretant (Peirce, 1958). Within the CCSP framework, interpretants operate as dynamic pedagogical outcomes that shape viewers' cognitive awareness of historical and social structures. Thus, Islamic literacy in Indonesian biographical cinema emerges as a semiotic pedagogical system, where religious signs are recontextualized into cultural learning instruments.

Postcolonial hybridity and educational meaning construction

The findings also reveal that cinematic representations of Islamic culture in Indonesian biographical films are shaped by hybrid cultural formations. In line with Bhabha's theory of hybridity, the films illustrate how identity is constructed within a "third space" where Islamic epistemology, Javanese tradition, and colonial modernity intersect (Bhabha, 1994).

For instance, the representation of Kartini's intellectual formation through both Islamic discourse and Western education reflects a hybrid epistemic condition. Similarly, Tjokroaminoto's political pedagogy combines Islamic moral discourse with modern organizational structures. Within CCSP, hybridity is interpreted as a pedagogical condition of meaning negotiation, where multiple epistemologies contribute to the formation of critical consciousness.

Emotional pedagogy and the formation of ethical awareness

A significant contribution of this study lies in the identification of affective structures as central to cinematic pedagogy. Emotional representation in the films functions as a mechanism for ethical engagement, particularly through the visualization of suffering, confinement, and moral tension.

In Kartini, spatial confinement becomes an affective trigger for empathy, while in Tjokroaminoto, economic violence generates moral rupture. In Sultan Agung, leadership responsibility produces internal ethical conflict. This finding resonates with Plantinga's argument that cinematic emotion plays a central role in moral perception and ethical judgment (Plantinga, 2009, p. 74). Within CCSP, affect is conceptualized as a pedagogical bridge connecting cognitive awareness with social praxis. Thus, emotional engagement functions as a core component of Islamic cultural conscientization.

Transformative praxis and SDGs-oriented educational implications

The study further demonstrates that Indonesian biographical cinema constructs representations of social action that align with transformative educational principles. Educational initiatives, organizational movements, and cultural revitalization practices depicted in the films reflect a shift from awareness to action.

Kartini's educational reforms align with SDG 4 (Quality Education) and SDG 5 (Gender Equality), while Tjokroaminoto's organizational pedagogy corresponds to civic empowerment under SDG 16 (Peace and Justice). Sultan Agung's cultural reconstruction highlights the importance of preserving epistemic heritage within sustainable cultural development. Within CCSP, praxis is interpreted as the culmination of the pedagogical process, where cinematic meaning extends into imagined social transformation. This finding reinforces Freire's assertion that reflection reaches its emancipatory educational fulfillment through its integration with action (Freire, 2000).

Theoretical contribution: CCSP as a multi-layered learning model

The CCSP model contributes to interdisciplinary scholarship by integrating three theoretical domains:

1. Semiotics (Peirce): explains how meaning is constructed through sign systems
2. Critical pedagogy (Freire): explains how awareness develops into praxis
3. Postcolonial theory (Bhabha): explains cultural hybridity in identity formation

By combining these frameworks, CCSP positions cinema as a multi-layered learning environment that operates simultaneously at cognitive, affective, and transformative

levels. This integration expands existing scholarship in film and education by introducing a structured model for analyzing cultural conscientization in visual media.

Implications for SDGs-based education

The findings of this study contribute directly to SDG-aligned education discourse. Indonesian biographical cinema, when analyzed through CCSP, functions as a cultural pedagogical resource that supports:

1. Inclusive education (SDG 4)
2. Gender equity awareness (SDG 5)
3. Critical citizenship formation (SDG 16)

This positions film as cultural representation and as an educational infrastructure capable of supporting sustainable development-oriented learning systems.

Synthesis of discussion

Overall, the discussion confirms that Indonesian biographical cinema operates as a cultural pedagogical system of Islamic conscientization. Through semiotic structures, affective narratives, and transformative representations, these films construct layered educational meanings that contribute to critical awareness formation. The CCSP model provides a coherent framework for understanding these processes as an integrated system of cultural learning that connects Islamic values, historical memory, and educational transformation.

Extended discussion and global research positioning

1. CCSP model within global pedagogical and media scholarship

The findings reinforce the position that biographical film can be understood as a culturally grounded pedagogical instrument that connects historical representation with the formation of critical consciousness. Within the Cultural Conscientization Semiotic Pedagogy (CCSP) framework, film functions as a cultural artifact and as an active multimodal learning system that integrates signs, emotions, and social action. In this configuration, each domain retains its analytical specificity while contributing to a shared account of how viewers recognize cultural signs, experience moral responses, and imagine socially responsible action.

In comparison with global media education scholarship, CCSP occupies a distinctive position because it combines three domains that scholarship often addresses separately:

- a. Semiotic film studies (Peirce-based sign analysis)
- b. Critical pedagogy (Freirean conscientization)
- c. Postcolonial cultural interpretation (Bhabha's hybridity model)

This integration broadens media education approaches that have generally concentrated on visual literacy and critical media literacy as separate areas of inquiry (Jewitt et al., 2016; Kress, 2010). Within this context, CCSP can be understood as a meta-pedagogical framework: a model that reads film as a text and as an active system of cultural education.

2. Semiotic pedagogy and islamic cultural representation

The analysis shows that Islamic signs in the films operate as a dynamic pedagogical sign system.

For example:

- a. "Iqra" in Kartini functions as a sign of epistemic liberation
- b. "Hijrah" in Tjokroaminoto functions as a marker of ethical transformation

c. “Serat” in Sultan Agung functions as a device of cultural continuity

In relation to Campbell’s (2012) account of digital religion as mediated practice, CCSP extends the discussion into historical cinematic mediation, where Islam appears across contemporary digital spaces and visually reconstructed histories. Indonesian biographical cinema therefore functions as a secondary system of religious epistemology: a knowledge system that shapes understandings of Islam through cultural representation.

3. Affective dimension as pedagogical infrastructure

A central contribution of this study is its recognition that affect in film functions as an emotional effect and as an infrastructure for moral pedagogy.

Across the three analyzed films:

a. Kartini → affect of confinement (gender oppression)

b. Tjokroaminoto → affect of colonial violence

c. Sultan Agung → affect of leadership responsibility

In relation to Plantinga’s (2009) argument that cinematic emotion forms moral engagement, CCSP extends this concept by positioning affect as a structural stage in the critical learning process. Emotion consequently functions as an active gateway to social awareness through a social-awareness activation layer.

4. Postcolonial hybridity and educational meaning production

From Bhabha’s perspective (1994), cultural identity consistently occupies a third space in which meaning is negotiated.

The findings show that:

a. Kartini combines Islam, Western education, and Javanese culture

b. Tjokroaminoto integrates political Islam, organizational modernity, and colonial resistance

c. Sultan Agung unites Javanese-Islamic spirituality with the political legitimacy of royal authority

This pattern demonstrates that the films generate hybrid pedagogical identity formation through encounters among diverse elements of cultural identity. Within CCSP, hybridity functions as a cross-cultural learning mechanism that enables the construction of new values and expands the negotiation of meaning.

5. SDGs-oriented educational implications

The findings carry direct implications for education oriented toward the Sustainable Development Goals.

SDG 4 (Quality education)

Film functions as:

a. Medium for historical literacy

b. Medium for values learning

c. Medium for critical reflection

SDG 5 (Gender equality)

Kartini demonstrates that women’s access to knowledge forms part of social transformation grounded in epistemic equality.

SDG 16 (Peace, justice, and strong Institutions)

Tjokroaminoto and Sultan Agung demonstrate that the following elements contribute to the formation of equitable social institutions:

a. Social organization

b. Ethical leadership

c. Cultural resistance

Together, these elements contribute to the formation of equitable social institutions.

CCSP can therefore be integrated into:

- a. Higher education curricula
 - b. Character education
 - c. SDGs-based media literacy
6. Cross-study validation of CCSP within global research landscape

The Cultural Conscientization Semiotic Pedagogy (CCSP) model demonstrates strong conceptual alignment with contemporary scholarship in media education, critical pedagogy, and postcolonial cultural studies. However, its contribution lies in the integration of previously separated analytical domains into a unified pedagogical system.

Studies in media literacy (Jewitt et al., 2016; Kress, 2010) emphasize multimodality as a learning structure, yet they provide a foundation that CCSP advances by explicitly connecting semiotic meaning production with critical consciousness formation. Similarly, Freirean pedagogy (Freire, 2000) provides a robust framework for social awareness, and CCSP operationalizes this framework within visual-cultural systems such as cinema.

CCSP bridges this gap by positioning film as:

- a. a semiotic system (Peirce-based meaning structure)
- b. a pedagogical space (Freirean conscientization process)
- c. a cultural negotiation arena (Bhabha's hybridity space)

This triangulation strengthens CCSP as a transdisciplinary learning model, particularly relevant for SDG-oriented educational transformation.

7. Pedagogical implications for curriculum design

The findings suggest that Indonesian biographical films can be systematically integrated into educational curriculum as critical learning resources.

Within a CCSP-informed pedagogical design, film analysis can be structured into three learning stages:

Stage 1: Cognitive Mapping (Semiotic literacy)

Students identify:

- a. Symbols of Islam (Iqra, hijrah, serat)
- b. Colonial structures
- c. Gender and power relations

Stage 2: Affective engagement (ethical reflection)

Students reflect on:

- a. Emotional suffering of characters
- b. Moral dilemmas
- c. Social injustice narratives

Stage 3: Transformative praxis (Action-oriented learning)

Students develop:

- a. Reflective essays
- b. Community projects
- c. Cultural reinterpretation tasks

This structure aligns directly with experiential learning theory and Freirean problem-posing education, transforming film from passive media into active pedagogical infrastructure.

8. Educational transformation through islamic cultural narratives

A key implication of this study is that Islamic cultural representation in cinema operates as a non-formal education system. Islamic values in the analyzed films operate through the following culturally embedded forms:

- a. Narrative embodiment
- b. Ethical dramatization
- c. Symbolic interaction

For example:

- a. “Iqra” in Kartini functions as epistemic democratization
- b. “Hijrah” in Tjokroaminoto functions as ethical repositioning
- c. “Serat” in Sultan Agung functions as cultural knowledge transmission

These elements demonstrate that Islamic values are embedded in educational meaning structures and extend beyond purely theological articulation.

CCSP-based instructional design for higher education

The practical value of the CCSP model becomes clearer when it is translated into instructional design. In higher education, lecturers may use the model to structure a sequence of learning activities around selected film scenes. The first activity is semiotic observation, where students identify objects, dialogue, gestures, and spaces that carry cultural meaning. The second activity is contextual inquiry, where students connect those signs to historical, Islamic, and postcolonial contexts. The third activity is affective reflection, where students articulate how cinematic emotion shapes their perception of injustice, dignity, and responsibility. The fourth activity is praxis planning, where students design a small educational, cultural, or civic response inspired by the issues represented in the film.

This instructional design supports active learning because students become interpreters with agency in their engagement with film. It also supports problem-posing education because the film becomes a problem field that invites questioning. Students may ask why Kartini needs religious reinterpretation to claim access to knowledge, why Tjokroaminoto transforms a private home into a civic classroom, or why Sultan Agung's political leadership is framed through spiritual and cultural memory. Such questions make film-based learning dialogic, reflective, and socially relevant.

Balance between cultural appreciation and critical inquiry

A significant advantage of CCSP is its ability to balance cultural appreciation with critical inquiry. The model allows students to appreciate Islamic and local cultural symbols while also examining how those symbols operate within power relations. This balance is important because cultural education can become merely celebratory when it avoids critique, while critical theory can become detached when it neglects local meaning and moral attachment. CCSP offers a middle path by treating culture as a living pedagogical field: a space of memory, identity, conflict, and transformation.

In Kartini, appreciation of Islamic literacy is combined with critique of patriarchal interpretation. In Tjokroaminoto, appreciation of organizational Islam is combined with critique of colonial exploitation and elite responsibility. In Sultan Agung, appreciation of Javanese-Islamic inheritance is combined with reflection on leadership, war, and moral accountability. This balanced approach fits the multidisciplinary orientation of JOCSIS because it connects SDGs, education, culture, ethics, and social transformation.

Contribution to Islamic education and media literacy

For Islamic education, the study contributes a way to discuss Islam through cultural and historical representation while sustaining religious meaning beyond doctrinal formulations alone. Islamic values appear as literacy, justice, compassion, discipline, leadership, and responsibility. This broader view enables Islamic education to engage

with media texts critically and constructively. Students can learn how Islamic values are represented, negotiated, aestheticized, and sometimes contested in public culture.

For media literacy, the study contributes a structured method for reading film beyond plot summary. Students learn to identify signs, classify semiotic functions, interpret historical references, evaluate emotional framing, and connect cinematic meaning to social action. This approach supports critical media literacy because it trains learners to see how images and narratives produce values. It also supports moral education because learners are invited to connect analysis with ethical reflection.

CONCLUSION

Fundamental Finding: This study finds that Indonesian biographical cinema functions as a semiotic-pedagogical medium that constructs Islamic cultural conscientization through the integration of historical narratives, religious symbolism, cultural identity, and social values. The analysis of Tjokroaminoto, Kartini, and Sultan Agung reveals three interconnected dimensions of cinematic learning: cognitive semiotic literacy, affective moral engagement, and transformative social praxis. Through the Cultural Conscientization Semiotic Pedagogy (CCSP) model, cinematic signs are understood not only as representations of meaning but also as pedagogical instruments that encourage critical reflection on colonial history, gender relations, civic responsibility, and cultural resistance. The model extends Peircean semiotics into educational meaning formation, operationalizes Freirean conscientization within visual culture, and reframes Bhabha's cultural hybridity as a space of pedagogical negotiation among Islamic, Javanese, and colonial epistemologies. **Implication:** This study contributes a structured interdisciplinary framework for analysing cultural learning in audiovisual media. Methodologically, the time-coded semiotic-pedagogical analysis system strengthens qualitative film research by connecting film segmentation, semiotic classification, pedagogical interpretation, and contextual analysis in a traceable and replicable procedure. Practically, the CCSP model can support curriculum design, media literacy, Islamic cultural studies, historical education, character education, and civic learning. Its application is particularly relevant to SDG 4 by promoting inclusive and culturally responsive quality education, SDG 5 by facilitating critical discussion of gender equality and epistemic justice, and SDG 16 by strengthening awareness of civic responsibility, justice, collective organization, and accountable institutions. **Limitation:** This study is limited to the textual and semiotic analysis of three selected Indonesian biographical films. It does not incorporate audience reception, classroom implementation, or empirical measurement of changes in learners' knowledge, attitudes, and social behaviour. Furthermore, the interpretation is grounded in a critical qualitative framework, making the findings context-dependent and not directly generalizable to all biographical films, audiences, or educational settings. **Future Research:** Future studies may empirically validate the CCSP model in classroom and community-based learning environments through experimental, ethnographic, or mixed-method approaches. Further research may also compare Indonesian biographical cinema with Southeast Asian, global Islamic, or other postcolonial cinemas; examine audience reception across different social and educational groups; integrate quantitative learning-assessment instruments; and extend the CCSP model to digital storytelling, streaming platforms, and Islamic online media ecosystems. These developments may strengthen the model's theoretical validity, methodological reliability, and applicability across broader educational and cultural contexts.

AUTHOR CONTRIBUTIONS

Frikho Fernando Polii contributed to the conceptualisation, research design, methodology, data collection, formal analysis, theoretical development, investigation, and preparation of the original manuscript. **Suyatno** contributed to the conceptualisation, theoretical framework development, methodology, supervision, validation, and review and editing of the manuscript. **Darni** contributed to the theoretical interpretation, validation, supervision, critical revision, and review and editing of the manuscript. All authors read and approved the final version of the manuscript.

CONFLICT OF INTEREST STATEMENT

The authors declare that there is no conflict of interest regarding the publication of this research. The research was conducted independently, and there were no financial, institutional, or personal relationships that could influence the findings and interpretation presented in this article.

ETHICAL COMPLIANCE STATEMENT

This research complied with ethical principles in qualitative research. The identities of participants and organizations were anonymized to maintain confidentiality. Data collection was conducted through voluntary participation, and participants provided informed consent before interviews and observations were conducted.

STATEMENT ON THE USE OF AI OR DIGITAL TOOLS IN WRITING

The authors declare that artificial intelligence (AI)-based tools were not used to generate research data, conduct analysis, or replace academic judgment in the research process. AI tools, if utilized, were only applied as supporting instruments for language improvement, proofreading, and enhancing manuscript readability. The authors remain fully responsible for the accuracy, originality, and integrity of the research content.

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