

Visualizing History: Narrative and Discourse Analysis of Historical Dioramas at Museum Sejarah Nasional Indonesia

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Abstract: Museums are not only places to display historical objects, but also powerful spaces that shape how people understand the past through stories, language, and images. This study explores how ideological messages are built through written texts and visual elements in the dioramas of the National Museum of Indonesian History. Using a qualitative approach, the research combines narrative analysis based on Tzvetan Todorov's five narrative stages and Stuart Hall's theory of representation. Data were collected through observation and photo documentation of 51 dioramas across four main historical periods. The findings show that the museum presents Indonesian history in a clear but state-centered way, emphasizing national pride, anti-colonial struggle, and male heroism. The texts often use nationalistic and elite-centered language, promoting a single dominant view of history. This excludes other voices, such as those of women, local communities, and ordinary people. The study shows that museums do more than inform. They help shape public understanding of history. Therefore, it is important to examine museum language critically to promote a more inclusive national narrative.

Keywords: Diorama, Narrative structure, Ideological Representation, Tzevan Todorov, Stuart Hall

INTRODUCTION

Museums are not merely places that store historical artifacts; they are living spaces of education and culture where people connect with the past and discover the roots of shared identity. The term museum comes from the Greek word *muze*, referring to the nine goddesses of knowledge and the arts, reflecting its early association with learning and culture (Sutaarga as cited in (Irawan et al., 2022)). In the modern era, museums continue this educational mission by functioning as learning spaces beyond the classroom, what is often called educational tourism. Their success depends greatly on the professionalism of educators and staff in maintaining accessibility and ensuring that museums remain relevant, engaging, and open to the public (Arifin, 2014).

In Indonesia, many public museums use dioramas as a medium to present history. A diorama is a three-dimensional display that depicts important events accompanied by brief explanatory texts (Prasetyo et al., 2021). Because of this, museums also have the responsibility to collect, care for, preserve, study, and share material evidence from human culture, nature, and the environment as part of their educational role (Sutaarga as cited in (Irawan et al., 2022)). So, a museum is not just a place to store objects, but also a space where historical items, written stories, and visitor experiences come together.

Language in diorama texts plays a significant role in shaping meaning. It is not merely a neutral medium but a rhetorical tool that influences how visitors understand and emotionally connect with historical narratives (Rahmawati & Sati, 2021). Word choices, sentence structures, and writing styles subtly convey ideological messages that often reinforce values of nationalism, unity, and heroism. Through selective storytelling and character emphasis,

museums actively construct collective memory and national identity, illustrating how historical representation is intertwined with cultural and ideological perspectives.

From a storytelling view, elements like the story, characters, place, and time work together to create clear and connected stories that help visitors understand history. Each diorama usually has a simple plot with a beginning, conflict, and ending. This makes historical events easier to imagine and more meaningful (Hidajat, 2018). Thus, language and narrative in dioramas work hand in hand to bring the past to life, transforming static displays into emotionally engaging educational experiences.

Therefore, a diorama is not just a visual display, but also a meaningful way to tell the nation's historical journey, especially in the context of the struggle for independence. In its basic definition, a narrative means a story (Hidajat, 2018), and in the case of dioramas, it helps bring past events to life. The strong combination of narrative and language in dioramas makes history feel alive and meaningful, helping visitors to remember and understand historical events in a deeper way.

In line with this, it is important to closely examine how supporting texts and visual elements in dioramas work together to deliver and shape the understanding of history. These elements do not function only as educational tools, but also as ideological instruments that can influence visitors' ideas, attitudes, and beliefs about history and national identity. This study aims to explore how museums, through language and narrative structure, guide historical interpretation and bring collective memory to life in public spaces. In doing so, visitors do not remain passive observers but become active participants in the meaning-making process of history.

Todorov (1973 as cited in (Ikhwan et al., 2025) divides narrative structure into three main stages: the beginning as a state of balance (equilibrium), the middle as a disruption of that balance (disequilibrium), and the end as the return to balance (new equilibrium). This structure was later expanded by Nick Lacey and Gillespie into five stages: first, a stable beginning (equilibrium); second, the appearance of disruption (disruption); third, awareness of the disruption (recognition of disruption); fourth, efforts to fix the disruption (attempt to repair the disruption); and fifth, the return of balance (reinstatement of the equilibrium) (Eriyanto, 2015 as cited in (Hanifah et al., 2023). In historical dioramas, this structure is clearly reflected in the visual sequences and texts that show Indonesia's journey from prehistoric times to the post-independence era. This theory helps reveal that the narrative of history in museums is not random, but follows a dramatic structure made to build both a chronological and emotional understanding of the nation's struggle.

Second, Stuart Hall's theory of representation highlights that representation is not just about showing meaning, but also about creating it through complex ideological processes. According to Hall, representation is part of a cultural system where meaning is made and shared through language, signs, and images that refer to both the real world and imaginary ideas (Ayuanda et al., 2024). In this sense, representation is not neutral or simply a mirror of reality. It is a social construction shaped by power and specific ideologies (Eduar, 2024). The process of creating meaning depends on a system of representation that works through codes, which are sets of cultural rules that link ideas in our minds to the language we use to express them (Hall, 1997 as cited in (Sholichah et al., 2023). Museums, as cultural spaces, take an active role in this process through the dioramas and their texts. The representations shown in dioramas are not just reflections of historical facts, but results of carefully selected visual and narrative choices. These often highlight values such as nationalism, male heroism, and state legitimacy. Hall explains three ways to understand representation: reflective, intentional, and constructionist (Ayuanda et al., 2024). Reflective representation shows reality, intentional representation expresses the personal meaning of the speaker, and constructionist

representation focuses on how language itself shapes meaning (Hall, 1997). Museums, as cultural spaces, play an active role in this process through the dioramas and written texts they display. The representations in these dioramas are not simply reflections of historical reality. Instead, they are the result of carefully chosen narratives and visual elements. These choices are made on purpose and often highlight values such as nationalism, male heroism, and state legitimacy.

Previous studies show that museums and cultural media create meaning through narrative and representation. Todorov's narrative approach has been used to study how nationalism is built in films such as *B.J. Habibie & Ainun*, which presents national values through the ideas of individual success and unity (Mubarok et al., 2024). Hall's representation theory has also been used to understand ideology and identity in cultural events. Studies show that the Jember Fashion Carnival represents cultural change and resistance through costumes and performances (Radja & Sunjaya, 2024), while the Banyuwangi Ethno Carnival shows similar cultural negotiations involving communities, media, and the government (Sholichah et al., 2023). In the museum context, multisensory dioramas have been shown to help visitors connect more deeply with historical stories through interactive experiences (Guedes et al., 2023). However, most of these studies focus on films, performances, or visual expressions. Only a few have examined how written texts in museum dioramas, which often appear neutral and factual, also carry ideological meaning. Dioramas are unique because they combine written explanation and visual scenes, allowing visitors to read and see history at the same time. Yet, there is still little research on how these two elements work together to shape national identity and reflect certain ideological views of the past.

This study fills that gap by analyzing the National Museum of Indonesian History. It explores how the written texts and visual elements in its dioramas communicate historical narratives and ideological messages. The study uses Tzvetan Todorov's narrative theory, adapted by Lacey and Gillespie, to identify story structures such as equilibrium, disruption, recognition, repair, and new equilibrium. It also applies Stuart Hall's representation theory to explain how language and imagery express dominant ideologies, especially those that emphasize state-centered and male-oriented views of national history.

The main objective of this research is to understand how dioramas at the National History Museum present history through structured narratives and ideological representations. Specifically, it seeks to analyze the narrative structure of historical stories in the dioramas using Todorov's theory, and examine how meanings and values are constructed through representation based on Stuart Hall's framework. The study focuses on selected dioramas that cover different historical periods in Indonesia. By doing so, this research contributes to public history, discourse analysis, and museum education. It aims to raise awareness that museum displays are not just collections of facts, but also tools for shaping national identity and collective memory.

RESEARCH METHOD

This study uses a qualitative research method. It focuses on understanding the meanings people or groups give to social and cultural situations (Creswell, 2014). The data consist of written texts and visual scenes taken from all 51 dioramas displayed at the National Museum of Indonesian History in Jakarta, representing four main periods of Indonesian history. Narrative analysis based on Tzvetan Todorov's five-stage model, as developed by Lacey and Gillespie, was applied to identify the underlying story structures in the diorama texts. Stuart Hall's representation theory was then used to interpret how language and images convey ideological values and national identity. The analysis was carried out through a systematic

process that included close reading of the texts, visual interpretation of scenes, and thematic comparison across historical periods. Reflexive notes were maintained throughout the study to acknowledge the researcher's dual position as both an academic observer and a museum visitor. This approach highlights how the museum's displays do not merely present historical facts but actively construct particular narratives of the nation's past.

RESULTS AND DISCUSSION

This study reveals how historical narratives are structured and represented through dioramas at the National Museum of Indonesian History. By combining narrative analysis and representation theory, the study explores how the texts and visuals in the dioramas not only present historical facts but also shape the understanding and ideological values behind the stories. To understand the narrative structure, the first part of the analysis uses Tzvetan Todorov's narrative theory, which helps identify the storyline patterns across the diorama series. Then, the findings are examined further using Stuart Hall's representation theory to see how meaning and ideology are conveyed through historical visualizations.

The first phase is Equilibrium, which shows the early state of Indonesian society before the arrival of colonial powers. This includes the prehistoric era up to the golden age of major kingdoms. Dioramas that represent this period, such as Ancient Indonesian Society, Sriwijaya Port, Borobudur, and the Oath of Gajah Mada, highlight social stability, cultural progress, and spirituality.



Figure 1. Diorama of Ancient Indonesia Society

Table 1. Caption of Ancient Indonesia Society

Diorama Title	Caption
Ancient Indonesia Society, 3000-2000 B.C.	The Indonesian forefathers, Paleo-Mongoloid, in the Neolithic age had already a sort of ordered society. Its cultural remains-flakes, pebbles and bones, stone pillars and tables, sarcophagi, stone coffins, little houses of worship and statues are scattered over the whole of Indonesia, but the most important things are found at the Pasemah plain. South Sumatera; Besuki, East Java; Gilimank, Bali; and Cabenge, Sulawesi.

According to Todorov's theory, this stage reflects a balanced and stable social order. From Stuart Hall's perspective, the visual narratives build Indonesia's historical identity as a nation with an advanced and organized civilization from the beginning. This creates a discourse of national pride before colonial intervention.

Moving to the second phase, which is Disruption, the narrative begins to show disturbances in social balance caused by the arrival of colonialism and armed conflicts. Dioramas such as the Pattimura Rebellion, Diponegoro War, Aceh War, and Forced Cultivation illustrate tension and violence that disturb the previously stable social order.



Figure 2. Diorama of The Diponegoro War

Table 2. Caption of The Diponegoro War

Diorama Title	Caption
The Diponegoro War, 1825-1830	The five-year war in Central Java was the most prominent in the series of popular uprisings against the Dutch, and Prince Diponegoro held the initiative and upperhand till 1828. About 15.000 Dutch soldiers lost their lives in this war and it also cost a lot of money. The Dutch applied the fortresses system to decrease Prince Diponegoro operational areas and drive him southward, but without success. Pretending that they were willing to negotiate, the Dutch lure the Prince into captivity on March 28, 1830.

Todorov describes this phase as the moment of chaos and disturbance. In Stuart Hall's framework, colonialism is represented as a destructive force that causes suffering, while local figures are positioned as heroes. This strengthens anti-colonial narratives and builds a sense of identification among visitors with the Indonesian people's struggle.

The next phase is Recognition, where there is a growing collective awareness of the importance of ideological struggle to gain independence. Dioramas such as Kartini, the National Awakening, Taman Siswa, and the Youth Pledge show figures and movements that reflect a shift from physical resistance to struggle through education, gender awareness, and nationalism.



Figure 3. Diorama The Youth Pledge

Table 3. Caption of The Youth Pledge

Title	Caption
The Youth Pledge, October 28, 1928	After Budi Utomo had been founded in the year 1908, many youth regional organizations, representing the many islands of Indonesia, came into existence. Through the many times joint meetings, these young people gradually understood that they had to be fused into one large and strong organization. In the spirit of national unity to unite all the Youth Movements, the second Youth Congress in Jakarta proclaimed the Youth Pledge for: One Country, One Nation and One Language INDONESIA.

Todorov sees this phase as the moment when characters begin to recognize the disruption they face and realize it must be resolved. Meanwhile, Stuart Hall emphasizes that meaning is shaped through cultural practices. Therefore, the dioramas portray youth, education, and religion as key agents of social change that helped build national awareness.

The fourth phase is Repair, marked by organized efforts to fight colonialism and achieve independence. Dioramas like the PETA Rebellion, Proclamation of Independence, and the Battle of Surabaya highlight military struggle and people's mobilization.

**Figure 4.** Diorama of The Proclamation of Independence**Table 4.** Caption of The Proclamation of Independence

Title	Caption
The Proclamation of Independence, August 17, 1945	Following the Japanese surrender in defeat to the Allied Forces, a secret meeting was held by the Indonesians on the night at August 16, 1945 at Jalan Imam Bonjol 1, Jakarta. It was agreed that the next morning, Indonesia's independence was to be proclaimed. The text of the proclamation was drawn up, signed by Soekarno and Mohammad Hatta.

Todorov describes this as the process of restoring social order. According to Stuart Hall, the representation of the military and national symbols does not simply record historical facts but serves as ideological tools to legitimize the people's and military's role as foundations of the state. These visuals construct a narrative of bravery, dignity, and collective sacrifice as the core of national identity.

The final phase is New Equilibrium, which shows efforts to build a new social and political order after independence. Dioramas such as Guerrilla War to Defend Independence, the Asian-African Conference, the 1955 General Election, and East Timor Integration depict recovery and nation-building efforts in both local and international contexts.



Figure 5. Diorama of the Afro-Asian Conference

Table 5. Caption of The Afro-Asian Conference

Title	Caption
The Afro-Asian Conference, April 18th-24th, 1955	The Asian and African nations which had several different political aspirations tried to wedge a way to unite efforts to save the world from the disaster of nuclear warfare, and form a new world, secure and peaceful, free from colonialism. The five-nation co-sponsored conference in Bandung was attended by thirty countries from Asia and Africa.

The caption highlights Indonesia's role as a mediator and leader among newly independent nations, positioning the country as an active participant in the global political arena. Visually, the diorama emphasizes diplomacy, solidarity, and optimism, symbolizing stability and international recognition after a long struggle for independence.

In Todorov's theory, this phase marks the achievement of a new balance that differs from the initial state. Stuart Hall argues that representations of the state at this stage are performative, positioning the country as a sovereign, stable, and modern global actor. These narratives construct the discourse of national success and the role of the state in maintaining national integrity.

The accompanying texts in the National Museum of Indonesian History's dioramas show a consistent linguistic pattern in shaping the historical narrative. The analysis of the four historical periods, from prehistoric times to the post-independence era, reveals a use of language style that is mostly heroic, nationalistic, and elitist.

In the period from prehistoric times to the pre-kingdom era, the diorama texts use diction such as "glorious," "prosperous," and "important," which give the impression of a majestic past as the root of national identity. Active verbs like "formed," "developed," and "produced" portray ancient civilizations as the foundation of a great nation, although most of the narratives focus heavily on the role of elites in historical processes.

Next, during the era of wars in the kingdom period, the language used reinforces the construction of heroism and resistance narratives. Action verbs such as "fight," "defend," and "sacrifice" dominate, along with adjectives like "brave," "persistent," and "historic." The narrative becomes highly binary: colonizers are "evil" and local fighters are "noble," leaving no room for historical complexity such as internal conflicts or the role of non-elites.

In the Dutch and Japanese colonial periods, the diorama texts become more saturated with patriotic spirit. The language often carries an emotional tone, with phrases such as "never retreat" or "the spirit of nationalism blossomed." Verbs such as "established," "led," and "organized" emphasize the role of elites in the struggle. The historical narrative is presented linearly, moving from oppression to national awakening, yet continues to sideline the participation of ordinary people and women from the main story.

In the post-independence period, the language style shifts to become more militaristic and full of state glorification. Words such as "the sacredness of Pancasila," "the achievements of the nation's sons and daughters," and "tireless struggle" emphasize the role of the state and the military as the main pillars of national development. Conflicts such as the integration of Papua or East Timor are addressed briefly and monolithically, without nuance or space for critical reading.

Overall, this linguistic pattern shows that the accompanying texts are not merely informative, but serve as narrative tools that frame history in a way that affirms state greatness and places elites at the center of the story. Ordinary citizens, women, and local communities appear only as background or supporting elements in the grand narrative.

Referring to Stuart Hall's theory of representation, the dioramas in the National Museum of Indonesian History systematically shape a dominant reading, that is, a form of representation that offers a single and hegemonic interpretation of national history. In the period from prehistoric times to the pre-kingdom era, historical representation highlights a narrative of a glorious and orderly origin of the nation, but centers on the achievements of cultural elites. The roles of indigenous communities and women are barely mentioned. The museum produces meaning that positions the greatness of civilization as having existed since the beginning, which becomes an ideological justification for the idea of Indonesia as a great and unified nation from the outset.

In the kingdom-era wars, ideological representation emphasizes resistance against colonizers as a national collective project. However, the main actors presented are always male, aristocrats, or military elites. This representation hides the diversity of resistance strategies and local fragmentation that actually characterized Indonesia's historical struggles. Institutions such as the Protestant Church and Taman Siswa are also included in the national narrative, but without exploring their ambiguous roles during the colonial period.

During the Dutch and Japanese colonial periods, the framing of the enemy becomes even stronger ideologically. The enemy is depicted as a cruel and oppressive foreign entity, while Indonesians are positioned as united victims. This representation builds a sharp boundary between "us" and "them" in national identity. However, the diversity of voices and experiences during colonization, including passive resistance, collaboration, or women's experiences, is not presented, making the narrative exclusive and homogeneous.

Finally, in the post-independence period, ideological representation shifts towards legitimizing the state and the unity of the Republic of Indonesia. Male and military figures are portrayed as irreplaceable heroes, while postcolonial conflicts are presented as having been harmoniously resolved by the will of the people. This representation neglects alternative narratives, local resistance, and ideological differences that once existed. In this case, the museum functions as a state institution of encoding, delivering centralized and hegemonic meaning to visitors as decoders.

The findings of this study indicate that the historical narratives constructed through the dioramas at the National Museum of Indonesian History are linear, heroic, and highly state-centered. Referring to Todorov's narrative theory, the history of Indonesia is framed within five stages that create a dramatic structure: the glory of prehistoric and kingdom eras as Equilibrium, colonialism as Disruption, and the struggle for independence and post-independence periods as Repair and New Equilibrium. This narrative structure not only serves to organize historical events but also creates a moral framework that clearly separates "heroes" from "enemies." In doing so, it reinforces a discourse of nationalism and the greatness of the state. However, this pattern tends to oversimplify the complexity of history by overlooking elements such as internal conflicts, the contributions of ordinary people, and the roles of women and minority groups.

Within the framework of Stuart Hall's theory of representation, museums play a crucial role in shaping ideology and reinforcing both identity and historical consciousness in society (Putri, 2024). The analysis reveals that the language used in the accompanying texts is filled with elitist and nationalistic diction, forming what Hall describes as the dominant reading. This refers to the main meaning intentionally constructed and suggested by the text to its readers (Tan & Aladdin, 2018). The historical representations displayed tend to exclude alternative narratives, such as non-military local resistance, the roles of women's organizations, and the ideological complexities of the postcolonial period. Museums are often utilized by the state to shape public perspectives on history, as they function as systems of cultural reproduction that reorganize historical events into collective symbols. Therefore, museums are not merely spaces for telling history but also shape public thinking in line with dominant interests or perspectives. As educational spaces, museums play a key role in framing values and viewpoints that align with national narratives, thereby strengthening collective identity and historical awareness in society (Putri, 2024).

The historical narratives presented in the dioramas of the National Museum of Indonesian History are not neutral. Instead, they highlight nationalism and the legitimacy of the state while overlooking marginalized groups. This pattern is also evident in studies of museum exhibition layouts in Malang, which show that the arrangement of artifacts and visual flow influences visitors' historical perception (Tjahjawan & Adityayoga, 2019), research on *jugun ianfu* further demonstrates how history can serve as a tool of hegemony over women (Wargiati et al., 2021). Meanwhile, the use of museums in teaching local history has proven effective in encouraging active student engagement with the past (Lestari & Susanti, 2023). These findings reinforce the view of museums as spaces of discourse production that shape historical understanding in ideological and structured ways.

CONCLUSION

The textual descriptions accompanying the dioramas at the National Museum of Indonesian History linguistically reveal a pattern of non-neutral language. The use of heroic, nationalistic, and elitist diction reflects a narrative strategy that prioritizes the roles of state elites and male figures in the national historical narrative. Sentence structures often emphasize dominant agents while downplaying the contributions of marginalized groups such as women, indigenous communities, and ordinary people. In this context, language becomes a tool that simplifies historical complexity and steers visitor interpretation toward a singular, hegemonic perspective.

These findings emphasize that museum texts are not merely informative tools but ideological instruments that shape collective memory and national identity. Therefore, it is essential for museum curators and the public to cultivate critical awareness of the language used in historical texts. Language has the power to represent or erase certain realities; hence, a critical linguistic approach is necessary in both writing and analyzing public historical narratives, so that museums can truly become inclusive spaces for all members of society.

ACKNOWLEDGEMENTS

The researcher extends their highest appreciation and sincere gratitude to Universitas Indraprasta PGRI for the financial support provided through the Unindra Research Grant Program under Contract Number 0654/SP3/KP/LRPM/UNINDRA/VI/2025. Special thanks are also addressed to the Institute for Research and Community Service (LRPM) of Universitas Indraprasta PGRI for the support and facilities that have enabled the successful completion of this research.

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