

FILM AS ISLAMIC PEDAGOGY: TRANSFORMING CHARACTER VALUES AND MORAL RECONSTRUCTION IN *TAARE ZAMEEN PAR*

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ABSTRACT

The film Taare Zameen Par (2007), a remarkable cinematic work directed by Aamir Khan, has gained international recognition for its profound portrayal of the emotional struggles of a child with dyslexia and the transformative role of a compassionate and humanistic teacher. Amid the moral challenges of the digital era, this study explores the potential of the film as a medium of Islamic pedagogy for reconstructing the character of the younger generation. The research aims to analyze the Islamic character education values embedded in the film and examine their relevance to moral reinforcement in contemporary society. This study employed a qualitative descriptive approach using content analysis as its research method. The primary data source was the film Taare Zameen Par, while secondary data were obtained from books, scholarly articles, and relevant literature on Islamic education. Data were collected through observations of scenes, dialogues, and character portrayals in the film and analyzed using the Miles and Huberman model, which includes data reduction, data display, and conclusion drawing. The findings reveal that the film integrates fundamental values of Islamic character education, including rahmah (compassion), 'adl (justice), hikmah (wisdom), amanah (trustworthiness), tarbiyah (education and nurturing), uswah hasanah (exemplary conduct), and ukhuwah (brotherhood). These values are represented through the humanistic approach of Ram Shankar Nikumbh in understanding and nurturing the unique nature of each learner. The analysis confirms that film serves as a transformative learning medium capable of conveying moral messages in an emotional and reflective manner, surpassing conventional instructional approaches. In conclusion, the integration of film into Islamic pedagogy offers a strategic means of fostering a more inclusive and humanistic process of moral reconstruction for contemporary generations.

Keywords: *Islamic character education; Islamic pedagogy; moral reconstruction; Taare Zameen Par; transformative learning.*

INTRODUCTION

The digital era has introduced unprecedented moral challenges for the younger generation, marked by a shifting landscape where vulnerabilities in character-building extend heavily to children and adolescents. Contemporary

students face severe identity crises (Yusnita et al., 2023), declining moral sensitivity (Muslimah & Risa, 2024), and behavioral deviations such as cyberbullying and social media addiction (Sagala et al., 2024). This systemic

vulnerability is further amplified by data from the Financial Transaction Reports and Analysis Center (PPATK), which identified over 197,000 children involved in online gambling (Detik.com). In response to this crisis, character education must transcend rigid, informative instruction. It requires contextual learning strategies that can effectively cultivate high moral character, responsibility, and social awareness by deeply engaging with students' lived experiences.

Cinema has emerged as a highly strategic and transformative pedagogical instrument to address this crisis, offering an immersive medium for reflection that can fundamentally alter students' mindsets and attitudes (Anggraini, 2022; Nilamsari et al., 2023). Through nuanced storylines and character portrayals, film can convey complex moral messages and instill ethical values more concretely and comprehensively than traditional text-based tools (Adji, Waluyo Satrio. & Rahmad, 2018; Azminah, 2020). However, a significant gap persists in current literature; most previous research has focused predominantly on the general, secular effectiveness of film in character building, leaving its profound connections to an Islamic moral framework thoroughly unexamined. While mainstream studies evaluate cinematic empathy through a humanistic lens, they fail to integrate these narratives with foundational Islamic virtues, such as *iman* (faith), *akhlak* (morality), and *rahmah* (compassion), which are vital for the sustainable moral reconstruction of Muslim youth.

To bridge this scholarly gap, this study offers a novel intersection between contemporary media literacy and classical Islamic ethics. This study aims to analyze the character education values within the film *Taare Zameen Par* and critically reflect upon them through the lens of Islamic moral reconstruction. By exploring the film's humanistic mentorship as an empirical blueprint for balancing the soul's faculties, this research

provides contemporary Muslim educators with an innovative pedagogical framework to transform cinematic engagement into a sustainable spiritual habituation amidst modern social challenges.

LITERATURE REVIEWS

Film as a Medium of Islamic Pedagogy

Within the framework of Islamic pedagogy, education extends far beyond the cognitive transfer of knowledge (*ta'lim*); it fundamentally encompasses *tarbiyah* and *ta'dib*, which emphasize the holistic cultivation of *adab* (morality and character) in a student's soul. (Ridwan, 2025)

As digital media advances, audio-visual platforms like cinema have become highly potent tools for moral education. Unlike traditional text-based instruction, films actively engage the audience's affective domain, evoking empathy and emotional responses that facilitate deeper moral reflection and behavioral inspiration. (Azminah, 2020)

Since *ta'dib* (the cultivation of *adab* and character) demands emotional engagement and the formation of inner consciousness, film or cinema emerges as a highly relevant modern learning medium. This is due to its unique capability to touch the affective domain, which is often difficult to reach through mere one-way lecturing methods.

Transformation of Character Values and Moral Reconstruction

Moral reconstruction is an effort or process of restoring and reorganizing concepts, structures, beliefs, and expectations so that individuals who have experienced moral degradation can make improvements. This effort serves as a curative measure for the moral problems arising in this modern era. The complexity, demands, systemic changes, and educational methodological patterns all play a role in giving rise to several

educational problems, particularly within the context of students' morals (*akhlak*).

The relationship between moral reconstruction and the transformation of character values is reflected in a shift of focus from merely regulating external behavior toward establishing a stable inner disposition. Value transformation occurs when moral values, which are initially conceptual, are successfully internalized into the real-life daily practices of students. Consequently, these values are no longer just knowledge, but rather manifest as consistent actions. (Yaqin et al., 2026)

As emphasized by Qasserras (2024), moral reconstruction within Islamic pedagogy essentially rests upon the concept of *Tazkiyatun Nafs*, wherein education functions as a remedy for the student's soul while simultaneously serving as a means for developing critical self-awareness to achieve positive change. (Qasserras, 2024)

In this context, moral reconstruction serves as an effort to reorganize the inner condition of students, ensuring they do not merely comply due to rules or temporary external reward-and-punishment mechanisms. Instead, it enables them to exhibit good deeds spontaneously and without coercion. Consequently, a sustainable transformation of character values can only be achieved if this reconstruction process successfully touches the deepest psychological dimensions, which serve as the primary source of every individual action. It demands an emotional-spiritual method (*riyadhah an-nafs*) that attends to the child's inner well-being, allowing noble character to emerge naturally without coercion. (Mauladani et al., 2025)

METHODS

This study employs a descriptive-qualitative approach using content analysis. This approach was selected to describe in depth how Islamic character education values and moral reconstruction

are represented in audio-visual media. The data sources consist of primary data, namely the film *Taare Zameen Par*, and secondary data in the form of relevant books, scientific articles, and Islamic education literature. The units of analysis in this study include scenes, dialogues, characters, and educational values presented in the film. The research instrument utilizes a content observation sheet and character value categories to assist in the data identification process. Data collection techniques were conducted through systematic observation by repeatedly watching the film to understand the narrative flow and context, followed by transcribing key dialogues, capturing scenes that contain character education values, categorizing these character values, and interpreting them based on an Islamic education perspective. Data analysis follows the Miles and Huberman model, which includes: Data reduction, by selecting, focusing, and simplifying raw data from the film and literature into specific categories of Islamic character values. Data display, by presenting the categorized data in the form of tables, dialogue quotes, or scene descriptions, facilitates an understanding of the value representation patterns. Conclusion drawing, by conducting interpretations based on an Islamic education perspective to identify the relevance between the film's content and the concept of moral reconstruction. (Matthew B. Miles et al., 2014).

RESULT AND DISCUSSION

Result Findings

Representation of Islamic Character Values in the Film

The film *Taare Zameen Par* (2007) serves as the primary object of study in this research. The film tells the story of Ishaan, an 8-year-old boy with dyslexia who faces severe difficulties in reading, writing, and arithmetic. Due to this condition, he is frequently misunderstood by those around him, and his behavior is often

misconstrued as laziness, disobedience, or rebellion. Deemed incapable of keeping up with mainstream formal schooling, his parents and teachers decide to send him to a boarding school, a decision Ishaan initially resists. It is at this new school that he meets Ram Shankar Nikumbh, an art teacher who truly understands his psychological and academic condition on a deeper level.

The film *Taare Zameen Par* represents several key Islamic character values essential to the formation of students' *akhlak* (moral character). Based on the analysis, several scenes in the film were found to contain Islamic character values, which include the following:

1. *Rahmah* (Compassion)

The value of *rahmah* (compassion) in this film is presented through the character of Ram Shankar Nikumbh, who treats Ishaan with empathy, gentleness, and deep respect for his *fitrah* (innate human nature) as a unique child.



Figure 1. Nikumbh's Compassionate Approach regarding a Child's *Fitrah* to Ishaan's Parents.

Dialogue 1.

“Each child has unique skills, capabilities and dreams.”

This approach serves as a direct antithesis to conventional school environments, which tend to be rigid, harsh, and insensitive to children's unique conditions. Such a nurturing method perfectly aligns with Islamic principles dictating that education must be anchored in compassion and entirely free from coercion, as historically exemplified by Prophet Muhammad (PBUH) in guiding the youth. This pedagogical philosophy is

deeply rooted in the Quranic mandate found in Surah Al-Anbiya Verse 107:

وَمَا أَرْسَلْنَاكَ إِلَّا رَحْمَةً لِّلْعَالَمِينَ

“And We have not sent you, (O Muhammad), except as a mercy to the worlds.” (Sahih International)

2. *Adl* (Justice)

The value of *adl* (justice) emerges when Nikumbh advocates for Ishaan's rights, ensuring he receives fair treatment that aligns with his potential and *fitrah* (innate nature), rather than being judged by a standardized, uniform benchmark that pressures the student and overlooks individual uniqueness. The teacher's attitude demonstrates justice and equity in treatment and assessment, a fundamental principle that is highly upheld within Islamic education.



Figure 2. Manifestation of *Adl*: Demanding Equal Educational Rights for Ishaan.

Dialogue 2.

Nikumbh and the Principal

- Principal : “In that case, a special school is the right place for him, isn't it?”
- Nikumbh : “No, sir. He is a child with above-average intelligence. He has the right to attend a mainstream school. All he needs is just a little support from us.”

This dialogue critiques the unjust assessment heavily imposed on

children with special needs. This critical depiction closely aligns with the divine mandate of justice explicitly commanded in Surah Al-Maidah Verse 8.

يَا أَيُّهَا الَّذِينَ آمَنُوا كُونُوا قَوَّامِينَ لِلَّهِ
شُهَدَاءَ بِالْقِسْطِ وَلَا يَجْرِمَنَّكُمْ شَنَا
نُ قَوْمٍ عَلَىٰ أَلَّا تَعْدِلُوا ۗ إِنَّ اللَّهَ
أَفْرَبُ لِلتَّقْوَىٰ وَاتَّقُوا اللَّهَ ۚ إِنَّ اللَّهَ
خَبِيرٌ بِمَا تَعْمَلُونَ

“O you who believed, be persistently standing firm for Allah, witnesses in justice, and do not let the hatred of a people prevent you from being just. Be just; that is nearer to righteousness. And fear Allah; indeed, Allah is Acquainted with what you do.” (Sahih International)

Furthermore, the justice (*‘adl*) championed by Nikumbh transcends the rigid boundaries of formal equality. Within Ibn Miskawayh’s philosophical discourse, *‘Adalah* (Justice) is conceptualized as the supreme virtue that emerges from the harmonious equilibrium between the rational (*al-quwwah al-natiqah*), irascible (*al-quwwah al-ghadabiyyah*), and concupiscible (*al-quwwah al-shahwiyyah*) faculties of the soul. By demanding Ishaan’s fundamental right to be educated in a mainstream school, Nikumbh actively practices a humanizing form of justice. This act ensures that each of the child’s psychological faculties is granted a proportional space for development, preventing them from being marginalized or oppressed (*terdzolimi*) by standardized institutional benchmarks. (Harimi et al., 2025)

3. Hikmah (Wisdom)

This value is reflected in the teacher’s approach, which acknowledges that every child possesses their own uniqueness, capabilities, and learning pace. Furthermore, this value is demonstrated throughout the narrative; while other teachers dismiss Ishaan as unintelligent and lazy, Nikumbh proactively investigates the root cause of Ishaan’s difficulties. He examines the issue from multiple perspectives and seeks an effective solution. This value mirrors the concept of *hikmah* (wisdom) within Islamic education, which encapsulates an educator’s capacity to comprehend issues holistically, refrain from premature judgments, and thoroughly examine the root causes of a problem from multiple perspectives before determining the most appropriate pedagogical approach.



Figure 3. Presenting World Figures as a Lesson on Individual Uniqueness and Wisdom.

Scene 1.

The figures above illustrate a scene that embodies wisdom (hikmah) in understanding the diverse and unique conditions of every individual. Nikumbh also highlights several world figures who, despite facing learning difficulties, became highly influential individuals. Through this, he offers a profound lesson and inspiration (hikmah) to the students in his classroom.

The manifestation of this pedagogical wisdom is profoundly

anchored in Surah Al-Baqarah Verse 269:

يُؤْتِي الْحِكْمَةَ مَنْ يَشَاءُ ۚ وَمَنْ يُؤْتَ
الْحِكْمَةَ فَقَدْ أُوتِيَ خَيْرًا كَثِيرًا ۚ وَمَا
يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ

“He gives wisdom to whom He wills, and whoever has been given wisdom has certainly been given much good. And none will remember except those of understanding.” (Sahih International)

The value of *hikmah* (wisdom) demonstrated by Nikumbh strongly resonates with Ibn Miskawayh’s philosophical framework, which positions *Hikmah* as the ultimate virtue derived from a well-functioning rational faculty (*al-quwwah al-natiqah*). Rather than prematurely judging Ishaan as a lazy or defiant student, Nikumbh exercises this intellectual and moral virtue by systematically diagnosing the psychological barriers and learning difficulties experienced by the child. Within Miskawayh’s ethical philosophy, such a diagnostic and empathetic approach is highly regarded as an essential curative step toward achieving spiritual and psychological well-being (*tibb al-nufus*). (Harimi et al., 2025)

4. *Ukhuwah* (Brotherhood/Social Bond)

The value of *ukhuwah* (brotherhood) in this film is reflected in the friendship between Ishaan and Rajan, his classmate who lives with a physical disability in his legs. Despite both facing their own challenges, they mutually support and uplift each other's spirits. This value of *ukhuwah* is not explicitly articulated through dialogue, but is clearly manifested through various scenes depicting the interaction between Rajan and Ishaan.



Figure 4a. Ishaan is helping Rajan stand up after falling.



Figure 4b. Rajan is constantly accompanying and staying by Ishaan's side.



Figure 4c. Rajan is showing pride and celebrating Ishaan's victory in the art competition.

Several scenes detailed above vividly illustrate the concept of *ukhuwah* (Islamic fraternity)—a form of brotherhood anchored in deep empathy, genuine care, and mutual acceptance without regard to physical or academic deficiencies. Within the cinematic narrative, this value of *ukhuwah* manifests through mutual understanding, a refusal to demean others, and a consistent presence as a source of emotional support amidst the oppressive pressures of the school environment. This social cohesion heavily aligns with the divine decree found in Surah Al-Hujurat Verse 10.

إِنَّمَا الْمُؤْمِنُونَ إِخْوَةٌ فَأَصْلَحُوا بَيْنَ
أَخَوَيْكُمْ وَأْتُوا اللَّهَ لَعَلَّكُمْ تُرْحَمُونَ
ع

“The believers are but brothers, so make settlement between your

brothers. And fear Allah that you may receive mercy. (Sahih International)

5. *Uswah Hasanah* (Exemplary Leadership and Character)

Nikumbh's positive and empathetic perception of his students reflects the value of exemplary leadership and character (*uswah hasanah*). Rather than immediately labeling Ishaan negatively as previous teachers had done, he strives to understand the root cause of the student's difficulties first.

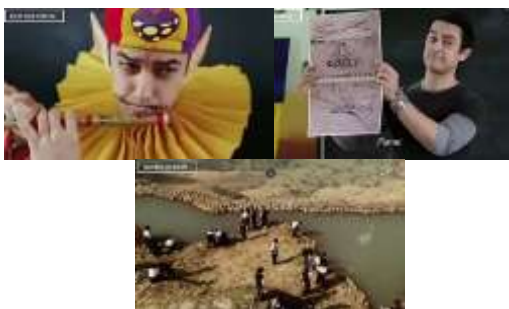


Figure 5. Manifestation of *Uswah Hasanah* through Warm and Engaging Teaching Methods.

Scene 2.

Nikumbh fosters a warm, interactive, and humanistic classroom by using humor and engaging activities to captivate students. Rather than relying on rigid theory, he connects lessons directly to real-world experiences, making learning highly meaningful and accessible.

The attitude depicted in this scene reflects the conduct of an educator who serves as a moral archetype for students through exemplary behavior, speech, and concrete actions. Nikumbh goes beyond the traditional scope of academic instruction; he actively embodies patience, creativity, compassion, a profound appreciation for a child's latent potential, and genuine psychological care for his student. Within the framework of Islamic education, exemplarity (*uswah*) is recognized as the most

effective pedagogical method, as students inherently learn by observing and mimicking figures they respect and trust. This concept of *uswah hasanah* (excellent role modeling) is deeply rooted in the prophetic model of Prophet Muhammad (PBUH). As explicitly stated in Surah Al-Ahzab Verse 21, the Prophet stands as the ultimate paradigm of moral excellence for humanity. Within the context of the film, Nikumbh emerges as a humanistic educator who seamlessly operationalizes these Islamic values of exemplary leadership by implementing a pedagogical approach that honors the primordial nature (*fitrah*) and inherent dignity of the child.

6. *Amanah* (Trustworthiness) and Responsibility

The value of *amanah* (trustworthiness) and responsibility is vividly illustrated when Nikumbh takes complete accountability for teaching and mentoring Ishaan toward his optimal development. Rather than viewing his role merely as a professional obligation, Nikumbh embraces it as a moral trust (*amanah*) to nurture Ishaan's latent talents. This dedication is manifested in his tailored guidance, ensuring that Ishaan overcomes his learning difficulties and flourishes both academically and emotionally.



Figure 6. Fulfilling *Amanah*: Nikumbh's Tailored Guidance for Ishaan's Optimal Development.

Scene 3.

Nikumbh demonstrates immense commitment and responsibility (amanah) toward Ishaan's development. After convincing the

principal of Ishaan's potential, he provides intensive, patient, and tailored learning assistance that significantly improves Ishaan's academic skills and restores his self-confidence. Ultimately, Nikumbh's professionalism earns him the school's absolute trust, securing his permanent appointment as the regular art teacher.

The role of the teacher as a custodian of moral trust (*amanah*) is vividly illustrated in this scene. An educator's duty extends far beyond the mere transfer of cognitive knowledge or the fulfillment of bureaucratic and administrative requirements; rather, it plays a pivotal role in shaping the moral character of students. This profound responsibility perfectly aligns with the concept of *amanah* as mandated in Surah Al-Ahzab Verse 72, which delineates the sacred duty of an educator in Islam:

إِنَّا عَرَضْنَا الْأَمَانَةَ عَلَى
السَّمَوَاتِ وَالْأَرْضِ وَالْجِبَالِ
فَأَبَيْنَ أَنْ يَحْمِلْنَهَا وَأَشْفَقْنَ مِنْهَا
وَحَمَلَهَا الْإِنْسَانُ إِنَّهُ كَانَ ظَلُومًا
جَهُولًا

“Indeed, We offered the Trust to the heavens and the earth and the mountains, and they declined to bear it and feared it; but man [undertook to] bear it. Indeed, he was unjust and ignorant.” (Sahih International)

7. The Concept of *Tarbiyah*

The film strongly reinforces the concept of *tarbiyah*, which is defined as a holistic educational process that deeply considers a child's psychological, emotional, and spiritual development. This approach heavily aligns with the concept of *tarbiyah* within Islamic education, which strongly emphasizes continuous mentorship, the optimal

development of human potential, and sustainable character cultivation.



Figure 7. The Application of *Tarbiyah*: Prioritizing the Student's Emotional and Psychological Well-being.

Scene 4.

As a substitute teacher, Nikumbh demonstrates high sensitivity toward his students' psychological and academic conditions. Rather than merely delivering the curriculum, he actively uncovers the root causes of Ishaan's difficulties by meticulously examining his notebooks and visiting his parents. Furthermore, Nikumbh proactively provides personalized guidance and learning motivation while fostering Ishaan's latent artistic talent.

This scene heavily underscores the development of intrinsic potential rather than the coercion of standardized uniformity. Such a perspective strongly aligns with the core philosophy of *tarbiyah*, which seeks to nurture the unique potential inherent within each student instead of penalizing them for their developmental deficiencies.

Discussion

The Dynamics of Digital Morality and the Imperative for Innovative Pedagogy

In contemporary society, technology has become an ubiquitous presence. Smart devices, ranging from smartphones to smart TVs, along with their complex digital ecosystems, have become deeply embedded in daily life, not only among adults but also introduced to early childhood. Consciously or not, this

phenomenon underscores an escalating individual dependency on technological devices. At a certain threshold, this dependency demonstrates that technology no longer functions merely as a supplementary tool, but has instead assumed a dominant role in regulating the rhythm of human activity. This condition is evident in a simple yet profoundly significant habit: the immediate tendency of individuals to check their mobile phones upon waking up. This phenomenon signifies that humans are unconsciously trapped within interaction patterns driven by digital impulses, rather than by natural biological needs or reflective values.

The repercussions of this digital dependency are increasingly evident in children's behavior; for instance, they frequently replicate what they see and hear from YouTube broadcasts. A significant amount of content on YouTube contains elements of moral degradation and behavioral deviation, such as violence, offensive language, and bullying. This profound connection provides a solid rationale for why cinematic media, such as *Taare Zameen Par*, become highly relevant as a pedagogical instrument. The phenomena of low moral sensitivity and the rampant rise of cyberbullying indicate that conventional instructional methods within Islamic education are beginning to lose their systemic effectiveness.

Drawing upon the scholarly insights of Andri Setiadi and Aulia Naufal (2025), Islamic education is profoundly challenged to innovate its instructional methodologies by seamlessly integrating technology and media. This integration ensures that the internalization of character values is no longer detached from the practical realities of students' daily lives. (Setiadi & Aulia Naufal, 2025) Within this framework, film serves as a potent reflective medium capable of bridging the critical chasm between theoretical ethics (*akhlak*) and concrete moral action.

Moral Reconstruction within the Perspective of Islamic Education

A pivotal dimension of moral reconstruction within contemporary society lies in the structural and paradigm overhaul of Islamic education itself. Within this perspective, the reconstruction of Islamic education denotes a systematic endeavor to re-internalize ethical values (*akhlak*) derived from authentic Islamic teachings as a direct countermeasure against widespread student moral degradation. This critical shift demands an educational approach that transcends passive normative dogmatism, embracing a highly contextual methodology that deeply engages the affective domain of learners.

In addressing this urgency, Muhaimin outlines a strategic educational reform focused primarily on diagnosing and rectifying the root causes of pedagogical failure. He asserts that the quintessential challenge in modernizing Islamic education stems from the epistemological "dichotomy" the artificial separation and friction between secular sciences and religious knowledge (Intan et al., 2025). This deeply entrenched dichotomy has dramatically altered the educational paradigms within Islamic institutions, leading to a profound loss of moral control and character disintegration among students (Anjarsari & Susanto, 2019). Several paradigms include:

1. An exclusive life orientation shifted entirely toward the afterlife (*ukhrawi*), completely disregarding worldly affairs.
2. The emergence of the assumption that science is inherently divorced from religion, leading to an educational emphasis solely on religious sciences, which are perceived as a shortcut to celestial salvation.
3. A pedagogical direction forcing students toward absolute submission, blind obedience, and fanatic loyalty to the religious doctrines taught, while

entirely ignoring broader humanistic values.

4. The structural adoption of instructional approaches that are strictly normative, doctrinal, and absolutist in nature.
5. The dismissive view that critical analysis and empirical-rational scientific inquiries act as catalysts for eroding religious faith.

These flawed paradigms trigger severe modern misconceptions regarding religious knowledge. Consequently, the intrinsic ethical, moral, and social values that should naturally blossom from the synchronized study of revelation and empirical science fail to be internalized. This leaves students functionally illiterate in moral application, turning them indifferent toward practicing Islamic norms in their daily socio-cultural realities.

To dismantle these rigid misconceptions, a transformative framework for internalizing religious and moral values must be dynamically established. This restorative process can be operationalized through three progressive, interconnected steps:

1. Enhancing Pedagogical Communication and Bonding

Phase 1: Interpersonal Recognition

Educators must proactively cultivate a deep psychological bond (*bonding*) and display comprehensive literacy regarding the diverse characteristics and developmental stages of their students. This phase is initiated through deep personal recognition between the educator and the learner.

2. Institutional Role Modeling (Exemplarity)

Phase 2: Environment-Wide Uswah

Every stakeholder within the educational ecosystem—including administrators, teachers, and staff—must consistently embody *uswah hasanah* (excellent moral archetypes), serving as a living

blueprint of integrity for the students to observe and mimic.

3. Quran-Based Character Education Framework

Phase 3: The Four-Pillar Curricular Cycle

Implementing a dynamic character education model anchored in Quranic tenets by structuring the curriculum into four strict pedagogical cycles based on (Karolina, 2017).

In a practical pedagogical context, the narrative dynamics between Ram Shankar Nikumbh and Ishaan Awasthi in *Taare Zameen Par* directly validate the operationalization of *Phase 1* and *Phase 2* of the value internalization framework, while positioning *Phase 3* as a strategic recommendation for modern educators.

While the film beautifully provides an empirical blueprint for these first two phases, *Phase 3 (The Quran-Based Curricular Cycle)* serves as a critical reflective extension proposed by this study. For Muslim educators, Nikumbh's humanistic approach must be structurally integrated with Quranic values. By utilizing this cinematic narrative as a modern reflective medium, educators can guide modern students through a complete loop of instructional experience, structured reflection on inclusivity, concrete ethical action, and holistic evaluation, thereby transforming cinematic empathy into a sustainable spiritual habituation.

Cinema as a Medium for Islamic Pedagogy and Moral Reconstruction

Within modern educational reform, cinema marks a significant departure from rigid, text-based methods toward affective learning. Film functions as a potent socio-pedagogical instrument that visualizes complex moral dilemmas and contemporary human struggles. By engaging both cognitive and emotional faculties, this approach transforms abstract ethical principles into lived realities, establishing a communicative

and humanistic framework for *tarbiyah* to internalize *akhlak* through deep self-reflection.

As a transformative pedagogical tool, cinema offers sensory stimuli that help students decode socio-cultural patterns and form empathetic perceptions (Hosen, 2022). Jarvis, as cited in Hosen (2022), posits that cinema enables students to identify narrative contradictions that conceal ideological messages or social stereotypes. Through critical analysis, educators can bridge these contradictions with Quranic verses and Islamic ethics (*akhlak*), elevating film-watching into active moral reconstruction. Therefore, the selection of *Taare Zameen Par* is highly relevant; despite its non-Islamic setting, its core values explicitly align with Islamic principles.

The film illustrates value transformation through Nikumbh's humanistic and empathetic mentorship. By identifying Ishaan's behavioral patterns, examining his exercise notebooks, and providing tailored individualized mentorship, Nikumbh helps Ishaan reconstruct self-confidence, enhance artistic capabilities, and improve academic performance (Holillah et al., 2021). This approach directly mirrors Islamic humanistic education and aligns with *karamah al-insan* (human dignity), which recognizes humans as inherently honored beings. This theological concept serves as the philosophical foundation of Islamic education, positioning students as active subjects endowed with latent potential, personal agency, and moral responsibility (Rois & Ginoga, 2026).

Furthermore, the teacher-student dynamic underscores that compassion (*rahmah*), respect for uniqueness, and humanistic pedagogy constitute the core values of Islamic education to nurture *akhlak mulia* and *fitrah*. Here, the educator acts fundamentally as a *murabbi*, a moral mentor fostering accountability and self-worth. This narrative embodies

elements of moral reconstruction pertinent to reforming contemporary Islamic education, reflecting a moral restoration grounded in exemplarity, empathy, and sustainable nurturing.

Within this context, moral reconstruction represents a profound process of balancing the soul's faculties (*quwwat al-nafs*), as conceptualized by Ibn Miskawayh. His framework states that character education aims to anchor individuals within the "Golden Mean", an equilibrium point between two vicious extremes. For Ishaan, this reconstruction occurs when he breaks free from the dominance of an explosive 'Irascible Faculty' (*Al-Quwwah al-Ghadhabiyyah*) caused by environmental oppression, transitioning toward a functional 'Rational Faculty' (*Al-Quwwah al-Natiqah*) guided by Nikumbh (Harimi et al., 2025). Consequently, *Taare Zameen Par* serves as a potent medium to illustrate how ethical values can be structurally reconstructed and internalized to foster learners who simultaneously embody deep religious character and exemplary social conduct.

KESIMPULAN (12 PT)

Based on the critical content analysis of *Taare Zameen Par*, this study reveals that contemporary cinematic narratives can successfully operationalize inclusive and humanistic Islamic pedagogy by aligning universal ethical values with the theological principle of *karamah al-insan* (human dignity). The core findings demonstrate that the film's depiction of empathetic mentorship serves as an empirical manifestation of Ibn Miskawayh's ethical philosophy, specifically in balancing the soul's faculties to transition a learner from an explosive, irascible state toward a stable, rational faculty.

The logical consequence of these findings in developing educational science is the necessity to expand the methodological boundaries of Islamic instructional design,

proving that character habituation can transcend rigid text-based instruction through critical media literacy. Theoretically, this study enriches the discourse of moral reconstruction by providing a concrete framework on how modern media can bridge classical Islamic ethics with contemporary psychological trauma. In terms of educational praxis, these insights demand a strategic shift among Muslim educators toward utilizing reflective audiovisual tools in the classroom, thereby offering a creative, technologically-driven vehicle to foster deep moral consciousness and inclusive *akhlak* among digital-native learners.

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