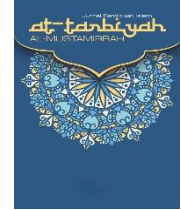




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Article

THE REPRESENTATION OF CHARACTER EDUCATION VALUES IN THE FILM SANG KIAI BY RAKO PRIJANTO

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Abstract

This study is motivated by the phenomenon of extremely easy access to videos and films through various social media platforms, which has led many people to consume various types of uneducational content that erodes their character values. The film *Sang Kiai* by Rako Prijanto (2013) is a must-watch for them because it provides concrete examples of character education values in everyday life. The research method used is qualitative descriptive with a library research approach. Data sources are drawn directly from the film *Sang Kiai* and several books related to character education theory. Scene selection in the film employs purposive sampling. By using content analysis, the researcher can easily identify dialogues, scenes, and atmospheres that display specific character values in the film, thereby yielding a comprehensive understanding and results. The focus of this study is to identify character education values in the film *Sang Kiai*, their representations, and their relevance to character education theory. The analysis identified 22 scene representations comprising the values of politeness (6 scenes), emotional control (3 scenes), independence (2 scenes), compassion (4 scenes), and patriotism (7 scenes). Beyond mere frequency of occurrence, these findings indicate the significance and close interconnection among these values in shaping moral messages. The values of courtesy and emotional control serve as the spiritual and moral foundation of the characters, which in turn underpin the development of independent attitudes and care for the community. It is the integration of these four values that ultimately manifests a strong sense of patriotism (as reflected in the jihad resolution). The film *Sang Kiai* does not merely present character values in isolation but weaves them into a holistic educational framework, making it highly relevant and comprehensive as an educational medium.

Keywords: Representation, Character education, Film Sang Kiai, Rako Prijanto

PUBLISHER'S NOTE

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INTRODUCTION

Advances in digital technology have brought about significant changes in media consumption patterns among the public, particularly among children and adolescents.

Audiovisual media such as movies and online video platforms have become one of the most easily accessible sources of entertainment. The emergence of platforms like YouTube and TikTok allows people to consume various types of content for relatively long periods of time without clear limits. A study conducted by Nugroho & Hadi (2025, p. 886) shows that excessive and indiscriminate use of audiovisual media leads to a decline in polite language, disrespectful attitudes toward teachers and parents, and disruptive behavior. This phenomenon is cause for concern because excessive media exposure has the potential to affect character and behavioral development. Not only that, but several online news reports also explain that spending too much time watching uneducational films can also hinder social interactions such as communication, sharing, and empathy because individuals interact more with screens than with peers or family members. (Fandini, 2025). Di sisi lain hal tersebut juga akan berdampak pada menurunnya produktivitas dan kualitas hidup. Yang mana hal tersebut akan berdampak signifikan pada sikap kemandirian.

In today's era, film is not merely a medium of entertainment but also a medium of communication and education. Film has the advantage of presenting values contextually through narratives, characters, conflicts, and visual symbols that are easily understood across all ages and social backgrounds. Films possess narrative power capable of shaping collective consciousness, particularly regarding socio-religious themes and the history of the nation's struggle (Anies et al., 2024, p. 3301). This makes films a strategic tool for internalizing character values. This is evidenced by the films *Guru Bangsa: Tjokroaminoto* by Garin Nugroho (2015), *Sang Pencerah* by Hanung Bramantyo (2010), and *Sang Kiai* by Rako Prijanto (2013), all of which focus on character education. A number of recent studies indicate that film is an effective medium for character education because it can simultaneously integrate cognitive, affective, and moral aspects (Iskandar & Kasim, 2023, p. 320). Thus, an analysis of the representation of character education values in Rako Prijanto's *Sang Kiai* is relevant from social, religious, and academic perspectives.

Representation is part of the process by which meaning is produced through language, signs, and images so that something can be understood or meaningfully communicated among members of a culture (Hall, 2020, p. 3). In a film, there are certainly specific parts that convey a meaning intended for the audience, whether directly through dialogue or implied through certain scenes (Hamandia et al., 2025, p. 2). This demonstrates that film is an effective medium of representation for conveying the character education values that every individual should possess. Education is a process carried out in a conscious and planned manner, aimed not merely at humanizing human beings, but also at fostering an awareness of humanity's role and responsibility as stewards of the earth (Mashuri et al., 2021, p. 157). Character, on the other hand, is a set of moral values, attitudes, and habits that shape a person's distinctive traits and are reflected in their mindset, behavior, and moral responses to their surroundings (Sunhaji, 2014, p. 43). It can be understood that character education is a conscious and planned effort to comprehensively develop human potential as stewards of the earth spiritually, morally, intellectually, and in terms of skills to shape a personality grounded in moral values, attitudes, and positive habits toward the surrounding environment.

According to Winataputra & Setiono in a book published by the Ministry of Education and Culture (2017, p. 21–24), there are 26 essential values of noble ethics or character that must be developed at every level and unit of education. These values are: fairness, sincerity, competitiveness, self-confidence, religiosity, humility, politeness, responsibility, tolerance, positive thinking, cleanliness, intelligence, love of peace, love of the homeland, discipline, integrity, honesty, compassion, hard work, caring, mutual cooperation, frugality, emotional control, creativity, independence, and nationalism. One film that incorporates several of the character values listed above is *Sang Kiai*, directed by Rako Prijanto.

The 2013 film *Sang Kiai* by Rako Prijanto depicts the struggle of KH. Hasyim Asy'ari, who was filled with compassion and love for his homeland, as well as the students and residents who were so polite, self-reliant, and able to control their emotions well when their beloved teacher was arrested and tortured by the Japanese government. The film is set against the backdrop of the Japanese occupation through the post-independence era of Indonesia. After independence, the Jihad Resolution was issued, awakening the collective consciousness of the students and the people to defend their independence against attempts by NICA forces to reclaim or seize it (Mkuu et al., 2025). This film not only reconstructs historical events leading up to and following Indonesia's independence but also visualizes character values that are critically needed by today's generation. Thus, Rako Prijanto's film *Sang Kiai* is considered to have the potential to serve as an effective educational tool for instilling various character education values.

Studies on the representation of character education values in Rako Prijanto's film *Sang Kiai* remain largely limited. There are three existing studies. (1) A scientific study on Islamic religious education values conducted by Anggraini et al. This study focuses on analyzing aspects of worship values, creed values, and only a few character values discussed specifically (Anggraini et al., 2024, p. 80). (2) A study conducted by Wegig Widiyatmaka examined this film and identified several religious character education values: discipline, honesty, hard work, democracy, curiosity, national spirit, appreciation of achievement, and friendliness or communicativeness (Widiyatmaka et al., 2019, p. 73). (3) A study conducted by Irmu et al. specifically examined moral values related to the PPRA (Profil Pelajar *Rohmatan Lil Alamin*) (Irmu et al., 2024, p. 921). Research on character education regarding politeness, emotional control, independence, compassion, and love for the homeland remains an area that has not yet been studied. Examining these five character education values within the context of film is crucial to provide examples of attitudes and behaviors in daily life to audiences as one solution to the moral crisis (such as the degradation of empathy and emotional regulation) in the modern era, while simultaneously reinforcing the achievement of national character education goals.

Based on the above, the focus of this study is (1) What are the character education values in the film **Sang Kiai**? (2) How are character education values represented in the film? and (3) How do they relate to the theoretical framework of character education? The objectives of this study are (1) To identify character education values in the film *Sang Kiai*; (2) To examine the representation of character education values in the film *Sang Kiai*; and (3) To assess their relevance to the theoretical framework of character education.

METHOD

This study employs a descriptive qualitative approach in the form of library research. The choice of this method is based on the subject matter, which consists of religious-historical biographical films that can generally only be examined through in-depth analysis with the aid of other texts. Library research is considered relevant for studies on character education values because its primary sources consist of academic research findings and government decisions (Ningsih et al., 2025, p. 1495). The data sources used include primary data in the form of the film *Sang Kiai*, and secondary data in the form of books, articles, and other sources related to this study to support the findings. The selection of scenes in the film employed purposive sampling, a data collection technique based on specific criteria (Sugiyono, 2022, p. 219). In this study, the selected scenes depict the characters' polite behavior, emotional control, independence, compassion, and love for the homeland. Data collection was conducted by observing each scene in the film, including dialogue, body language, and the way characters interact with one another, among other elements. The data

collection technique in this study was conducted using the documentation method, which involves tracing and collecting data related to the research variables from various written and audiovisual sources, such as magazines or newspapers as mass media, electronic media, books, and films (Jati, 2021, p. 144). The data analysis applied in this study is content analysis. Content analysis is a research method applied to information documented in recordings, whether in the form of sound, text, images, or other documentary forms (Astuti et al., 2022, p. 11). This approach enables researchers to identify dialogues, scenes, and atmospheres that reflect specific character values in films, thereby yielding a comprehensive understanding and results.

RESULTS AND DISCUSSION

Based on an analysis conducted by the researcher on Rako Prijanto's film *Sang Kiai*, the researcher found that there were 6 scenes reflecting the character trait of politeness, 3 scenes reflecting the character trait of emotional control, 2 scenes reflecting the character trait of independence, 4 scenes reflecting the character trait of compassion, and 7 scenes reflecting the character trait of patriotism. The results of this analysis are presented in the following table:

Table 1. Analysis Results of Character Values in the Film Sang Kiai by Rako Prijanto

No.	Description of Event	Indicator	Minute
Politeness			
1	The parents of a student who were helped by KH. Hasyim Asy'ari by being exempted from boarding school fees sincerely expressed their gratitude to him.	Showing polite behavior	00:01:40
2	When the students met KH. Hasyim Asy'ari, they bowed and shook hands with him.	Being friendly	00:02:16
3	Farmers who met KH. Hasyim Asy'ari and Harun while they were resting in a rice field hut greeted them warmly.	Showing polite behavior; Being friendly	00:02:50
4	When Gus Wahid visited KH. Hasyim Asy'ari in a Japanese prison, he knelt respectfully and spoke gently with him.	Showing polite behavior	00:35:10
5	Mr. Ono invited Gus Wahid and KH. Wahab Chasbulloh to drink tea/coffee prepared by his wife.	Being friendly	00:49:13
6	The students and residents who were leaving for Surabaya said goodbye one by one to KH. Hasyim Asy'ari.	Showing polite behavior	01:39:47
Emotional Control			
1	When KH. Hasyim Asy'ari was imprisoned by the Japanese, Gus Wahid invited the students to recite dhikr and istighosah in front of the detention house.	Expressing emotions properly	00:42:08 and 00:44:25
2	Harun, who was filled with anger and prejudice toward KH. Hasyim Asy'ari, was advised by his wife to seek forgiveness from Allah.	Channeling negative emotions	01:10:05– 01:11:39

3	The death of KH. Hasyim Asy'ari caused his children, wife, students, and residents to feel deep sadness.	Expressing emotions properly	02:08:21
Independence			
1	KH. Hasyim Asy'ari explained to his student Harun that people must be independent and should not depend on others.	Not depending on others	02:49–03:34
2	KH. Hasyim Asy'ari asked to be taught how to use a rifle so that he could fight back if colonizers attacked his pesantren.	Completing tasks	02:03:18
Caring			
1	KH. Hasyim Asy'ari accepted a new student even though the student's father admitted that he had no agricultural produce to pay the boarding school fees.	Helping others	00:01:38
2	Harun felt sympathy for and defended poor farmers who were struggling.	Defending the weak	01:01:26
3	Ibu Nyai did not tell KH. Hasyim Asy'ari that the food supplies were running low and continued cooking with whatever was available.	Helping others	01:05:08
4	Upon hearing reports that ordinary people had become victims of Dutch military aggression in Singosari, KH. Hasyim Asy'ari showed deep sorrow.	Defending the weak	02:05:17
Patriotism			
1	KH. Hasyim Asy'ari and Ibu Nyai reflected on the fate of Indonesia, which could become prosperous if its people united and worked together.	Thinking and acting for the nation; Maintaining national unity	00:07:06
2	Gus Wahid and KH. Wahab Chasbulloh negotiated with Mr. Ono regarding the arrests of prominent figures.	Thinking and acting for the nation	00:49:07
3	Discussions between Gus Wahid and several other figures resulted in the decision to cooperate strategically with the Japanese government to prepare for independence.	Thinking and acting for the nation	00:49:49
4	KH. Hasyim Asy'ari accepted Japan's offer to become the head of <i>Tsumubu</i> so he could create policies that would not harm the people.	Thinking and acting for the nation	01:18:20
5	The formation of <i>Hizbullah</i> aimed to protect Indonesia from Allied forces and prepare a defense force for independence.	Thinking and acting for the nation	01:22:45
6	A deliberation among several figures produced the Jihad Resolution declaring that defending the homeland is an individual obligation.	Thinking and acting for the nation; Maintaining national unity	01:32:00
7	The youth of Surabaya and those from outside the	Thinking and	01:43:31

city worked together against NICA/Allied forces attacking Surabaya.	acting for the nation; Maintaining national unity
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The results of the study indicate that the film *Sang Kiai* contains several character education values conveyed through its characters and plot. These values include politeness, emotional control, independence, compassion, and patriotism. These five character values are portrayed through the characters' actions, dialogue, and decisions in various situations related to social life and the nation's struggles (Fan et al., 2021). The presence of these values indicates that this film can serve as an educational medium capable of instilling moral messages in the audience, particularly regarding character development.

1. Politeness

The values of courtesy portrayed in the film form an integrated character education framework because they demonstrate the relationship between respect, humility, friendliness, proper language etiquette, and appreciation for others in social life (Yuniarti et al., 2022). Courtesy in the film is not only expressed through kind words but is also reflected in behavior, the way people interact, and an attitude of respect for others in various situations. This aligns with the character education concept developed by the Ministry of Education and Culture of the Republic of Indonesia in 2017, which positions the value of politeness as a crucial component in shaping students' character so they can build harmonious social relationships, respect others, and uphold ethical standards in community life.

The portrayal of courtesy in the film begins at the 00:01:40 mark, when the parents of a new student express their gratitude to KH. Hasyim Asy'ari after their child was exempted from boarding school fees. This expression of gratitude reflects a moral awareness of the importance of appreciating others' kindness. In character education, politeness relates to an individual's ability to demonstrate respect and appreciation through both words and actions. Polite behavior is conduct that reflects respect for others in accordance with social and cultural norms (Samami & Haryanto, 2020, p. 87). This scene demonstrates that politeness can be expressed through simple gestures born of sincerity and respect for others.

Furthermore, at 00:02:16, the students are seen bowing their heads and greeting KH. Hasyim Asy'ari as they pass by him. This scene demonstrates that politeness is not merely verbal but is also expressed through body language and respectful attitudes toward teachers. In Indonesian culture, respect for teachers is an integral part of social ethics and character education. Polite behavior is reflected through attitudes, language, and actions that align with social norms (Kesuma et al., 2021, p. 121). Therefore, this scene demonstrates that polite character education is built through the cultivation of respectful attitudes toward those who are older or hold significant positions in social and educational life.

At 00:02:50, the farmers' friendly demeanor as they greeted KH. Hasyim Asy'ari and Harun demonstrates that courtesy is also present in interpersonal relationships within the community. The friendliness displayed in everyday interactions reflects a spirit of mutual respect and fosters harmonious social relationships. From a character education perspective, courtesy applies not only in formal relationships but also in the broader social life of the

community. A courteous attitude reflects the ability to interact effectively with others in various social situations (Koesoema, 2020, p. 172). This scene demonstrates that the culture of greeting others with kindness is an integral part of fostering a courteous social character, which creates a community atmosphere filled with respect and togetherness.

Polite character is also evident in family relationships through the scene at 00:35:10 when Gus Wahid kneels and speaks gently to KH. Hasyim Asy'ari in prison. This action reflects a child's respect for a parent through polite behavior and speech. In character education, the family is the primary environment for fostering politeness, as it is within the family that individuals first learn ethics and etiquette. Politeness is a form of respect for others through courteous behavior in both speech and action (Zubaedi, 2021, p. 156). This scene demonstrates that politeness within the family serves as a crucial foundation for building harmonious and respectful social relationships.

At 00:49:47, Mr. Ono's gesture of inviting his guest to enjoy the meal demonstrates a form of courtesy in hosting guests despite differences in nationality, culture, and religion. This scene illustrates that courtesy is universal, serving as a bridge to foster good relationships among individuals from diverse backgrounds. A friendly and respectful attitude toward guests reflects social ethics that maintain harmonious interactions. In the context of character education, the value of politeness is not limited to specific environments but must be applied in broader social relationships (Koesoema, 2020, p. 172). Therefore, this scene demonstrates that politeness plays a crucial role in fostering peaceful and mutually respectful social relationships amidst diversity.

Next, at 01:39:47, the students and community members bid farewell to KH. Hasyim Asy'ari before departing for Surabaya. This act of taking leave demonstrates respect for an elder figure and reflects the cultural practice of seeking blessings before embarking on a journey or undertaking an important task. In Indonesian society, saying goodbye is part of social etiquette that demonstrates respect and maintains good relationships with others (Suryono & Pamungkas, 2025, p. 68). This scene illustrates that politeness is not merely about grammar or formal behavior but also involves the awareness of maintaining harmonious social relationships through respect for others.

These scenes form an integrated framework for polite character education because they depict politeness across various dimensions of life, ranging from teacher-student relationships, family, community, to international relations. The value of politeness in the film is portrayed through kind speech, respect for others, humility, friendliness, and social etiquette in interactions. The integration of these various forms of politeness demonstrates that polite character is not merely a set of behavioral rules but a moral value that fosters harmonious social relationships. This serves as a solid moral foundation for every individual's character, thereby fostering virtuous traits in their future lives. Thus, this film can serve as a medium for character education that teaches the importance of maintaining politeness, respect, and social etiquette in daily life. If such behavior is practiced daily, it will undoubtedly foster a harmonious, peaceful, and tranquil community life.

2. Emotional Control

The value of emotional control portrayed in the film forms an integrated character education framework because it demonstrates an individual's ability to manage, control, and channel emotions appropriately in accordance with social norms and moral values. Emotional control in the film is not only evident when characters suppress their anger but also through how they channel negative emotions into more positive actions, maintain a calm state of mind, and express their feelings with respect. This aligns with the character education concept developed by the Ministry of Education and Culture of the Republic of Indonesia in 2017, which positions self-control and emotional maturity as crucial components in shaping students' character so they can act wisely in facing various life situations.

The character trait of emotional control in the film is evident in the scenes at 00:42:08 and 00:44:25, when Gus Wahid urges the students who were about to storm the prison to free KH. Hasyim Asy'ari to instead perform *dhikr* and *istighosah* in front of the detention center. This scene demonstrates that Gus Wahid is able to channel the students' anger toward calmer and more positive actions. In a high-pressure situation, he does not allow anger to escalate into anarchic behavior that could cause harm to many parties. From a character education perspective, emotional control relates to an individual's ability to manage feelings wisely so as not to cause negative consequences for oneself or others. Emotional control is part of character intelligence, reflecting an individual's ability to manage feelings and remain wise in various situations (Koesoema, 2020, p. 203). This scene conveys the message that emotions can be channeled through positive, peaceful actions that remain within the bounds of moral control.

Furthermore, the scene also demonstrates that emotional control is closely linked to spiritual calmness. The *dzikir* and *istighosah* performed by the students serve as a means to alleviate anger and maintain inner peace when facing difficult situations. In the context of character education, emotional control is not merely psychological but also relates to an individual's ability to align with spiritual values so as to think clearly and act wisely. This indicates that emotional maturity can be cultivated through the practice of patience, calmness, and self-control when facing conflicts.

Another example of emotional control is seen from 01:10:05 to 01:11:39, when Harun, overcome with anger, is guided by his wife and friend to increase his remembrance of God, recite the *istighfar*, and maintain a clear mind without harboring ill will. This scene demonstrates that emotional control requires social support and the awareness to exercise self-restraint so as not to make decisions based on emotion. In character education, the ability to manage negative emotions is crucial because uncontrolled emotions can lead to conflicts and regret later on. Emotional control is an individual's ability to manage negative feelings and express them appropriately (Kesuma et al., 2021, p. 145). The scene demonstrates that emotional maturity is reflected in a person's ability to keep a clear mind and avoid negative assumptions even when in a situation that provokes anger. The scene also shows that emotional control does not mean suppressing feelings excessively, but rather managing and channeling them in an appropriate manner. Harun is still allowed to feel anger, but he is guided not to let his emotions control his actions and thoughts. In the context of character

education, this value is important because it can shape individuals who are patient, wise, and capable of solving problems rationally without being influenced by momentary emotions.

The character trait of emotional control is also evident in the scene at 02:08:21 when the family, students, and community face the passing of KH. Hasyim Asy'ari. Although filled with sadness, they maintain a calm, respectful demeanor and do not express their grief excessively. This scene demonstrates that emotional control is also related to the ability to express feelings in accordance with social norms and standards of propriety. Emotional maturity is reflected in an individual's ability to appropriately manage emotions in various life situations. Emotional control is an individual's ability to regulate themselves in expressing emotions in accordance with prevailing values and norms (Zubaedi, 2021, p. 158). This character's scene conveys an educational message that even sadness must be expressed with a respectful attitude and self-control.

Overall, all these scenes form an interconnected and continuous framework for character education in emotional control. The value of emotional control in the film is demonstrated through the ability to manage anger, maintain a calm state of mind, channel negative emotions positively, and express sadness with respect. The integration of these values shows that emotional control is not merely the ability to suppress feelings, but also the ability to manage emotions wisely so they remain aligned with moral and social norms. These attitudes reflect a strong spiritual foundation that enables one to control emotions effectively and consistently. Thus, this film presents character education that teaches the importance of spiritual maturity—manifested as patience and self-control—in social life, allowing one to live peacefully and avoid actions that could harm oneself or others.

3. Independence

The value of self-reliance portrayed in the film forms an integrated character education framework because it demonstrates an individual's ability to take responsibility for themselves, strive to meet their own needs independently, and be prepared to face challenges without always relying on others. The value of self-reliance in the film is not only portrayed through work or physical activities but also through a passion for learning, the courage to face difficult situations, and the ability to develop one's potential. This aligns with the character education concept developed by the Ministry of Education and Culture of the Republic of Indonesia in 2017, which positions self-reliance as one of the key values in shaping students' personalities to foster a strong work ethic, a sense of responsibility, and the ability to solve problems independently.

The character of self-reliance in the film is evident in the scene from 00:02:49 to 00:03:34 when KH. Hasyim Asy'ari advises Harun on the importance of being self-reliant and not depending on others. In this dialogue, KH. Hasyim Asy'ari explains that he continues to work as a farmer and merchant despite holding the position of a religious scholar and head of a boarding school. This action demonstrates that independence is realized through hard work and the effort to meet one's living needs using one's own abilities. From a character education perspective, an independent attitude reflects an individual's ability to take responsibility for their life without always relying on others' assistance. An independent character is an attitude and behavior that does not easily rely on others to meet one's needs (Samami & Haryanto,

2020, p. 79). KH. Hasyim Asy'ari's attitude in that scene serves as an example that one must possess a work ethic and the awareness to strive independently in living life.

Furthermore, the scene also demonstrates that independence is not merely about economic capability but is also tied to the development of self-esteem and personal responsibility. KH. Hasyim Asy'ari illustrates that an independent person is better able to uphold their dignity because they do not constantly rely on others' assistance. This value is crucial in character education as it fosters individuals with a strong work ethic, discipline, and self-confidence in facing life's challenges.

This independent character is further evident at the 02:02:18 mark when KH. Hasyim Asy'ari asks to be taught how to use a rifle when his pesantren is visited by the colonizers. This action demonstrates a willingness to learn and develop one's abilities to confront difficult situations. This attitude reflects that an independent individual does not merely rely on existing skills but also takes the initiative to learn new things as a solution to the challenges faced. In character education, independence relates to an individual's ability to address problems actively and responsibly. An independent attitude is an individual's ability to develop their potential so they can face life's various challenges responsibly (Koesoema, 2020, p. 156).

This scene demonstrates that the value of independence is reflected through the courage to learn and strive to complete tasks to the best of one's ability. It also shows that independence is closely linked to the ability to take initiative in emergency situations. KH. Hasyim Asy'ari did not merely entrust the protection of the pesantren to others but actively sought to acquire the necessary skills to confront threats directly. This attitude demonstrates that an independent individual possesses the awareness to act and seek solutions when facing difficulties. In the context of character education, this value is crucial as it fosters a resilient, adaptable, and unyielding personality capable of navigating life's changing circumstances.

Overall, these two scenes form an interconnected and continuous framework for independent character education. The value of independence in the film is portrayed through hard work, self-responsibility, the ability to learn, and the courage to face life's challenges. The integration of these values demonstrates that an independent character is not merely the ability to live without others' help, but also encompasses the ability to develop one's potential, take initiative, and solve problems responsibly. The film teaches how important self-reliance is in facing life so that one does not rely on or burden others.

4. Caring

The value of caring portrayed in the film forms an integrated framework for character education because it not only depicts the act of helping others on an individual level but also illustrates the connection between empathy, social responsibility, justice, and emotional compassion across various aspects of life. All these scenes demonstrate that the caring character is not merely a fleeting behavior but a moral value integrated into personal life, family, education, and society. This aligns with the character education concept developed by the Ministry of Education and Culture of the Republic of Indonesia in 2017, which positions social care as a crucial component in shaping students' personalities so they can live

harmoniously alongside others and demonstrate sensitivity to the social conditions around them.

The caring character in the film is introduced in a scene at 00:01:38 when KH. Hasyim Asy'ari accepts a new student despite the family's inability to pay boarding school fees. This demonstrates that compassion is manifested through providing access to education regardless of economic background. This attitude embodies a dimension of social justice, as education is viewed as a right for every individual. In the context of character education, KH. Hasyim Asy'ari's actions demonstrate that empathy must be manifested in concrete actions that benefit others. The character trait of social concern a disposition and behavior that consistently seeks to help others is realized through this decision (Samami & Haryanto, 2020, p. 51). Thus, the value of care in this scene is not merely about pity but also involves a moral commitment to creating equal opportunities in accessing education.

Furthermore, the scene at 01:01:26 expands the framework of the caring character into the broader social context of society. Harun's stance in defending the farmers demonstrates that social concern arises from the ability to understand the suffering of oppressed groups. The empathy Harun possesses evolves into social awareness that drives solidarity with the underprivileged. This situation indicates that the value of caring does not stop at feelings of sympathy but evolves into a drive to fight for social justice. A socially caring character is reflected in concrete actions taken toward those facing difficulties (Kesuma et al., 2021, p. 92). This forms an integrated relationship between empathy, social sensitivity, and moral courage in confronting injustice in society.

Integrated character education is also evident in the scene at 01:05:08, through Nyai's decision to conceal the fact that their food supplies were running low so that KH. Hasyim Asy'ari would not worry. This scene demonstrates that the value of care is not always expressed through physical or material assistance, but also through emotional attention and the sacrifice of one's own feelings to maintain others' peace of mind. The family is the primary environment for the development of the value of care. Character education instills empathy and compassion, beginning with family relationships before expanding to broader social environments (Koesoema, 2020, p. 134). Mrs. Nyai's attitude demonstrates that care within the family forms the foundation for the development of a harmonious and understanding social character, thereby having a tangible impact on the surrounding community.

The pinnacle of the caring character in the film is evident at 02:05:17 when KH. Hasyim Asy'ari demonstrates deep concern for the common people who were victims of Dutch military aggression in Singosari. This scene demonstrates that the caring character evolves into a leader's social responsibility toward the broader community. Caring is no longer limited to interpersonal relationships but now encompasses the struggle to protect oppressed groups. The caring character is linked to the awareness of fighting for justice and providing protection to vulnerable groups (Zubaedi, 2021, p. 176). KH. Hasyim Asy'ari's attitude reflects the integration of empathy, moral leadership, and a commitment to the common people, which made him loved, respected, and honored by many in daily life, even after his passing.

Overall, all these scenes form an interconnected and continuous pattern of character education. The value of compassion in the film evolves from concern for individuals, families, and small communities to social responsibility toward the nation. The integration of these values demonstrates that a compassionate character is not merely an emotional attitude but also encompasses concrete actions, moral courage, and a commitment to social justice. This film is relevant as character education for everyone today, especially for leaders in conveying empathy, solidarity, and social concern to the surrounding community, thereby fostering a safe, peaceful, and prosperous environment.

5. Patriotism

The value of patriotism portrayed in the film forms an integrated framework for character education because it illustrates the relationship between nationalism, unity, sacrifice, strategies for the struggle, and the responsibility to safeguard the nation's sovereignty. Patriotism in the film is not only manifested through physical struggle against the colonizers but also through thought, diplomacy, deliberation, and decision-making that prioritizes the safety of the people and the future of the nation. This aligns with the character education concept developed by the Ministry of Education and Culture of the Republic of Indonesia in 2017, which positions love for the homeland as a key value in shaping citizens' character so they take pride in the nation, uphold unity, and contribute to the nation's progress and sovereignty.

The character trait of love for the homeland in the film begins at the 00:07:06 mark when KH. Hasyim Asy'ari and Ibu Nyai reflect on the condition of the Indonesian nation, which was still under colonial rule. They argued that Indonesia would become a prosperous nation if the people could unite and work together. This demonstrates a national awareness of the importance of unity as the foundation of the nation's strength. From a character education perspective, patriotism is associated with the attitude of maintaining unity and making positive contributions to the nation's progress. The character trait of love for the homeland is demonstrated through pride in one's own nation and efforts to preserve the nation's integrity (Samami & Haryanto, 2020, p. 113). The thoughts of KH. Hasyim Asy'ari and Ibu Nyai indicate that the spirit of nationalism is built through a collective awareness to unite the people for the nation's progress, so that ultimately, a united people would drive out the colonizers.

The value of patriotism is further evident in the scene at 00:49:07 when Gus Wahid and KH. Wahab Chasbullah negotiate with Mr. Ono regarding the arrest of several figures by the Japanese government. This scene demonstrates that the struggle to defend the nation is not always carried out through armed resistance, but also through diplomatic channels and political strategies. Patriotism is an attitude that drives individuals to fight for the nation's interests and safeguard its sovereignty (Zubaedi, 2021, p. 142). The actions of Gus Wahid and KH. Wahab Chasbullah reflect their concern for the safety of the struggle's leaders as a crucial part of safeguarding the nation's future. The character trait of patriotism drives individuals to actively play a role in protecting the interests of society and the nation through various constructive means.

The framework of patriotism becomes increasingly evident at the 00:49:49 mark, when Gus Wahid and several other figures decide to feign cooperation with the Japanese government in order to exploit the situation and conditions to prepare for Indonesia's independence. This decision demonstrates strategic thinking in the face of the oppressive conditions of colonial rule. Patriotism is not merely about the courage to confront the colonizers directly, but also the ability to make risky decisions to prepare for actions that will ultimately have a greater impact on the nation's interests. The character of patriotism encompasses the awareness of preserving the nation's continuity and the ability to determine strategic steps for the sake of the state (Koesoema, 2020, p. 188). This scene illustrates that nationalism also requires intelligence, patience, and a well-thought-out struggle strategy to achieve the grand goal of Indonesian independence. By embodying these qualities, the Indonesian nation will be able to withstand any circumstances and always overcome the various obstacles that lie ahead.

At 01:18:20, KH. Hasyim Asy'ari's decision to accept the position as chairman of Tsumubu demonstrates a form of patriotism manifested through leadership and protection of the people. This decision was not an act of support for the colonizers, but rather a strategy to enable him to influence Japanese government policies so they would not harm the people or the figures of the struggle. This action demonstrates that a leader with a sense of patriotism prioritizes the safety of the people above all else. The value of patriotism is reflected in an attitude that prioritizes the interests of the people and the nation in every decision-making process (Kesuma et al., 2021, p. 167).

Furthermore, at 01:22:25, KH. Hasyim Asy'ari accepted an offer to send young men to undergo Japanese military training on the condition that the training be used to protect Indonesia from the threat of NICA and the Allies. The formation of the Hizbullah ranks demonstrated efforts to prepare national forces that would later be used to defend independence. This stance reflects a form of patriotism manifested through national defense strategies and readiness to confront the threat of colonialism. Patriotism is a way of thinking and acting that demonstrates loyalty and concern for the nation and state (Samami & Haryanto, 2020, p. 113). KH. Hasyim Asy'ari's decision demonstrates that the struggle to defend the nation requires readiness, strategy, and a strong sense of national consciousness so that this nation could maintain its independence to this day.

The culmination of the patriotic character framework in the film is evident in the scene depicting the jihad resolution meeting at 01:32:00 and the Battle of Surabaya at 01:43:44. The meeting demonstrates the characters' collective awareness of the need to defend Indonesia's independence from the threat of colonialists. Patriotism drives individuals to defend the nation's sovereignty in a tangible way (Zubaedi, 2021, p. 142). Meanwhile, the involvement of religious students and the community in the Battle of Surabaya demonstrates that patriotism is manifested through courage, sacrifice, and a willingness to defend the nation's sovereignty. Patriotism should be an essential attitude possessed by every individual, thereby compelling them to actively play a role in safeguarding the nation's integrity against various threats.

Overall, all these scenes form an interconnected and continuous framework for character education in patriotism. The value of patriotism in the film evolves from an

awareness of the importance of unity, diplomatic struggles, political strategies, leadership that protects the people, to the sacrifice of defending independence. The integration of these values demonstrates that the character of patriotism is not merely a sense of pride in the nation, but also encompasses moral responsibility, strategic intelligence, courage, and a willingness to fight for the nation's interests. Furthermore, the film illustrates that patriotism is a multidimensional value that can be manifested through various forms of action according to the needs and challenges of a particular era (Sezaki et al., 2023). The struggle for the nation is not only represented through armed resistance against colonial powers, but also through negotiation, deliberation, leadership, and strategic decision-making aimed at safeguarding the welfare of society. Through the characters of KH. Hasyim Asy'ari, Gus Wahid, and other national figures, the film portrays patriotism as a commitment to placing the interests of the nation and society above personal interests. This representation provides audiences with a broader understanding that love for one's homeland can be expressed through dedication, service, and responsibility in different social roles and circumstances.

In addition, the film emphasizes the close relationship between patriotism and collective solidarity. The spirit of unity shown by religious leaders, students, and ordinary citizens demonstrates that national strength is built through cooperation and shared commitment toward common goals. The willingness of different groups to work together in defending the nation reflects the importance of social cohesion in maintaining national sovereignty. This portrayal is highly relevant to contemporary society, where challenges to national unity often arise from social, cultural, and political differences. Therefore, the film conveys the message that patriotism requires individuals to prioritize unity and mutual understanding in order to preserve social harmony and national stability.

The patriotic values represented in the film are also closely related to character education objectives, particularly in fostering responsible, resilient, and socially conscious citizens. The characters' decisions and sacrifices demonstrate that genuine patriotism demands perseverance, selflessness, and a strong sense of duty toward the nation. Such values can inspire younger generations to develop a positive national identity and actively contribute to society. Consequently, the film *Sang Kiai* serves not only as a historical narrative but also as an educational medium that promotes the internalization of patriotic values. By presenting concrete examples of leadership, sacrifice, and national commitment, the film offers meaningful lessons that remain relevant for character development in contemporary Indonesia.

CONCLUSION

Based on the results of a content analysis conducted on the film **Sang Kiai** by Rako Prijanto, it can be concluded that the film presents comprehensive and integrated character values, including politeness, emotional control, independence, compassion, and patriotism. This is evidenced by the identification of 6 scenes depicting politeness, 3 scenes depicting emotional control, 2 scenes depicting independence, 4 scenes depicting compassion, and 7 scenes depicting patriotism. These findings indicate the significance and close interconnection among these values in shaping the moral message. The values of politeness and emotional control act as the spiritual and moral foundation, which in turn underpin the development of

independence and care for the community. It is the integration of these four values that ultimately manifests as a strong sense of patriotism (as reflected in the jihad resolution). The film *Sang Kiai* does not merely present character values in isolation but weaves them into a holistic educational framework, making it highly relevant and comprehensive as an educational medium.

Every scene in the film is represented through various forms of dialogue, behavior, attitudes, decisions, the characters' thought processes, and the scenes themselves. And the representation of these character values aligns with existing theories of character education. The contextual representation of character values, grounded in the exemplary conduct of the characters, makes this film relevant for use in the educational process. Thus, the film *Sang Kiai* is not merely a medium of entertainment but serves as an audiovisual representation of character values that can serve as inspiration for character education in Indonesia, both in formal and non-formal education, particularly for the character education of the nation's future generations. This study has limitations, as it focuses solely on five character education values. Further research is still very much needed to identify other character education values present in the film *Sang Kiai*.

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