

DAFTAR PUSTAKA

I. Referensi Utama

1) Film

Nolan, C. (Director). (2023a). *Oppenheimer* [Film, MP4]. Amerika Serikat: Warner Bros.

2) Naskah

Nolan, C. (2023b). *Oppenheimer: Screenplay* [PDF]. Retrieved from <https://ppl-ai-file-upload.s3.amazonaws.com/web/direct-files/381494/312d9b5b-83e8-4b3a-bc88-7733021f5d38/Oppenheimer-2023-screenplay.pdf>

II. Referensi Pendukung

1) Buku, Ensiklopedia, Kamus, dan Majalah

Adams, D. (2002). *The Salmon of Doubt: Hitchhiking the Galaxy One Last Time*. New York: Macmillan.

Adorno, T. W., & Horkheimer, M. (1947). *Dialectic of Enlightenment*. California: Stanford University Press.

Allen, G. (2011). *Intertextuality* (2nd ed.). Routledge.

Allen, R. C., & Gomery, D. (1985). *Film History: Theory and Practice*. McGraw-Hill.

Alperovitz, G., & Tree, S. (1995). *The Decision to Use The Atomic Bomb and The Architecture of an American Myth*. Alfred A. Knopf.

Althusser, L. (1971). *Lenin and Philosophy and Other Essays* (B. Brewster, Trans.). New York: Monthly Review Press.

Altman, R. (1992). *Sound Theory, Sound Practice*. New York: Routledge.

_____. (2008). *A Theory of Narrative*. New York: Columbia University Press.

- Alton, J. (2013). *Painting with Light*. Berkeley: University of California Press.
- Anderson, C. (2014). *Makers: How People Make Things, and Why It Matters*. New York: Crown Publishing Group.
- Andrew, D. (1976). *The Major Film Theories: An Introduction*. Oxford University Press.
- Ardianto, E., Komala, L., & Karlinah, S. (2007). *Komunikasi Massa: Suatu Pengantar*. Bandung: Simbiosis Rekatama Media.
- Aron, R. (1983). *The Century of Total War*. New York: Doubleday.
- Ash, T. G. (1999). *History of the Present: Essays, Sketches, and Dispatches from Europe in the 1990s*. New York: Random House.
- Aumont, J., Bergala, A., Marie, M., & Vernet, M. (1992). *Aesthetics of Film* (R. Neupert, Trans.). Austin: University of Texas Press.
- Bal, M. (1997). *Narratology: Introduction to the Theory of Narrative* (2nd ed.). Toronto: University of Toronto Press.
- Barker, C. (2004). *The SAGE Dictionary of Cultural Studies*. London: Sage Publication.
- _____, & Jane, E. A. (2016). *Cultural Studies: Theory and Practice*. London: Sage Publications.
- Barnwell, J. (2017). *Production Design for Screen: Visual Storytelling in Film and Television*. London: Bloomsbury Academic.
- Barthes, R. (1964). *Elements of Semiology*. New York: Hill and Wang.
- _____. (1967). *Writing Degree Zero*. New York: Hill and Wang.
- _____. (1972). *Mythologies*. New York: Hill and Wang.
- _____. (1977). *Image Music Text*. London: Fontana Press.

_____. (1981). *Camera Lucida: Reflections on Photography*. New York: Hill and Wang.

Baudrillard, J. (1994). *Simulacra and Simulation*. Michigan: University of Michigan Press.

Beardsley, M. C., & Schueller, H. M. (1967). *Aesthetic Inquiry: Essays on Art Criticism and the Philosophy of Art*. Belmont: Dickenson Publishing.

Beck, U. (1992). *Risk Society: Towards a New Modernity*. New York: Sage Publications.

Belantoni, P. (2012). *If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling*. New York: Focal Press.

Berger, A. A. (1982). *Media Analysis Techniques*. California: Sage Publications.

Bhabha, H. K. (1994). *The Location of Culture*. London: Routledge.

Bijker, W. E. (1995). *Of Bicycles, Bakelites, and Bulbs: Toward a Theory of Sociotechnical Change*. MIT Press.

_____, & Law, J. (1992). *Shaping technology/building society: Studies in sociotechnical change*. Cambridge, MA: MIT Press.

_____, Hughes, T. P., & Pinch, T. J. (1987). *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology*. Cambridge: MIT Press..

Bilić, V. (2018). Questioning Technological Determinism in Educational Technology Research. In J. Spector et al. (Eds.), *Learning, Design, and Technology*. Springer.

Bimber, P. (2019). *The Social Media Revolution: How Social Media Shapes Politics*. Cambridge, UK: Cambridge University Press.

Biran, M. Y. (2009). *Sejarah film, 1900-1950: Bikin film Di Jawa*. Jakarta: Komunitas Bambu.

Bird, K., & Sherwin, M. J. (2021). *American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer*. Atlantic Books.

- Bischoff, D. (1986). *Manhattan Project*. Avon Books.
- Blackburn, S. (2016). *The Oxford Dictionary of Philosophy* (3rd ed.). Oxford University Press.
- Block, B. (2013). *The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media* (2nd ed.). New York: Focal Press.
- Bogucki, L., & Deckert, M. (2020). *The Palgrave Handbook of Audiovisual Translation and Media Accessibility*. Palgrave Macmillan.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Madison: University of Wisconsin Press.
- _____. (1997). *On the History of Film Style*. Harvard University Press.
- _____, & Thompson, K. (2008). *Film Art: An Introduction* (8th ed.). New York: McGraw-Hill.
- _____. (2010). *Film History: An Introduction* (3rd ed.). New York: McGraw-Hill.
- _____. (2011). *Minding Movies: Observations on The Art, Craft, and Business of Filmmaking*. University of Chicago Press.
- Bostrom, N. (2014). *Superintelligence: Paths, Dangers, Strategies*. Oxford: Oxford University Press.
- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgement of Taste*. Cambridge, MA: Harvard University Press.
- Brand, S. (1987). *The Media Lab: Inventing the Future at M.I.T.* New York: Viking.
- Branstetter, Y., & Nakamura, A. (2016). *Does technology make us smarter?* Cambridge, MA: MIT Press.
- Braudy, L., & Cohen, M. (Eds.). (2009). *Film Theory and Criticism* (7th ed.). New York: Oxford University Press.

- Brown, B. (2016). *Cinematography: Theory and Practice* (3rd ed.). New York: Routledge.
- Brzezinski, Z. (1970). *Between Two Ages: America's Role in the Technetronic Era*. New York: Viking Press.
- Buckland, W. (2009). *Puzzle Films: Complex Storytelling in Contemporary Cinema*. Malden, MA: Wiley-Blackwell.
- Budiman, K. (2001). *Kosa Semiotika*. Yogyakarta: LKIS.
- _____. (2011). *Semiotika Visual: Konsep, Isu, dan Problem Ikonisitas*. Yogyakarta: Jalasutra.
- Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Callon, M., & Latour, B. (1981). "Unscrewing the big Leviathan: how actors macro-structure reality and how sociologists help them to do so". In K. Knorr-Cetina & A. V. Cicourel (Eds.), *Advances in social theory and methodology: Toward an integration of micro- and macro-sociologies* (pp. 277-303). London: Routledge & Kegan Paul.
- Carr, E. H. (1939). *The Twenty Years' Crisis, 1919-1939: An Introduction to the Study of International Relations*. London: Macmillan.
- Carr, N. G. (2004). *Does IT matter?: Information technology and the corrosion of competitive advantage*. Harvard Business Press.
- Castells, M. (1996). *The Information Age: Economy, Society, and Culture, Volume I: The Rise of the Network Society*. Malden, MA: Blackwell Publishing.
- Castelluccia, C., & Le Métayer, D. (2020). *Impact Analysis of Facial Recognition: Towards a Rigorous Methodology*. Inria.
- Chandler, D. (2017). *Semiotics: The Basics* (3rd ed.). Routledge.

- _____, & Munday, R. (2011). *A Dictionary of Media and Communication*. Oxford University Press.
- Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press.
- Cherry, B. (2009). *Horror*. Routledge.
- Chion, M. (1994). *Audio-Vision: Sound on Screen*. New York: Columbia University Press.
- Clarke, A. C. (1962). *Profiles of the Future: An Inquiry into the Limits of the Possible*. New York: Harper & Row.
- Cohen, A. J. (2001). "Music as a Source of Emotion in Film". In P. N. Juslin & J. A. Sloboda (Eds.), *Music and Emotion: Theory and Research* (pp. 249-272). Oxford: Oxford University Press.
- Cormack, L. B., & Ede, A. (2007). *A history of science in society: A reader*. University of Toronto Press.
- Creswell, J. W. (2014). *Penelitian Kualitatif dan Desain Riset: Memilih di antara Lima Pendekatan (Edisi Ketiga)*. Yogyakarta: Pustaka Pelajar.
- _____, & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). Sage Publications.
- Crowley, D. & Heyer, P. (2010). *Communication in History: Technology, Culture, Society*. Pearson Education.
- Culler, J. (1983). *Barthes: A Very Short Introduction*. Oxford University Press.
- Culler, J. (2011). *The Cambridge Companion to Narrative*. Cambridge: Cambridge University Press.
- Danesi, M. (2002). *Understanding Media Semiotics*. Oxford University Press.

- _____. (2010a). *Pengantar Memahami Semiotika Media*. Yogyakarta: Jalasutra.
- _____. (2010b). *Pesan, Tanda, dan Makna: Buku Teks Dasar Mengenai Semiotika dan Teori Komunikasi*. Yogyakarta: Jalasutra.
- Dawkins, R. (1976). *The Selfish Gene*. Oxford: Oxford University Press.
- de Lauretis, T. (1984). *Alice Doesn't: Feminism, Semiotics, Cinema*. Bloomington: Indiana University Press.
- Deely, J. (1990). *Basics of Semiotics*. Bloomington: Indiana University Press.
- DeLillo, D. (1997). *Underworld*. New York: Scribner.
- Departemen Pendidikan Nasional. (2008) *Kamus Besar Bahasa Indonesia*. Jakarta: Pusat Bahasa.
- Dewojati, C. (2021). *Sastra Populer Indonesia*. UGM PRESS.
- _____. (2012). *Drama: Sejarah Teori dan Penerapannya*. Yogyakarta: Javakarsa Media.
- Diawara, M. (1993). *African Cinema: Politics & Culture*. Bloomington: Indiana University Press.
- Doyle, B. (2011). *Free Will: The Scandal in Philosophy*. I-Phi Press.
- During, S. (Ed.). (1999). *The Cultural Studies Reader* (2nd ed.). London: Routledge.
- Dyer, R. (2002). *The Matter of Images: Essays on Representations*. London: Routledge.
- Dyson, F. (1998). *Imagined Worlds*. Harvard University Press.
- Eco, U. (1976). *A Theory of Semiotics*. Bloomington: Indiana University Press.
- Ellul, J. (1964). *The Technological Society*. New York: Vintage Books.

- Farrell, D. A. (2021). *Atomic bomb island: Tinian, the last stage of the Manhattan project, and the dropping of the atomic bombs on Japan in World War II*. Rowman & Littlefield.
- Feenberg, A. (1999). *Questioning Technology*. London: Routledge.
- _____. (2002). *Transforming Technology: A Critical Theory Revisited*. Oxford University Press.
- _____. (2010). *Between Reason and Experience: Essays in Technology and Modernity*. Cambridge: MIT Press.
- Ferry, J. (2014). *Food in film: A culinary performance of communication*. London: Routledge.
- Fiske, J. (2011). *Introduction to Communication Studies* (3rd ed.). London: Routledge.
- Foucault, M. (1975). *Discipline and Punish: The Birth of the Prison*. California: Vintage Books.
- _____. (1980). *Power/Knowledge: Selected Writings, 1972-1977*. New York: Pantheon Books.
- Frankenstein, M. (1992). *Rethinking the Ends of Technology*. Cambridge, MA: MIT Press.
- Furby, J., & Joy, S. (2015). *The cinema of Christopher Nolan: Imagining the impossible*. Columbia University Press.
- Gaddis, J. L. (2005). *The Cold War: A New History*. New York: Penguin Books.
- Ganti, T. (2004). *Bollywood: A Guidebook To Popular Hindi Cinema*. Routledge.
- Geertz, C. (1973). *The Interpretation of Cultures*. New York: Basic Books.
- Geraghty, L. (2014). *Cult Collectors: Nostalgia, Fandom and Collecting Popular Culture*. Routledge.
- Giannetti, L. (2018). *Understanding Movies* (14th ed.). Boston: Pearson.

- Gibson, W. (1984). *Neuromancer*. New York: Ace Books.
- Goodykoontz, B., & Jacobs, C. P. (2014). *Film: From Watching to Seeing*. San Diego, CA: Bridgepoint Education, Inc.
- Gorbman, C. (1987). *Unheard Melodies: Narrative Film Music*. Bloomington: Indiana University Press.
- Greene, R., et al. (2012). *The Princeton Encyclopedia of Poetry and Poetics*. New Jersey: Princeton University Press.
- Greimas, A. J. (1987). *On Meaning: Selected Writings in Semiotic Theory*. Minneapolis: University of Minnesota Press.
- Griffin, E. A. (2003). *A First Look at Communication Theory, 5th edition*. New York: McGraw-Hill.
- Habermas, J. (1981). *The Theory of Communicative Action*. Boston: Beacon Press.
- Hadi, I. P., Wahjudianata, M., & Indrayani, I. I. (2021). *Komunikasi Massa*. Pasuruan: Penerbit Qiara Media.
- Hall, S. (1980). "Encoding/Decoding". In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, Media, Language* (pp. 128-138). London: Hutchinson.
- _____. (1997). *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publications.
- _____. Evans, J., & Nixon, S. (eds) (2013). *Representation* (2nd ed.). London: Sage Publications.
- Hantke, S. (2004). *Horror film: Creating and Managing Fear*. Jackson: University Press of Mississippi.
- Haraway, D. (1991). *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge.

- Hastomo, W. (2007). Perancangan film animasi pendek Ardawalika.
- Hayles, N. K. (1999). *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: University of Chicago Press.
- _____. (2002). *Writing Machines*. Cambridge, MA: MIT Press.
- Hayward, S. (2013). *Cinema Studies: The Key Concepts* (4th ed.). London: Routledge.
- Hebdige, D. (1979). *Subculture: The Meaning of Style*. London: Methuen.
- Hecht, M. (1998). *The Atomic Bomb: A Short History*. New York: Hill and Wang.
- Heilbroner, R.L. (1994). *Technological Determinism Revisited*. In M.R. Smith & L. Marx (Eds.), *Does Technology Drive History?* (pp. 67-78). Cambridge: MIT Press.
- Heidegger, M. (1977). *The Question Concerning Technology, and Other Essays*. New York: Harper & Row.
- Hersey, J. (2019). *Hiroshima*. Vintage.
- Heryanto, A. (2015). *Identitas dan kenikmatan*. Kepustakaan Populer Gramedia.
- Hobbes, T. (1651). *Leviathan*. London: Samuel Keble.
- Hoberman, J. (2013). *Film after film: Or, what became of 21st century cinema?* Verso Books.
- Hodgson, G.M. (2004). *The Evolution of Institutional Economics: Agency, Structure and Darwinism in American Institutionalism*. London: Routledge.
- Hoefer, C. (2016). "Causal Determinism." In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. Stanford University.
- Hooks, B. (1992). *Black Looks: Race and Representation*. Boston: South End Press.
- _____. (1996). *Reel to Real: Race, Sex, and Class at the Movies*. New York: Routledge.

Hughes, T. P. (1983). *Networks of Power: Electrification in Western Society, 1880-1930*. Baltimore: Johns Hopkins University Press.

_____. (1994). "Technological Momentum" in Smith & Marx (eds.), *Does Technology Drive History?*. Cambridge, MA: MIT Press.

_____. (2004). *Human-Built World: How to Think About Technology and Culture*. Chicago: University of Chicago Press.

Ihde, D. (1990a). *Technology and Phenomenology: The War of the Worlds*. Minneapolis: University of Minnesota Press.

_____. (1990b). *Technology and the Lifeworld: From Garden to Earth*. Albany, NY: State University of New York Press.

Innis, H. A. (1950). *Empire and Communications*. Oxford: Clarendon Press.

_____. (1951). *The Bias of Communication*. Toronto: University of Toronto Press.

Jacob, F. (2020). *War and semiotics: Signs, communication systems, and the preparation, legitimization, and commemoration of collective mass violence*. London: Routledge.

Jakobson, R. (1960). "Linguistics and Poetics". In T. A. Sebeok (Ed.), *Style in Language* (pp. 350-377). Cambridge, MA: MIT Press.

James, J. (2014). *The Internet and The Google Age: Prospects and Perils*. Research-publishing.net.

Jameson, F. (1992). *The Geopolitical Aesthetic: Cinema and Space in the World System*. Bloomington: Indiana University Press.

Jancovich, M. (2002). *Horror, The Film Reader*. London: Routledge.

Jenkins, H. (2006). *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.

- Johnson, D. G. (1985). *Computer Ethics*. Englewood Cliffs. NJ: Prentice-Hall.
- Jonas, H. (1984). *The Imperative of Responsibility: In Search of an Ethics for the Technological Age*. Chicago: University of Chicago Press.
- Jowett, G. S., & Linton, J. M. (1989). *Movies as mass communication*. London: SAGE Publications.
- Kalinak, K. (1992). *Settling the Score: Music and the Classical Hollywood Film*. Madison: University of Wisconsin Press.
- _____. (2010). *Film Music: A Very Short Introduction*. Oxford: Oxford University Press.
- Kaplan, R. D. (2012). *The Revenge of Geography: What the Map Tells Us About Coming Conflicts and the Battle Against Fate*. New York: Random House.
- Kassabian, A. (2001). *Hearing Film: Tracking Identifications in Contemporary Hollywood Music*. New York: Routledge.
- Katz, S. D. (2004). *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Los Angeles: Michael Wiese Productions.
- Keegan, J. (1999). *The First World War*. New York: Pimlico.
- Keller, E. F. (1985). *Feminist Science: A Critique of Scientific Reason*. New York: Routledge.
- Kellner, D. (1995). *Media Culture: Cultural Studies, Identity, and Politics Between the Modern and the Postmodern*. London: Routledge.
- _____. (2011). "Cultural Studies, Multiculturalism, and Media Culture". In G. Dines & J.M. Humez (2003), *Gender, Race, and Class in Media: A Critical Reader* (3rd ed.). California: SAGE Publications, Inc.
- Kelly, K. (2010). *What Technology Wants*. New York: Viking Press.

- Kennedy, P. (1987). *The Rise and Fall of the Great Powers: Economic Change and Military Conflict from 1500 to 2000*. New York: Random House.
- Kevles, D. J. (1995). *The Nuclear Muse: Literature, Physics, and the First Atomic Bombs*. New Haven, CT: Yale University Press.
- Khorana, S. (2013). *Crossover Cinema: Cross-Cultural Film from Production to Reception*. New York: Routledge.
- King, M. L., Jr. (1963). *Strength to Love*. New York: Harper & Row.
- Kirby, D. A. (2013). *Lab Coats in Hollywood: Science, Scientists, and Cinema*. Cambridge, MA: MIT Press.
- Kittler, F. (1999). *Gramophone, Film, Typewriter: Essays on Media*. Stanford: Stanford University Press.
- Knelman, F. H. (1999). *Every life is a story: The social relations of science, ecology, and peace*. Black Rose Press.
- Kozloff, S. (2000). *Overhearing Film Dialogue*. Berkeley: University of California Press.
- Kracauer, S. (1960). *Theory of Film: The Redemption of Physical Reality*. Princeton, NJ: Princeton University Press.
- Krämer, P. (2019). *Dr. Strangelove or: How I learned to stop worrying and love the bomb*. Bloomsbury Publishing.
- Kranzberg, M. (1986). *Technology and History: Kranzberg's Laws*. San Francisco: San Francisco Press.
- Kraye, J., & Stone, M. W. (2000). *Humanism and early modern philosophy*. Psychology Press.
- Krepinevich, A. (2016). *How the World Works: A Brief History of Humanity, from Deep Time to Our Time*. New York: PublicAffairs.

- Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.
- Kurzweil, R. (2005). *The Singularity Is Near: When Humans Transcend Biology*. New York: Viking.
- Lacan, J. (1966). *Écrits*. New York: W. W. Norton & Company.
- Latour, B. (2005). *Reassembling the Social: An Introduction to Actor-Network-Theory*. London: Oxford University Press.
- Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). New Jersey: Willey-Blackwell.
- Lévi-Strauss, C. (1963). *Structural Anthropology* (C. Jacobson & B. G. Schoepf, Trans.). New York: Basic Books.
- Lifton, R. J. (1989). *The Broken Connection: Death and the Destruction of Meaning*. New York: Basic Books.
- Lotman, Y. M. (1990). *Universe of the Mind: A Semiotic Theory of Culture*. London: I.B. Tauris.
- Lull, J. (2013). *Media, Communication, Culture: A Global Approach*. New Jersey: John Wiley & Sons.
- Lutters, E. (2004). *Kunci Sukses: Menulis Skenario*. Grasindo.
- MacKenzie, D., & Wajcman, J. (1999). *The Social Shaping of Technology* (2nd ed.). Buckingham: Open University Press.
- Maly, K. (2010). *A History of Nuclear Power: From the Atomic Bomb to the Fukushima Daiichi Disaster*. Minneapolis, MN: University of Minnesota Press.
- Mamet, D. (2002). *Three Uses of the Knife: On the Nature and Purpose of Drama*. New York: Columbia University Press.

Mander, J. (1995). *In the Age of Artificial Intelligence and the New World Order*. San Francisco, CA: Sierra Club Books.

Manovich, L. (2001). *The Language of New Media*. Cambridge, MA: MIT Press.

Marx, K. (1867). *Das Kapital: Kritik der politischen Ökonomie*. Hamburg: Verlag von Otto Meissner.

_____, & Engels, F. (1846). "The German Ideology". In R. C. Tucker (Ed.), *The Marx-Engels Reader* (pp. 146-200). W. W. Norton & Company.

_____. (1848). *The Communist Manifesto*. London: Communist League.

Marx, L. (1964). *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press.

McKee, R. (1997). *Story: Substance, Structure, Style, and the Principles of Screenwriting*. New York: HarperCollins.

McLuhan, M. (1962). *The Gutenberg Galaxy: The making of typographic man*. University of Toronto Press.

_____. (1964). *Understanding Media: The Extensions of Man*. New York: McGraw-Hill.

_____. (2014). *Media Research: Technology, Art and Communication*. London: Routledge.

_____, & Fiore, Q. (1967). *The Medium is the Massage: An Inventory of Effects*. New York: Bantam Books.

_____, & Powers, B.R. (1989). *The Global Village: Transformations in World Life and Media in the 21st Century*. New York: Oxford University Press.

McNair, B. (2002). *Striptease Culture: Sex, Media and the Democratization of Desire*. London: Routledge.

- McQuail, D. (2010). *McQuail's Mass Communication Theory*. London: Sage Publications.
- _____. (2011). *Teori Komunikasi Massa McQuail*. Jakarta: Salemba Humanika.
- Mencken, H. L. (1920). *Prejudices: Second Series*. New York: Alfred A. Knopf.
- Mercado, G. (2019). *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition* (2nd ed.). New York: Routledge.
- Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press.
- Mikelsten, D. (2020). *Sejarah Film: Animasi, Blockbuster, dan Sundance Institute* (Vol. 3). Cambridge Stanford Books.
- _____, Teigens, V., & Skalfist, P. (n.d.). *Industri film Amerika Serikat*. Cambridge Stanford Books.
- Mitcham, C. (1994). *Questioning Technology: A Philosophy of Technology for a New Era*. Chicago, IL: University of Chicago Press.
- Mitchell, W. J. T. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press.
- Mokyr, J. (2011). *The Great Escape: History of Solow Growth and the Industrial Revolution*. Princeton, NJ: Princeton University Press.
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif (Edisi Revisi)*. Bandung: Remaja Rosdakarya.
- Monaco, J. (2009). *How to Read a Film: Movies, Media, and Beyond* (4th ed.). New York: Oxford University Press.
- Mooney, D. (2018). *Christopher Nolan: A critical study of the films*. McFarland.

Morozov, E. (2013). *The Lens of the Algorithm: Why We Trust Science and Technology More Than Ourselves*. PublicAffairs.

_____. (2015). *To Save Everything, Click Here: Technology and the Future of Utopia*. New York: PublicAffairs.

Mowery, D. C., & Rosenberg, N. (1995). *Technology and the Wealth of Nations: How Sovereigns and Firms Lead to Economic Growth*. Stanford, CA: Stanford University Press.

Mulvey, L. (2006). *Death 24x a Second: Stillness and the Moving Image*. London: Reaktion Books.

Mulyana, A. (2022). *Gaya Hidup Metroseksual: Perspektif Komunikatif*. Bumi Aksara.

Mumford, L. (1934). *Technics and Civilization*. London: Routledge & Kegan Paul.

_____. (1967). *The Myth of the Machine: Technics and Human Development*. New York: Harcourt Brace Jovanovich.

_____. (1970). *The Myth of the Machine: The Pentagon of Power*. New York: Harcourt Brace Jovanovich.

Murch, W. (2001). *In the Blink of an Eye: A Perspective on Film Editing* (2nd ed.). Los Angeles: Silman-James Press.

Nathan, I. (2022). *Christopher Nolan: The iconic filmmaker and his work*.

Neuman, W. L. (2014). *Social Research Methods: Qualitative and Quantitative Approaches (7th Edition)*. Harlow: Pearson Education Limited.

Nichols, B. (2001). *Introduction to Documentary*. Bloomington: Indiana University Press.

Nöth, W. (1990). *Handbook of Semiotics*. Bloomington: Indiana University Press.

- Nurgiantoro, B. (2000). *Statistik Terapan untuk Penelitian Ilmu-Ilmu Sosial*. Yogyakarta: Gadjah Mada University Press.
- _____. (2007). *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- _____. (2009). *Penilaian dan Pengajaran Bahasa dan Sastra*. Yogyakarta: BPFP.
- Nurudin. (2007). *Pengantar Komunikasi Massa*. Jakarta: Raja Grafindo Perkasa.
- Nye, J. S. (2013). *Nuclear Titans: A History of the Cold War*. New York: Alfred A. Knopf.
- O'Hanlon, M. E. (2019). *The Senkaku Paradox: Risking Great Power War Over Small Stakes*. Washington, DC: Brookings Institution Press.
- Oppenheimer, J. R. (1955). *The Open Mind*. New York: Simon and Schuster.
- Orlikowski, W. J. (2007). *Sociomaterial Practices: Exploring Technology at Work*. Oxford: Oxford University Press.
- Orwell, G. (1949). *1984*. London: Secker & Warburg.
- Panuju, R. (2022). *Ide Kreatif Dalam Produksi film*. Prenada Media.
- Partanto, P. A., & Al Barry, M. D. (2001). *Kamus Ilmiah Populer*. Surabaya: Arkola.
- Peirce, C. S. (1974). *Collected Papers of Charles Sanders Peirce*. Cambridge: Harvard University Press.
- Perkins, V.F. (2005). *Film as Film: Understanding and Judging Movies*. New York: Da Capo Press.
- Piliang, Y. A. (2003). *Hipерsemiotik: Tafsir Cultural Studies atas Matinya Makna*. Yogyakarta: Jalasutra.
- _____. (2010). *Semiotika dan Hipерsemiotika: Kode, Gaya dan Matinya Makna*. Bandung: Matahari.

Postman, N. (1982). *The Disappearance of Childhood: Why Our Children Don't Grow Up*. New York: Vintage Books.

_____. (1992). *Technopoly: The Surrender of Culture to Technology*. New York: Alfred A. Knopf.

_____. (2005). *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Viking.

Pradopo, R. D. (2003). *Prinsip-Prinsip Kritik Sastra*. Yogyakarta: Gadjah Mada University Press.

_____. (2017). *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press.

Pratista, H. (2008). *Memahami Film*. Yogyakarta: Homerian Pustaka.

_____. (2017). *Memahami Film – Edisi 2*. Yogyakarta: Montase Press.

Raco, J. R. (2018). *Metode Penelitian Kualitatif: Jenis, Karakteristik dan Keunggulannya*. Jakarta: Grasindo.

Ragin, C. C. (1987). *The Comparative Method: Moving Beyond Qualitative and Quantitative Strategies*. University of California Press.

Rahayu, et al. (2022). *Panduan Tugas Akhir Program Studi Magister Ilmu Komunikasi FISIPOL UGM*. Program Studi Ilmu Komunikasi, Fakultas Ilmu Sosial dan Politik, Universitas Gadjah Mada.

Ramallah Z. (2024). *Dinamika Distribusi dan Ekshibisi film: Strategi Menuju Penonton*. Penerbit Salemba.

Ray, A. (2013). *Social shaping theory as a derivative of technological determinism*. GRIN Verlag.

Reyes, X. A., & Blake, L. (2015). *Digital horror: Haunted technologies, network panic and the found footage phenomenon*. Bloomsbury Publishing.

- Rezi, M. (2018). *Psikologi Komunikasi: Pembelajaran Konsep dan Terapan*. Phoenix Publisher.
- Rhodes, R. (1986). *The making of the atomic bomb*. Simon & Schuster.
- Rose, G. (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials* (4th ed.). SAGE Publications.
- Rosenstone, R. A. (1995). *Visions of the Past: The Challenge of Film to Our Idea of History*. Cambridge, MA: Harvard University Press.
- Rosenstone, R. A. (2014). *History on film/Film on history*. Routledge.
- Rostand, J. (1939). *Thoughts of a Biologist*. Paris: Éditions Albin Michel.
- Rudiyant. (2023). *Otak para Pencipta Kehancuran Dunia Einstein oppenheimer: Old story*. Lembar Langit Indonesia.
- Russo, V. (1987). *The Celluloid Closet: Homosexuality in the Movies*. New York: Harper & Row.
- Ryan, M., & Kellner, D. (1988). *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington: Indiana University Press.
- Sagan, S. (2016). *The Nuclear Dilemma: Ethics and Public Policy in the Atomic Age*. Princeton, NJ: Princeton University Press.
- Sahid, N. (2016). *Semiotika untuk Teater, Tari, Wayang Purwa dan Film*. Semarang: Gigih Pustaka Mandiri.
- Said, E. W. (1978). *Orientalism*. New York: Pantheon Books.
- Said, S. (1991). *Pantulan Layar Putih: Film Indonesia dalam Kritik dan Komentar*. Jakarta: Pustaka Sinar Harapan.

- Santosa, P. (2003). *Rancangan Semiotika dan Pengkajian Sastra*. Yogyakarta:Gajah Mada University Press.
- Sarup, M. (2016). *Panduan Pengantar untuk Memahami Postrukturalisme & Posmodernisme*. Yogyakarta: Jalsutra.
- Saussure, F. de. (1916). *Course in General Linguistics*. New York: Philosophical Library.
- Schatzberg, E. (2018). *Technology: Critical History of a Concept*. University of Chicago Press.
- Schumacher, E. F. (1978). *Future is manageable: Schumacher's observations on non-violent economics and technology with a human face*. Impex India.
- Scorsese, M. (2007). "The World Cinema Project". In R. Koehler (Ed.), *The World Cinema Project* (pp. 9-15). Los Angeles: The Film Foundation.
- Sebeok, T. A. (2001). *Signs: An Introduction to Semiotics*. Toronto: University of Toronto Press.
- Shohat, E. & Stam, R. (2014). *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge.
- Singer, P. W. (2018). *War in the 21st Century: An Introduction*. New York: Oxford University Press.
- Smith, J. (2013). "The Sound of Intensified Continuity". In J. Richardson, C. Gorbman, & C. Vernallis (Eds.), *The Oxford Handbook of New Audiovisual Aesthetics* (pp. 331-356). New York: Oxford University Press.
- Smith, M. (2005). *Engaging Characters: Fiction, Emotion, and the Cinema*. Oxford: Oxford University Press.
- Smith, M. R. (2014). *Technology and Social Change in History: From the Ancient to the Modern World*. Cambridge: Cambridge University Press.

- _____. & Marx, L. (1994). *Does Technology Drive History?: The Dilemma of Technological Determinism*. Cambridge, MA: MIT Press.
- Smith, P., & Riley, A. (2008). *Cultural theory: An introduction*. New Jersey: John Wiley & Sons.
- Snyder, B. (2023). *SAVE THE CAT!®*. Noura Books.
- Sobchack, V. (1987). *Screening Space: The American Science Fiction Film*. Rutgers University Press.
- Sobur, A. (2003). *Psikologi Umum*. Bandung: Pustaka Setia.
- _____. (2006). *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik, dan Analisis Framing*. Bandung: Remaja Rosdakarya.
- _____. (2009). *Analisis Teks Media*. Bandung: Remaja Rosdakarya.
- _____. (2017). *Semiotika Komunikasi*. Bandung: Remaja Rosdakarya.
- Sonnenschein, D. (2001). *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Studio City, CA: Michael Wiese Productions.
- Spivak, G. C. (1988). "Can the subaltern speak?" In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271-313). Illinois: University of Illinois Press.
- Staiger, J. (1992). *Interpreting Films*. Princeton: Princeton University Press.
- Stam, R. (2000). *Film Theory: An Introduction*. Malden, MA: Blackwell Publishing.
- _____. (2005). *Literature Through Film: Realism, Magic, and the Art of Adaptation*. Malden, MA: Blackwell Publishing.
- _____., Burgoyne, R., & Flitterman-Lewis, S. (1992). *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London: Routledge.

- Stone, R. (2011). "Al mal tiempo, buena cara: Spanish Slackers, Time-images, New Media and the New Cinema Law." In *Spain on Screen: Developments in Contemporary Spanish Cinema* (pp. 41-59). London: Palgrave Macmillan UK.
- Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction*. New York: Routledge.
- Strachan, H. (2003). *The First World War*. London: Simon & Schuster.
- Subandiyah, H. (2021). Nilai Pendidikan Dalam Film NKCTHI (Nanti Kita Cerita Tentang Hari Ini) Karya Angga Dwimas Sasongko: Kajian Sosiologi Sastra. *Bapala Unesa*.
- Sudjiman, P. (1986). *Kamus Istilah Sastra*. Jakarta: PT. Gramedia Pustaka Utama.
- _____, & Zoest, A. V. (1992). *Serba-Serbi Semiotika*. Jakarta: PT. Gramedia Pustaka Utama.
- Sugiyono. (2017). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Sumarno, M. (1996). *Dasar-dasar Apresiasi Film*. Gramedia Pustaka Utama.
- Sunardi, S. (2004). *Semiotika Negativa*. Yogyakarta: Buku Baik.
- Teeuw, A. (1984). *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: PT Dunia Pustaka Jaya.
- Telotte, J. P. (2001). *Science Fiction Film*. Cambridge, UK: Cambridge University Press.
- Tenner, E. (1996). *Why Things Bite Back: Technology and the Revenge of Unintended Consequences*. New York: Alfred A. Knopf.
- Tiles, M., & Oberdiek, H. (1995). *Living in a Technological Culture: Human Tools and Human Values*. London: Routledge.
- Tinarbuko, S. (2008). *Semiotika Komunikasi Visual: Metode Analisis Tanda dan Makna pada Karya Desain Komunikasi Visual*. Yogyakarta: Jalasutra.

- Toffler, A. (1990). *Powershift: Knowledge, Wealth, and Violence at the Edge of the 21st Century*. New York: Bantam Books.
- _____. (2021a). *Future Shock* (Kindle Edition). New York: Bantam Books.
- _____. (2021b). *The Third Wave: The Classic Study of Tomorrow* (Kindle Edition). New York: Bantam Books.
- Trinh, T. M. (1989). *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington: Indiana University Press.
- Tröhler, M., & Taylor, H. M. (2018). "From Text to Reception: Characters in Film Narrative". In J. Riis & A. N. Taylor (Eds.), *Screening Characters: Theories of Character in Film, Television, and Interactive Media* (pp. 220-237). New York: Routledge.
- Turkle, S. (2011). *Alone Together: Why We Expect More from Technology and Less from Each Other*. New York: Basic Books.
- _____. (2015). *Reclaiming Conversation: The Power of Talk in a Digital Age*. New York: Penguin Press.
- Turner, G. (1999). *Film as Social Practice* (3rd ed.). London: Routledge.
- _____. (2003). *British Cultural Studies: An Introduction*. New York: Routledge.
- _____. (2012). *Film as Social Practice* (3rd ed.). London: Routledge.
- Van Leeuwen, T. (2005). *Introducing Social Semiotics*. London: Routledge.
- Veblen, T. (1899). *The Theory of the Leisure Class*. Penguin Books.
- _____. (1914). *The Instinct of Workmanship and the State of the Industrial Arts*. New York: Macmillan.
- _____. (1919). *The Place of Science in Modern Civilisation and Other Essays*. New York: B.W. Huebsch.

- _____. (1921). *The Engineers and the Price System*. Kitchener: Batoche Books.
- Verbeek, P. P. (2005). *What Things Do: Philosophical Reflections on Technology, Agency, and Design*. Pennsylvania State University Press.
- Weldes, J. (2003). *To seek out new worlds: Science fiction and world politics*. Springer.
- White, L. A. (1949). *The Science of Culture: A Study of Man and Civilization*. New York: Grove Press.
- White, L. Jr. (1962). *Medieval Technology and Social Change*. Oxford: Oxford University Press.
- Wibowo, I. S. W. (2013). *Semiotika Komunikasi: Aplikasi Praktis bagi Penelitian dan Skripsi Komunikasi*. Jakarta: Penerbit Mitra Wacana Media.
- Williams, R. (2003). *Television: Technology and Cultural Form*. Psychology Press.
- Williamson, J. (1978). *Decoding Advertisements: Ideology and Meaning in Advertising*. London: Marion Boyars.
- Windia, I. W., Sudarta, W., & Suarsa, I. M. (2017). *I Gusti Ngurah Rai pahlawan nasional: Sisi humanis dalam perang kemerdekaan Indonesia Di Bali*. [Majalah Suara YKP Bali, Ed. 1].
- Winner, L. (1977). *Autonomous Technology: Technics-out-of-Control as a Theme in Political Thought*. Cambridge: MIT Press.
- _____. (1980a). *Artifacts of Power: The Authority and Meaning of Technological Forms*. Cambridge, MA: MIT Press.
- _____. (1980b). *Do Artifacts Have Politics?*. New York: State University of New York Press.
- _____. (1986). *The Whale and the Reactor: A Search for Limits in an Age of High Technology*. University of Chicago Press.

_____. (1995). *How to Think About Technology: A Guide to Technological Assessment*. Chicago: University of Chicago Press.

Wood, R. (2006). *Personal Views: Explorations in Film* (2nd ed.). Detroit: Wayne State University Press.

Wynne, B. (1996). *Misunderstanding Science: Public Representations of Science and Technology*. Cambridge, UK: Cambridge University Press.

Yin, R. K. (2014). *Case Study Research: Design and Methods* (5th ed.). Sage Publications.

Zaimar, O. K. S. (2002). *Strukturalisme*. Jakarta: PPKB UI.

_____. (2008). *Semiotik dan Penerapannya dalam Karya Sastra*. Jakarta: Pusat Bahasa.

Zamroni, M. (2022). *Filsafat Komunikasi: Pengantar Ontologis, Epistemologis, dan Aksiologis*. IRCISOD.

Zacharek, S. (2018, February 19). The Revolutionary Power of Black Panther. *TIME Magazine*, 50-54.

Žižek, S. (1989). *The Sublime Object of Ideology*. New York: Verso.

2) Jurnal

Adiputra, S., Wiguna, I. P., & Yeru, A. I. (2021). Analisis Penerapan Teknik Sinematografi Dalam Membangun Kesan Trauma Pada Film ‘Kucumbu Tubuh Indahku’. *eProceedings of Art & Design*, 8(2).

Aditia, P., & Yudhistira, N. (2023). Analisis Analisis Unsur Sinematografi Dalam Membangun Realitas Cerita Pada Film Mencuri Raden Saleh. *Jurnal Ilmiah Ilmu Komunikasi Communique*, 5(2), 196-204.

- Alfares, Y. J., & Murwonugroho, W. (2021). Penerapan teknologi Augmented Reality untuk media pembelajaran interaktif pada anak. *Jurnal Penelitian dan Karya Ilmiah Lembaga Penelitian Universitas Trisakti*, 6(2), 202-212.
- Andreas, R. (2020). Instagram Dalam Perspektif Masyarakat Tontonan “Gejayan Memanggil”. *Jurnal Ilmiah Dinamika Sosial*, 4(1), 43-62.
- Anjana, F., & Bahrudin, B. (2023). Analisis Nilai-Nilai Pendidikan Karakter pada Film Rudy Habibie. *Madani: Journal of Social Sciences and Social Science Education*, 1(1), 18-32.
- Annisa, L., & Adi, A. E. (2020). Pergeseran Budaya pada Film Remake "Love You, Love You Not." *Jurnal Kalatanda*, 2(1).
- Anshari, A. F., & Aufa, C. N. (2021). Narasi Kecerdasan Buatan dalam Film Ex Machina Karya Alex Garland (2014). *Jurnal Ilmiah Komunikasi Makna*, 12(1), 75-82.
- Ardia, V. (2014). Drama Korea dan budaya populer. *LONTAR: Jurnal Ilmu Komunikasi*, 2(3).
- Ardiyanti, H. (2020). Perfilman Indonesia: Perkembangan dan Kebijakan, Sebuah Telaah dari Perspektif Industri Budaya (Cinema in Indonesia: History and Government Regulation, A Cultural Industry Perspective). *Kajian*, 22(2), 163-179.
- Arif, M. (2021). Analisis semiotika Roland Barthes (Pemaknaan kata tarekat dalam Surat al-Jin 16). *J-Alif: Jurnal Penelitian Hukum Ekonomi Syariah dan Budaya Islam*, 6(2), 131.
- Arifianto, B. D., & Junaedi, F. (2014). Distribusi dan Eksibisi Film Alternatif di Yogyakarta, Resistensi atas Praktek Dominasi Film di Indonesia. *Jurnal ASPIKOM*, 2(2), 74-84.
- Asri, R. (2020). Membaca film sebagai sebuah teks: analisis isi film “nanti kita cerita tentang hari ini (nkcthi)”. *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74-86.
- Aunillah, R. (2020). Determinisme Teknologi: Perayaan Idul Fitri di Saat Pandemi. *Journal of Islamic Communication*, 3(1).

- Azhari, M. I. (2023). Sosialisasi Spirit Perdamaian: Potensi Kampanye Pesan Toleransi dalam Film. *Journal of Religion and Film*, 2(1), 259-274.
- Belasunda, R., Tohir, M., & Hendiawan, T. (2021). Representasi hubungan keluarga dalam teks film indie "We Need to Talk about Mom". *ProTVF*, 5(2), 183-202.
- Biosa, S. F. (2018). ILUSI Penyutradaraan Film Fiksi Fantasi. *Prabangkara: Jurnal Seni Rupa dan Desain*, 22(1).
- Bloom, J. A. (2006, March). Digital Cinema Content Security and The DCI. In *2006 40th Annual Conference on Information Sciences and Systems* (pp. 1176-1181). IEEE.
- Briandana, R., & Dwityas, N. A. (2015). Dinamika Film Komedi Indonesia Berdasarkan Unsur Naratif (Periode 1951-2013). *JURNAL SIMBOLIKA Research and Learning in Communication Study*, 1(2).
- Bullock, J. B. (2019). Artificial Intelligence, Discretion, and Bureaucracy. *American Review of Public Administration*, 49(7), 751–761.
- Burgess, D. R. (2005, July). Technological Determinism and Urban Fragmentation: A Critical Analysis. In *Proceedings of the 9th International Conference of the ALFA-IBIS Network on Urban Peripheries*.
- Christopher Nolan as philosophical filmmaker: Themes, methods and influences. (2022). *Christopher Nolan*, 1-20. Retrieved from <https://doi.org/10.5040/9781350140004.ch-001>
- Dwitanti, I., & Hendiawan, T. (2018). Desainer Produksi Film Pendek Jawara. *eProceedings of Art & Design*, 5(3).
- Dwivedi, Y. K., et al. (2011). Research trends in knowledge management: Analyzing the past and predicting the future. *Information Systems Management*, 28(1), 43-56.
- Efendi, B. (2021). Dinamika Komunikasi: Telaah atas Sejarah, Perkembangan dan Pengaruhnya terhadap Teknologi Kontemporer. *Jurnal El-Hikam*, 14(2), 236-264.

- Etikan, I., Musa, S.A., & Alkassim, R. S. (2015). Comparison of Convenience Sampling and Purposive Sampling. *American Journal of Theoretical and Applied Statistics*, 5(1), 1-4.
- Fadilla, A. N., Ramadhani, P. M., & Handriyotopo. (2023). Problematika Penggunaan AI (Artificial Intelligence) di Bidang Ilustrasi: AI VS Artist. *Jurnal Seni Rupa dan Desain*, 4(1), Juni 2023.
- Fahreza, M. P., & Manesah, D. (2023). Penerapan Spund Desain pada Film “Saudara Sedarah”. *Jurnal Review Pendidikan dan Pengajaran (JRPP)*, 6(4).
- Fajrie, M. (2015). Analisis Uses And Gratification dalam Menentukan Strategi Dakwah. *Islamic Review: Jurnal Riset dan Kajian Keislaman*, 4(1), 19-34.
- Fazri, A. (2018). Media Massa dan Representasi Perempuan dalam Iklan. *SOURCE: Jurnal Ilmu Komunikasi*, 4(1).
- Feenberg, A. (2010). Ten Paradoxes of Technology. *Techné: Research in Philosophy and Technology*, 14(1), 3–15.
- Fitri, L. M., Hendiawan, T., & Rahadiano, I. D. (2023). Perancangan Desain Produksi pada Film Adaptasi Legenda Cerita Rakyat ‘Di Situ Patenggang’. *eProceedings of Art & Design*, 10(2).
- Fitryarini, I. (2023). Pembentukan Budaya Populer Dalam Kemasan Media Komunikasi Massa. *Jurnal Ilmiah Komunikasi Makna*, 2(2), 9-22.
- Fortaliana, F., & Sya'dian, T. (2021). Penerapan Teknik 5C pada Penciptaan Film “Balek Kampung”. *Jurnal Mahasiswa Fakultas Seni dan Desain*, 2(1), 208-214.
- Galtung, J. (1969). Violence, Peace, and Peace Research. *Journal of Peace Research*, 6(3), 167-191.

- Gomez-Uribe, C.A. dan Hunt, N. (2015). The Netflix Recommender System: Algorithms, Business Value, and Innovation. *ACM Transactions on Management Information Systems (TMIS)*, 6(4), 1-19.
- Harahap, M., Firman, & Ahmad, R. (2021). Penggunaan Social Media dan Perubahan Sosial Budaya Masyarakat. Edukatif. *Jurnal Ilmu Pendidikan*, 3(1), 135-143.
- Haren, S. M. (2020). Model Manajemen Produksi Film Pendek Cerita Masa Tua. *Jurnal Audiens*, 1(1), 107-112.
- Hayati, M., & Susilawati, N. (2021). Thrifting Sebagai Presentasi Diri Mahasiswa di Pasar Putih Bukittinggi. *Jurnal Perspektif: Jurnal Kajian Sosiologi Dan Pendidikan*, 4(3), 359-370.
- Hereyah, Y. (2011). Media Massa: Pencipta Industri Budaya Pencerahan Yang Menipu Massa Studi Simulacra Dan Hiperrealitas Film AVATAR. *Ultimacomm: Jurnal Ilmu Komunikasi*, 3(2), 95-104.
- Hijrah, M., Cahyani, W. S., & Sakka, A. (2023). Kajian Budaya Populer: Analisis terhadap Pengaruh Media Massa. *Jurnal Socia Logica*, 3(1), 167-172.
- Imanto, T. (2007). Film sebagai proses kreatif dalam bahasa gambar. *KOMUNIKOLOGI: Jurnal Ilmiah Ilmu Komunikasi*, 4(1).
- Indriani, I., & Wahyuni, S. (2021). Penerapan Editing Kontruksi Dramatis pada Penciptaan Film 'Gemintang'. *Jurnal Mahasiswa Fakultas Seni dan Desain*, 2(1), 245-253.
- Ishak, M. T. (2005). "Pembacaan Kode Semiotika Roland Barthes terhadap Bangunan Arsitektur Katedral Evry di Perancis Karya Mario Botta." *Jurnal Arsitektur FT-Unhas*, 2(10), 85-92.
- Ivana, J., Sadono, S., & Kusumanugraha, S. (2023). Analisis Film 'Pengabdian Setan' (2017) Berdasarkan Teori Sinematografi 'Blain Brown'. *E-Proceedings of Art & Design*, 10(5).

- Jaufarry, S., & Utami, L. S. (2022). Makna satire Tersembunyi dalam Iklan (Analisis Semiotika Roland Barthes pada Iklan a mild Versi Bukan main). *Koneksi*, 6(1).
- Jinanto, D. (2018). Belle Dalam Dua Dunia: Animasi Beauty And The Beast Tahun 1991 dan Film La Belle Et La Bête Tahun 2014. *Jurnal Urban*, 1(2), 115-215.
- Kariem, A. J. A., Khairiyyah, R. L., & Zaharany, A. A. (2023). Manajemen Pra-Produksi Film Pendek Geger. *Jurnal Audiens*, 4(3), 360-370.
- Kaynakça Gösterimi: Sunal, G. & Keleş, Ş. K. (2023). Christopher Nolan sinemasının arketipsel analizi. *İstanbul Ticaret Üniversitesi Sosyal Bilimler Dergisi*, 22(46), 474-492.
- Kharisma, R. A. M., & Zulfiningrum, R. (2020). Representasi Cyber Society dalam Film "Searching." *Jurnal Audience: Jurnal Ilmu Komunikasi*, 3(2).
- Kokkinos, C. M., & Saripanidis, I. (2017). A lifestyle exposure perspective of victimization through Facebook among university students. Do individual differences matter? *Computers in Human Behavior*, 74, 235-245.
- Komalawati, E. (2017). Industri film Indonesia: membangun keselarasan ekonomi media film dan kualitas konten. *LUGAS Jurnal Komunikasi*, 1(1), 1-18.
- Köse, Ö., Arıcı-Şahin, F., & Abakay, A. (2021). A Tale of Three Sisters: A Movie Analysis from Critically Informed Family Therapy Perspective. *Journal of Feminist Family Therapy*, 1-15.
- Kranzberg, M. (1986). Technology and History: Kranzberg's Laws. *Technology and Culture*, 27(3), 544-560.
- Krisna, W. (2017). Makna Pesan pada Film *Action* (Analisa Semiotik pada Film *Action* yang Mencapai Box Office Tahun 2015). *SEMIOTIKA: Jurnal Komunikasi*, 10(1).

- Kuswandi, D., Bustomi, T., & Adytia, P. (2021). Perancangan dan Implementasi *Movement Slider* Kamera guna Menunjang Teknik Sinematografi dan Fotografi Menggunakan Arduino Nano. *Jurnal Informatika Wicida*, 10(2), 44-49.
- Latifah, N., & Syafi'i, M. (2018). Pertarungan “Realitas” dalam Film: Analisis Cyberspace Film “Transcendence.” *Jurnal Lentera*, 2(2).
- Lestari, K. A., & Relawati, D. K. (2020). Kontinuitas Gambar Sinematografi dalam Dokumenter Televisi “Jurnal Nusantara” Episode “Jagapati Sang Kelud”. *Jurnal Ilmiah Pemberitaan*, 5(1), 31-43.
- Limano, F. (2022). Perkembangan film superhero indonesia studi terhadap alat konseptual sinematografi (studi kasus film gundala). *Gestalt*, 4(2).
- Lumiere, L. (1996). 1936 the Lumière Cinematograph. *SMPTE Journal*, 105(10), 608-611.
- Madhona, R. H., & Yenny. (2022). Representasi Emosional Joker Sebagai Korban Kekerasan Dalam Film Joker 2019 (Analisis Semiotika Ferdinand De Saussure). *Soetomo Communication And Humanities*, 3(1), 1-13.
- Mahfuri, R., & Bisri, M. H. (2019). Fenomena Cross Gender Pertunjukan Lenggeng pada Paguyuban Rumah Lenggeng. *Jurnal Seni Tari*, 8(1), 1-11.
- Mala, R., Rahmawati, U., & Novitasari, D. (2021). Analisis semiotika Roland barthes makna kursi kosong tayangan mata najwa edisi menanti terawan. *Jurnal Komunikasi dan Budaya*, 2(1), 197-210.
- Manesah, D., Damanik, A. B., & Suryanto, S. (2021). Analisis Suara Pada Film Train To Busan Sutradara Yeon Sang-Ho. *PROPORSI: Jurnal Desain, Multimedia dan Industri Kreatif*, 7(1), 01-12.
- McKenna, B., Myers, M. D., & Newman, M. (2017). Social media in qualitative research: Challenges and recommendations. *Information and Organization*, 27(2), 87-99.

- Meisyaroh, S. (2013a). Determinisme Teknologi Masyarakat dalam Media Sosial. *Jurnal Komunikasi dan Bisnis*, 1(1). Institut Bisnis dan Informatika Kwik Kian Gie, Jakarta.
- _____. (2013b). Determinisme Teknologi Masyarakat dalam Media Sosial. *Jurnal Komunikasi dan Bisnis*, 1(1). Retrieved from <https://jurnal.kwikkiangie.ac.id/index.php/JKB/article/view/59>
- Merton, R. K. (1936). "The Unanticipated Consequences of Purposive Social Action". *American Sociological Review*, 1(6), 894-904.
- Messianik, A. (2023). Komodifikasi Budaya Populer di Generasi Z. *Jurnal Dinamika Sosial Budaya*, 25(2), 221-224.
- Moor, J. H. (1985). What Is Computer Ethics? *Metaphilosophy*, 16(4), 266-275.
- Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen*, 16(3), 6-18.
- Muafa, K. A., & Junaedi, F. (2020). Model Manajemen Produksi Film Dokumenter Bulu Mata Karya Tonny Trimarsanto. *CHANNEL: Jurnal Komunikasi*, 8(1), 1-8.
- Mudjiyanto, B., & Nur, E. (2013). Semiotika dalam Metode Penelitian Komunikasi. *Jurnal Penelitian Komunikasi, Informatika dan Media Massa*, 16(1), 73-82.
- Muhammad, W. A., & Pribadi, K. K. (2013). Anak Muda, Radikalisme, dan Budaya populer. *Jurnal Maarif*, 8(1).
- Mulia, P. B. (2019). Editing Cross-Cutting in The Film 'Haji Backpacker'. *Capture: Jurnal Seni Media Rekam*, 11(1), 104-122.
- Muzakki, M. A. (2023). The Unsur Sinematik dalam Membentuk Genre Found Footage pada Film Keramat Karya Monty Tiwa. *ROLLING*, 6(2), 1-18.
- Nugroho, G. (2015). Transcendence dan Asumsi Tentang Teknologi. *Jurnal Rekam*, 11(2), 101-116. <https://doi.org/10.24821/rekam.v11i2.1780>

- Nur, E. (2021). Peran media massa dalam menghadapi serbuan media online. *Majalah Semi Ilmiah Populer Komunikasi Massa*, 2(1).
- Oktaviani, D. D., & Nugroho, S. (2016). Pola Karya Konvensi pada Film Sekuel Studi Kasus Film Ada Apa Dengan Cinta? 2. *Jurnal Kajian Seni*, 3(1), 81-94.
- Panjaitan, Y. D. R., & Hasanah, N. (2022). Analisa Teknik Sinematografi Pada Film Parasite. *Journal of Information System and Technology (JOINT)*, 3(1), 100-126.
- Payuyasa, I. N., & Primayana, K. H. (2020). Meningkatkan mutu pendidikan karakter melalui film “sokola rimba”. *Jurnal Penjaminan Mutu*, 6(2), 189-200.
- Phetorant, D. (2020). Peran Musik dalam Film Score. *Journal of Music Science, Technology, and Industry*, 3(1), 91-102.
- Pradopo, R. D. (1998). “Semiotika: Teori, Metode, dan Penerapannya”. *Humaniora*, 10 (7), 42-48.
- Prasetya, L. T. (2022). Representasi Kelas Sosial Dalam film Gundala (Analisis Semiotika Roland Barthes). *Jurnal Audiens*, 3(3), 91-105. <https://doi.org/10.18196/jas.v3i3.12697>
- Prince, S. (2004). The Emergence of Filmic Artifacts: Cinema and Cinematography in the Digital Era. *Film Quarterly*, 57(3), 24-33.
- Puspitarini, R. C. (2018). Semiotika Kehidupan Masyarakat Modern dalam Video ‘Chained to the Rhythm’. *Expose: Jurnal Ilmu Komunikasi*, 1(2), 68-81.
- Ratmanto, A. (2018). Beyond The Historiography: Film Dokumenter Sejarah sebagai Alternatif Historiografi di Indonesia. *SASDAYA: Gadjah Mada Journal of Humanities*, 2(2), 405-414.
- Ratmanto, T. (2005). Determinisme Teknologi dalam Teknologi Komunikasi dan Informasi. *Mediator*, 6(1).

- Rezeki, F., Harahap, N., & Zuhriah, Z. (2023). Analisis Teknik Sinematografi dalam Video Klip “Till We Meet Again”. *JISOS: Jurnal Ilmu Sosial*, 2(2), 1495-1502.
- Ridwan, F., & Adji, M. (2019). Representasi Feminisme Pada Tokoh Utama Dalam Film Crazy Rich Asian: Kajian Semiotika. *Jurnal Salaka Sastra Indonesia*, 1(2), 27-37.
- Rizqy, M., Zachani, N. S. A., Fajri, S., & Suryandari, M. (2023). Pengaruh Media Teknologi Informasi Modern Terhadap Aktivitas Dakwah di Era Revolusi Industri 4.0. *ALADALAH: Jurnal Politik, Sosial, Hukum Dan Humaniora*, 1(1), 22-42.
- Saefudin, A. (2008). Perkembangan Teknologi Komunikasi: Perspektif Komunikasi Peradaban. *Jurnal Mediator*, 9(2).
- Sagan, C. (1990). Why We Need to Understand Science. *The Skeptical Inquirer*, 14(3).
- Sandhu, M. S., Jain, K. K., & Ahmad, I. U. K. B. (2011). Knowledge sharing among public sector employees: Evidence from Malaysia. *International Journal of Public Sector Management*, 24(3), 206-226.
- Saputra, M. I., Fajar, D. P., & AR, M. F. (2017). Iklan Audio Visual Sebagai Kampanye Politik: Analisis Resepsi Pada Film Kampanye Pemilihan Gubernur Jakarta Tahun 2017 di Media Sosial. *Prosiding Konferensi Nasional Komunikasi*, 1(01).
- Saputri, N. A. O., & Putri, D. R. (2022). Implementasi Metode *Grabbing* pada Web Penyedia Film Aksi. *Jurnal Sistem Informasi dan Komputerisasi Akuntansi*, 6(2), 12-16.
- Sareya, R. (2014). Editing Techniques: An Analysis on Action Scenes in Road Action, Films in Malaysia. *International Journal of Technical Research and Applications*.
- Sebayang, C. M. (2017). Analisis semiotika representasi kecantikan pada iklan pantene total damage care 10 versi raline shah di media Televisi. *EJournal Ilmu Komunikasi*, 5(2), 66-80.
- Setyaningsih, T. W. (2023). Rekreasi Ketakutan, Sebuah Kajian Menonton Film Horor di Masa Pasca Pandemi. *IMAJI: Film, Fotografi, Televisi, & Media Baru*, 14(1), 57-72.

- Setyanto, D. W., Soewarlan, S., & Tinarbuko, S. (2022). MENAKAR KUALIFIKASI PEMERAN JAGOAN PEREMPUAN PADA FILM LAGA INDONESIA. *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia*, 8(01), 109-124.
- Sevilla, V., & Wahyuningratna, R. N. (2022). Representasi hopelessness dalam MV BTS spring day (Analisis Semiotika Roland Barthes). *IKRA-ITH HUMANIORA : Jurnal Sosial dan Humaniora*, 7(1), 51-59. <https://doi.org/10.37817/ikraith-humaniora.v7i1.2269>
- Sintowoko, D. A. W. (2022). Mood Cues dalam Film Kartini: Hubungan antara Pergerakan Kamera dan Emosi. *Rekam: Jurnal Fotografi, Televisi, Animasi*, 18(1), 1-16.
- Surahman, S. (2013). Dampak Globalisasi Media Terhadap Seni dan Budaya Indonesia. *LONTAR: Jurnal Ilmu Komunikasi*, 2(1).
- Suryanto, H. (2021). Film Menggunakan Kearifan Lokal sebagai Sumber Inspirasi Penciptaan (satu cara menuju film beridentitas Indonesia). *IMAJI: Film, Fotografi, Televisi, & Media Baru*, 12(3), 112-123.
- Swaradesy, R. G. (2022). Hubungan Manusia dan Teknologi dalam Tinjauan Filsafat Teknologi Don Ihde (Studi Film Say Hello to Yellow karya BW Purba Negara). *LAYAR: Jurnal Ilmiah Seni Media Rekam*, 8 (1):17-30.
- Syadian, T., et al. (2023). Visualisasi Emosi Melalui Teknik Pengambilan Gambar Dalam Film Pendek “Tembok Imaji”. *PROPORSI: Jurnal Desain, Multimedia dan Industri Kreatif*, 8(1), 34-43.
- Telaumbanua, I. A., & Erdhina, A. (2018). Perancangan Desain Produksi Dalam Film Pendek Pulang Tentang Kearifan Lokal Kasepuhan Ciptagelar. *eProceedings of Art & Design*, 5(3).

- Thabrani, A. (2022). Konflik Kepentingan: Konstruksi Media Massa pada Kasus Ketidakadilan Gender (Analisis Teori Relasi Kekuasaan dan Pengetahuan “Power and Knowledge” dari Michel Foucault). *Jurnal Kolaborasi Resolusi Konflik*, 4(2), 154-160.
- Tokosh, J., & Chen, X. (2020). The Green and Orange Place That Still Rents Movies: Investigating the Closures of Family Video Movie Stores. *The Professional Geographer*, 72(4), 618-630.
- Trencansky, S. (2001). Final Girls and Terrible Youth: Transgression in 1980s Slasher Horror. *Journal of Popular Film and Television*, 29(2), 63-73.
- Urfan, N. F. (2019). Semiotika mitologis sebuah tinjauan awal bagi analisis semiotika barthesian. *SOURCE : Jurnal Ilmu Komunikasi*, 4(2).
- Utami, A. B., & Kirana, R. D. (2022). Persepsi tentang Perselingkuhan pada Penonton Film Seri ‘Layangan Putus’. *Konvergensi: jurnal ilmiah ilmu komunikasi*, 3(2), 278-296.
- Van Dijck, J. (2006). “Picturizing science: The science documentary as multimedia spectacle”. *International Journal of Cultural Studies*, 9(1), 5-24.
- Vani, G. G., & Arswendah, D. (2023). Penerapan Diagetic Sound Pada Film Dokudrama “Bondar Hatabosi”. *ROLLING*, 6(2), 135-151.
- Wastuti, S. N. Y., & Ramadhani, N. S. (2022). Mendidik Toleransi Beragama Siswa; Analisis tentang Efektivitas Layanan Informasi Menggunakan Media Film. *Fitrah: Journal of Islamic Education*, 3(2), 101-113.
- Wibowo, G. (2019). Representasi Perempuan dalam Film *Siti Nyimak*: *Journal of Communication*, 3(1), 47-59.
- Widiyatmaka, W., & DA, N. C. (2015). Gaya Penyutradaraan Impresionisme pada Film ‘Sang Kiai’. *Capture: Jurnal Seni Media Rekam*, 7(1).
- Winner, L. (1980). Do Artifacts Have Politics? *Daedalus*, 109(1), 121-136.

Yudaninggar, K., & Ajibulloh, A. A. (2019). Mengkaji Ulang Strategi Promosi Pariwisata Melalui Film. *Inter Komunika*, 4(2), 149-165.

Zain, M. F., & Nurmariati, A. H. (2023, October). Pengaruh Film Dokumenter Pulau Plastik terhadap Persepsi Penonton. In *Bandung Conference Series: Journalism* 3 (3).

Zhang, Q. (2010). Asian Americans Beyond The Model Minority Stereotype: The Nerdy and The Left Out. *Journal of International and Intercultural Communication*, 3(1), 20-37.

3) Karya Ilmiah

Atmaja, J. (2021). *Representasi Hero dalam Film Gundala: Analisis Semiotika Roland Barthes* [Tesis]. Jakarta: Universitas Sahid.

Azhari, A. M. (2020). *Pengaruh Media Pembelajaran Film Dokumenter Terhadap Motivasi Belajar Siswa Kelas XI IPS 2 SMA Negeri 13 Banjarmasin* [Proposal Skripsi]. Banjarmasin: Universitas Lambung Mangkurat.

Christyanti, D. (2021). *Dampak Industri Film Bollywood dalam Hubungan India dan Indonesia di Bidang Sosial dan Budaya Tahun 2012-2016* [Skripsi]. Program Studi Ilmu Hubungan Internasional, Fakultas Ilmu Sosial dan Ilmu Politik, UIN Syarif Hidayatullah Jakarta.

De Rozari, A. M. T. (2021). *Representasi Makna Denotasi, Konotasi, dan Mitos dalam Film "The Passion of The Christ" (Analisis Semiotika Roland Barthes)*. [Skripsi]. Sekolah Tinggi Filsafat Katolik Ledalero.

Dia, Y. R. (2017). *Penerapan Ritme Internal Dalam Adegan Suspense Pada Penyutradaraan Film Action Thriller" Mencari Sulaiman"* [Disertasi]. Institut Seni Indonesia Yogyakarta.

Ferdiansyah, B. R. (2022). *Representasi 'Man-Made Disaster' dari Film Dokumenter Tenggelam Dalam Diam* [Disertasi]. Universitas Komputer Indonesia.

Ghaisani, F. A. (2020). *Representasi Kritik Sosial Dalam Film Indonesia (Analisis Semiotika Kritik Sosial Dalam Film Slank Nggak Ada Matinya)* [Disertasi]. Universitas Airlangga.

- Hamdan, M. (2022). *Teknik Sinematografi dalam Menyampaikan Pesan Budaya Minangkabau dalam Film Pendek Dokumenter 'Magical Minangkabau'* [Disertasi]. Universitas Islam Negeri Sultan Syarif Kasim Riau.
- Jeric, S. M. (2014). *Komunikasi Antarbudaya: Analisis Semiotik dalam Film Eat, Pray, Love* [Skripsi]. Fakultas Dakwah dan Ilmu Komunikasi, Universitas Islam Negeri Syarif Hidayatullah Jakarta.
- Khoerunnisa, T. K. (2022). *Kritik Sosial pada Film Dokudrama (Analisis Wacana Kritis Model Teun A. Van Dijk Pada Film The Social Dilemma (2020) Karya Jeff Orlowski)* [Disertasi]. Universitas Islam Sultan Agung Semarang.
- Kurnia, M. R. (2017). *Penerapan Komposisi Dinamik Pada Penyutradaraan Film Drama Televisi Genre Road Movie "Jalan Pulang"* [Disertasi]. Institut Seni Indonesia Yogyakarta.
- Maharani, T. F., Junaedi, F., & Sos, S. (2020). *Penerimaan Pesan Dalam Film Yang Mengandung Unsur Rasisme (Analisis Audiens Film Green Book 2018)* [Disertasi]. Universitas Muhammadiyah Surakarta.
- Matta, T. A. K. (2023). *Penerapan Teori Neo-Riemannian Dalam Mengkaji Harmoni Musik Film Oz The Great And Powerful (2013) Karya Danny Elfman* [Disertasi]. Institut Seni Indonesia Yogyakarta.
- Pangesti, E. S. (2021). *Analisis Penggunaan Handheld Camera dalam Meningkatkan Dramatik Pada Film Horor Found Footage Berjudul Blair Witch* [Disertasi]. Institut Seni Indonesia Yogyakarta.
- Permadi, F. (2017). *Analisis Genre Film Drama: Analisis Genre Film Indonesia dalam Film Dibalik 98 (2015)* [Disertasi]. Universitas Airlangga.
- Puspito, I. D. (2017). *Analisis Semiotika Makna Cinta Dalam Komunikasi Antarbudaya Pada Film Assalamualaikum Beijing* [Tesis]. Jakarta: Universitas Islam Negeri Syarif Hidayatullah.

- Rahmadani, A. F. (2023). *Penggambaran Kesenjangan Sosial dalam Film Serial (Analisis Isi Kualitatif pada Serial 'Squid Game')* [Disertasi]. Universitas Muhammadiyah Malang.
- Tarigan, D. F. B. (2021). *Analisis Semiotika Representasi Depresi dalam Film Pendek "The Sign" Pada Kanal Youtube Nicky K* [Disertasi]. Universitas Islam Negeri Sumatera Utara.
- Vémola, J. (2009). *Reflections of Marshall McLuhan's Media Theory in the Cinematic Work of David Cronenberg and Atom Egoyan*. [Master's Diploma Thesis]. Masaryk University, Faculty of Arts, Department of English and American Studies, English Language and Literature, Brno.
- Vinggi, F. L. (2023). *Representasi Perjuangan Ayah Dalam Film Hari Yang Dijanjikan Karya Fajar Bustomi* [Disertasi]. Universitas Komputer Indonesia.

4) Internet

- Adams, E., & O'Falt, C. (2022, May 27). *Cannes cinematography: Here are the cameras and lenses used to shoot 49 films*. IndieWire. Accessed on 23 Agustus 2023, retrieved from <https://www.indiewire.com/features/general/cannes-2022-cinematography-cameras-lenses-1234725082/3/>
- Albert, M. (2023, December 7). *Christopher Nolan*. Encyclopedia Britannica. Accessed on 12 January 2024, retrieved from <https://www.britannica.com/biography/Christopher-Nolan-British-director>
- Baguswap. (2022, August 31). *Rekomendasi film Tentang Teknologi dan Kecerdasan Buatan Yang Wajib Anda Tonton*. IDMETAFORA. Accessed on 7 October 2023, retrieved from <https://idmetafora.com/news/read/776/Rekomendasi-Film-Tentang-Teknologi-Dan-Kecerdasan-Buatan-Yang-Wajib-Anda-Tonton.html>
- Barker, S., & Kuiper, E. (2023, July 21). *Oppenheimer cast & character guide: Every actor in Chris Nolan's epic historic thriller*. ScreenRant. Accessed on 11 March 2024, retrieved from <https://screenrant.com/oppenheimer-movie-cast-actors-confirmed/>

- BBFC. (2023). *Oppenheimer*. British Board of Film Classification (BBFC) | BBFC. Accessed on 24 March 2024, retrieved from <https://www.bbfc.co.uk/release/oppenheimer-q29sbgvjdg1vbjpwwc0xmda2mjm0>
- Bookmyshowid. (2018, June 1). *10 film Yang Bisa Mengungkap Prediksi Tentang Teknologi Masa Depan*. BookMyShow Indonesia. Accessed on 24 September 2023, retrieved from <https://id.bookmyshow.com/blog-hiburan/2018/06/01/10-film-yang-bisa-mengungkap-prediksi-tentang-teknologi-masa-depan/>
- Bose, A. (2018, August 27). *Murder mystery suspense thrillers: 21st century evolutionary concept*. LinkedIn. Accessed on 12 September 2023, retrieved from https://www.linkedin.com/pulse/murder-mystery-suspense-thrillers-21st-century-concept-aniruddha-bose?trk=portfolio_article-card_title
- Bradshaw, P. (2023, July 19). *Oppenheimer Review – Nolan’s Atom Bomb Epic is Flawed but Extraordinary*. The Guardian. Accessed on 2 October 2023, retrieved from <https://www.theguardian.com/film/2023/jul/19/oppenheimer-review-nolans-atom-bomb-epic-is-flawed-but-extraordinary>
- Burgett, C. (2023, August 21). *Fire from the Gods: How ‘Oppenheimer’ Mythologizes Twentieth Century America*. Christian Research Institute. Accessed on 23 October 2023, retrieved from <https://www.equip.org/articles/fire-from-the-gods-how-oppenheimer-mythologizes-twentieth-century-america/>
- Burton, Jamie. (2023, July 25). *Video of how viewer felt "after watching oppenheimer" goes viral*. Newsweek. Accessed on 11 December 2023, retrieved from <https://www.newsweek.com/oppenheimer-viral-tiktik-video-how-viewer-felt-watching-1815124>
- Castillo, J. I. (2020, August 27). *REVIEW: ‘Tenet’ is not that hard to understand*. Planet S. Accessed on 1 September 2023, retrieved from <https://planetsmag.com/review-tenet-is-not-that-hard-to-understand/>
- Chandler, D. (2000). *Technological or Media Determinism*. [PDF]. Accessed on 7 November 2023, retrieved from

https://www.researchgate.net/publication/265101073_Technological_or_Media_Determinism

_____. (2020). *Technological or Media Determinism*. Accessed on 7 November 2023, retrieved from <http://visual-memory.co.uk/daniel/Documents/tecdet/tdef02.html>

DW.com. (2024, March 11). Oscar 2024: 'Oppenheimer' Karya Nolan Menangkan film Terbaik. *dw.com*. Accessed on 7 September 2023, retrieved from <https://www.dw.com/id/oscar-2024-oppenheimer-karya-nolan-menangkan-film-terbaik/a-68489009>

Einstein, A. (1947). Atomic War or Peace. *The Atlantic*. Accessed on 3 March 2024, retrieved from <https://www.theatlantic.com/magazine/archive/1947/11/atomic-war-or-peace/305443/>

Elang. (2023, July 30). *Ini 4 Alasan Kamu Wajib Nonton film oppenheimer!* GGWP.ID. Accessed on 5 April 2024, retrieved from <https://ggwp.id/media/geek/film/alasan-wajib-kenapa-harus-nonton-oppenheimer>

Filming Art Academy. (2023). *Illuminating Cinematic Brilliance: The Power of Lighting in Film*. Accessed on 29 February 2024, retrieved from <https://filmingartacademy.com/articles/illuminating-cinematic-brilliance-the-power-of-lighting-in-film>

Franklin, M. (2023, July 18). *Oppenheimer biographer still 'Emotionally Recovering' From Christopher Nolan's Film: It's A 'Stunning Artistic Achievement'*. Variety. Accessed on 21 January 2024, Retrieved from <https://variety.com/2023/film/news/oppenheimer-biographer-reacts-christopher-nolan-film-1235648113/>

Frew, C. (2023, August 18). *Oppenheimer Cast: All Actors & Characters*. Dexerto. Accessed on 24 January 2024, retrieved from <https://www.dexerto.com/tv-movies/oppenheimer-cast-characters-2215932/>

- Green, A. (2019, February 5). *A List of Beethoven's Music That Has Appeared in the Movies*. LiveAbout. Accessed on 14 October 2023, retrieved from <https://www.liveabout.com/beethoven-music-used-in-the-movies-724193>
- Greiving, T. (2020, October 16). *Requiem for A Theme: Film Composer Clint Mansell on The Sound of Sadness*. NPR. Accessed on 28 August 2023, retrieved from <https://www.npr.org/2020/10/16/923944081/requiem-for-a-theme-film-composer-clint-mansell-on-the-sound-of-sadness>
- Handiman, O. (2023, July 20). Penjelasan Cerita Dan ending oppenheimer! *Greenscene*. Accessed on 30 January 2024, retrieved from <https://www.greenscene.co.id/2023/07/20/penjelasan-cerita-dan-ending-oppenheimer/>
- Hassannia, T. (2020, December 17). *Christopher Nolan's Tenet Feels Like A Loud, Oppressive Math Exam*. Polygon. Accessed on 13 January 2024, retrieved from <https://www.polygon.com/2020/8/27/21404275/tenet-review-christopher-nolan-john-david-washington-robert-pattinson>
- Ide, W. (2023, July 22). *Oppenheimer review – Christopher Nolan's volatile biopic is a towering achievement*. the Guardian. Accessed on 13 January 2024, retrieved from <https://www.theguardian.com/film/2023/jul/22/oppenheimer-review-christopher-nolan-volatile-biopic-is-a-towering-achievement-cillian-murphy>
- IMDb. (2023, July 21). *Oppenheimer (2023)*. IMDb. Accessed on 13 January 2024, retrieved from https://www.imdb.com/title/tt15398776/?ref=fn_al_tt_1
- Jiwandono, R. (2023, June 23). *Kata Christopher Nolan Tentang Penonton Film Oppenheimer: Mereka Tidak Dapat Berbicara, Ini Semacam film Horor*. Techverse. Accessed on 13 January 2024, Retrieved from <https://www.techverse.asia/hobby/3465/23062023/kata-christopher-nolan-tentang-penonton-film-oppenheimer-mereka-tidak-dapat-berbicara-ini-semacam-film-horor>

- Joy, B. (2000). Why the Future Doesn't Need Us. *Wired*. Accessed on 13 November 2023, Retrieved from <https://www.wired.com/2000/04/joy-2/>
- Keeping, F. (2023, July 31). *Oppenheimer's color shifts, explained*. GameRant. Accessed on 13 January 2024, retrieved from <https://gamerant.com/oppenheimer-color-black-and-white-shifts-explained/>
- Lane, A. (2023, July 20). *How "Oppenheimer" and "Barbie" Bring Monumental Figures to Life*. The New Yorker. Accessed on 13 January 2024, retrieved from <https://www.newyorker.com/magazine/2023/07/31/oppenheimer-movie-review-barbie>
- Low, T. (2023, December 12). *Cillian Murphy and Emily Blunt: How we made oppenheimer*. BFI. Accessed on 13 January 2024, retrieved from <https://www.bfi.org.uk/interviews/cillian-murphy-emily-blunt-how-we-made-oppenheimer>
- Merasa, K. (2023, July 11). *Oppenheimer Reviews: Critics Share Strong First Reactions*. The Direct. Accessed on 22 January 2024, retrieved from <https://thedirect.com/article/oppenheimer-reviews-critics>
- Mizardie, Allyssa Naufandilla. (2023, November 10). Mengenal Christopher Nolan, Sosok di Balik Kesuksesan Besar Film Oppenheimer. *Jawapos.com*. Accessed on 13 December 2023, retired from <https://www.jawapos.com/music-movie/013268827/mengenal-christopher-nolan-sosok-di-balik-kesuksesan-besar-film-oppenheimer>
- Mutic, P. (2023, August 16). *10 things that happen in every Christopher Nolan movie*. ScreenRant. Accessed on 30 January 2024, retrieved from <https://screenrant.com/christopher-nolan-movie-trademarks/>
- Nguyen, D. V. (2022, December 13). *Move over Morricone! The record labels rescuing lost Italian B-movie scores*. The Guardian. Accessed on 2 January 2024, retrieved from <https://www.theguardian.com/music/2022/dec/13/move-over-morricone-the-record-labels-rescuing-lost-italian-b-movie-scores>

Online Etymology Dictionary. (n.d.). "Represent." In *Etymonline.com dictionary*. Accessed on 26 September 2024, retrieved from <https://www.etymonline.com/word/represent>

Paulain, H. (2023, July 22). *10 Tokoh Penting Yang Muncul di Oppenheimer, Ada John F. Kennedy*. IDN Times. Accessed on 2 March 2024, retrieved from <https://www.idntimes.com/hype/entertainment/hayuni-paulain/tokoh-penting-yang-muncul-di-oppenheimer>

Peters, R., Anderson, J., & Menke, H. (2018). *Deterrence in the 21st Century: Integrating Nuclear and Conventional Force*. [PDF]. Accessed on 26 February 2024, retrieved from <https://wmdcenter.ndu.edu/Publications/Publication-View/Article/1703804/deterrence-in-the-21st-century-integrating-nuclear-and-conventional-force/>

Price, A. (2018, July 24). *Hans zimmer interview – The art of film scoring*. MusicTech. Accessed on 7 April 2024, retrieved from <https://musictech.com/features/hans-zimmer-interview/>

Putri, S. R. (ed.). (2023, July 22). *8 Fakta Menarik Film Oppenheimer yang Perlu Diketahui*. Cantika. Accessed on 13 January 2024, retrieved from <https://www.cantika.com/read/1750740/8-fakta-menarik-film-oppenheimer-yang-perlu-diketahui>

RevDem. (2023, August 30). *Oppenheimer: The Man who Split The Atom and His Soul*. Review of Democracy. Accessed on 19 January 2024, retrieved from <https://revdem.ceu.edu/2023/08/30/oppenheimer-the-man-who-split-the-atom-and-his-soul/>

Rooney, D. (2023, July 19). *'Oppenheimer' review: Christopher Nolan's epic is a scorching depiction of America's ability to create and destroy its heroes*. The Hollywood Reporter. Accessed on 11 May 2024, Retrieved from <https://www.hollywoodreporter.com/movies/movie-reviews/oppenheimer-review-christopher-nolan-cillian-murphy-robert-downey-jr-1235539375/>

Rotten Tomatoes. (2023a). *Oppenheimer*. Accessed on 13 January 2024, retrieved from <https://www.rottentomatoes.com/m/oppenheimer> 2023

_____. (2023b). *Oppenheimer – Movie reviews*. Accessed on 13 January 2024, retrieved from https://www.rottentomatoes.com/m/oppenheimer_2023/reviews?type=user&intcmp=rt-what-to-know_read-audience-reviews

Saputra, E. (2024, March 25). *6 film Christopher Nolan Yang Menang Oscar, Wajib Tonton!* IDN Times. Accessed on 25 June 2024, retrieved from <https://www.idntimes.com/hype/entertainment/eko-saputra/film-christopher-nolan-yang-menang-oscar-c1c2>

Seitz, M. Z. (2023, July 19). *Reviews: Oppenheimer*. Roger-Ebert.com. Accessed on 17 January 2024, Retrieved from <https://www.rogerebert.com/reviews/oppenheimer-film-review-2023>

Skweres, A. (2019). *McLuhan's Galaxies: Science Fiction Film Aesthetics in Light of Marshall McLuhan's*. Second Language Learning and Teaching, Issues in Literature and Culture. Accessed on 16 October 2023, retrieved from <https://doi.org/10.1007/978-3-030-04104-5>

Smith, J. (2023, July 21). *Oppenheimer's Black & white/Color differences explained*. ScreenRant. Accessed on 4 December 2023, retrieved from <https://screenrant.com/oppenheimer-movie-black-white-color-differences-changes-explained/>

Snow, C. P. (1971). *Technology Is A Queer Thing* (New York Times, March 15th). IPL.com. Accessed on 23 March 2024, retrieved from <https://www.ipl.org/essay/Technology-S-Effect-On-Humans-Creativity-And-F3D97UH4AJP6>

Stoikos, C., Russo, M. D., & Hyder, S. (2012, Sept. 4). *Christopher Nolan and storytelling*. Big Fish Presentations. Accessed on 13 January 2024, Retrieved from <https://bigfishpresentations.com/2012/09/04/christopher-nolan-and-storytelling/>

- Thompson, D. (2023, August 1). *Oppenheimer cast: Every celebrity & actor in the movie*. The Direct. Accessed on 15 June 2024, retrieved from <https://thedirect.com/article/oppenheimer-cast-characters-actors>
- Thompson, K., & Bordwell, D. (2012, August 27). *Observations on Film Art - Nolan vs Nolan*. David Bordwell's website on cinema [Blog]. Accessed on 30 January 2024, retrieved from <https://www.davidbordwell.net/blog/2012/08/19/nolan-vs-nolan/>
- Türkmen, D. (n.d.). *Thoughts on Technological Determinism and Cultural Materialism* [PDF]. Accessed on 11 June 2024, retrieved from http://www.selcukartut.com/teaching/va533/2011fall/doruk_turkmen_paper1.pdf
- UNINA. (2023). *Determinismi: Tecnologico e Sociale. Sociologia*. Università degli Studi di Napoli Federico II. Accessed on 23 January 2024, Retrieved from <https://www.docsity.com/it/determinismi-tecnologico-e-sociale/7613862/>
- Universitas Sains & Teknologi Komputer. (2023). *Oppenheimer (film)*. Program Kelas Karyawan (Kuliah Online/Blended) | S1 | Terakreditasi | Universitas STEKOM Semarang. Accessed on 4 July 2024, retrieved from [https://p2k.stekom.ac.id/ensiklopedia/Oppenheimer_\(film\)](https://p2k.stekom.ac.id/ensiklopedia/Oppenheimer_(film))
- Variety. (2023, December 5). *Margot Robbie Says 'Oppenheimer' Producer Asked Her to Move 'Barbie' Release, and She Replied: 'If You're Scared...Then You Move Your Date'*. Variety. Accessed on 13 January 2024, retrieved from <https://variety.com/2023/film/news/margot-robbie-oppenheimer-producer-move-barbie-release-date-1235820453/>
- VOA Indonesia. (2024, March 11). *'Oppenheimer' Sabet Penghargaan film Terbaik Oscar*. Accessed on 16 June 2024, retrieved from <https://www.voaindonesia.com/a/oppenheimer-sabet-penghargaan-film-terbaik-oscar-/7522237.html>
- Weiss, J. (2023, June 9). *Oppenheimer Star Cillian Murphy Says Playing Father of Atomic Bomb Both 'Terrifying and Exciting'*. SYFY. Accessed on 28 November 2023,

retrieved from <https://www.syfy.com/syfy-wire/cillian-murphy-says-oppenheimer-was-terrifying-and-exciting>

Yani, T. K. (2024, March 11). Oppenheimer Karya Nolan Raih Oscar film Terbaik. *mediaindonesia.com*. Accessed on 16 June 2024, retrieved from <https://mediaindonesia.com/hiburan/657902/oppenheimer-karya-nolan-raih-oscar-film-terbaik>