

Feminist Existentialism as Portrayed in the Movie *Hidden Figures*

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Abstract

Article History:

Received: 12/06/2025

Accepted: 22/11/2025

Published: 10/01/2026

Keywords:

Hidden Figures,

Feminist

Existentialism,

Duality of the Sexes,

Women's Resistance

Feminist existentialism highlights the struggles women face in societies that impose restrictions based on gender and societal expectations. This study aimed to explore how the movie *Hidden Figures* portrays feminist existentialism ideology through the experiences and resistance of its main characters. Using a qualitative research method, the study examined the duality of the sexes and the various forms of women's resistance as depicted in the film. Data collection was carried out through documentation and note-taking techniques. The analysis employed Simone de Beauvoir's feminist existentialism framework as its primary theoretical foundation to examine how the movie *Hidden Figures* represents gender duality and feminist existentialism through the resistance of its main female characters, focusing on the identification of gender duality, the evaluation of acts of resistance, and the contextualization of these themes within the discourse of feminist existentialism. The findings reveal that *Hidden Figures* present a clear depiction of gender duality, where women are marginalized in workplaces, education, and social spaces. Despite these limitations, the main characters resist societal restrictions by asserting themselves in professional fields, intellectual discourse, and social transformation, aligning with the feminist existentialism concept of transcendence. Through their struggles, the film challenged traditional gender norms and contributes meaningfully to discussions on gender equality.

Kata Kunci:

Hidden Figures,

Eksistensialisme

Feminis, Dualitas Jenis

Kelamin, Perlawanan

Perempuan

Abstrak

Eksistensialisme feminis menyoroti perjuangan yang dihadapi perempuan dalam masyarakat yang memberlakukan pembatasan berdasarkan gender dan ekspektasi sosial. Studi ini bertujuan untuk mengeksplorasi bagaimana film *Hidden Figures* menggambarkan ideologi eksistensialisme feminis melalui pengalaman dan perlawanan tokoh utamanya. Dengan menggunakan metode penelitian kualitatif, studi

ini meneliti dualitas gender serta berbagai bentuk perlawanan perempuan sebagaimana digambarkan dalam film. Pengumpulan data dilakukan melalui teknik dokumentasi dan pencatatan. Analisis ini menggunakan kerangka eksistensialisme feminis Simone de Beauvoir sebagai landasan teori utamanya untuk mengkaji bagaimana film *Hidden Figures* merepresentasikan dualitas gender dan eksistensialisme feminis melalui perlawanan tokoh-tokoh perempuan utamanya, dengan fokus pada identifikasi dualitas gender, evaluasi tindakan perlawanan, dan kontekstualisasi tema-tema tersebut dalam diskursus eksistensialisme feminis. Hasil penelitian menunjukkan bahwa *Hidden Figures* secara jelas menghadirkan gambaran dualitas gender, di mana perempuan mengalami marginalisasi dalam dunia kerja, pendidikan, dan ruang sosial. Meskipun menghadapi berbagai keterbatasan, tokoh utama menentang pembatasan sosial dengan menunjukkan eksistensi mereka di bidang profesional, diskursus intelektual, dan transformasi sosial, selaras dengan konsep transendensi dalam eksistensialisme feminis. Melalui perjuangan mereka, film ini menantang norma-norma gender tradisional dan memberikan kontribusi yang bermakna dalam diskusi tentang kesetaraan gender.

INTRODUCTION

Literary works have long been characterized by their use of language to share ideas, emotions, and experiences. Literature included all written works, but not every piece of writing could be considered literature in the true sense of the word. In other words, literature gave its audience a chance to understand and think about different issues around them (Klarer, 2004). Visual representations, such as films, are also considered part of literature because they adapt stories into fictional narratives that convey meaningful messages (Bressler, 2007). A movie is an art form that used a series of moving images with sound to create a story that shared ideas and emotions. In the digital age, movies went through big changes in how they were made and shared, making them one of the most effective ways to deliver ideas and messages to audiences (Bordwell, 2010). Ramrao (2016) explained that both movie and literature are ways for humans to express ideas and experiences.

Some films were made to include specific ideas in their stories to influence viewers, including the issue of feminism.

Feminism has developed over time since the 19th century, progressing through four waves, each addressing different aspects of fairness and equal opportunities between genders in the community (Mohajan, 2022). Feminism was about fighting for justice and equality for women, often through activism, advocacy, or study. Existentialism, on the other hand, was a philosophy that focused on individual freedom, the search for life's meaning, and the responsibility of creating one's own purpose in life. When combined with feminism, it became feminist existentialism. Martin Heidegger (1962) explained that existentialism revolved around the idea of "being" and the need for people to confront their own existence, figure out their role in the world, and live authentically. Among these, feminist existentialism emerged during the second wave, focusing on how women are often constrained by societal expectations that limit their freedom to pursue their own dreams (Tong, 2009).

The issue of feminism is important to explore more deeply because, even though there has been real progress in women's rights and representation, gender inequality still clearly exists in many parts of society, including social, economic, and cultural areas. Studying feminism is not just about criticizing unfair patriarchal systems but also about supporting meaningful change toward a fairer and more inclusive society (Moon, 2025). By understanding the forms of resistance and struggle experienced by women, particularly through the lens of feminist existentialism, this study offers a vital contribution to expanding our comprehension of how women can become active subjects in defining the meaning and purpose of their own lives and make their own choices, rather than just being shaped by limiting social expectations. This study also enriches academic discourse on strategies for women's empowerment in the contemporary era and offers new perspectives in film and literary studies that have long been dominated by masculine narratives.

Previous research, such as the study conducted by Ansar (2022), on women's rebellion against patriarchy in *Circe* by Madeline Miller, laid a foundation for

understanding female resistance and its societal impact. However, there is limited exploration of how female characters achieve their freedom, particularly because *Circe* is set in mythological or historical contexts. Similarly, a research conducted by Utami & Wahyuni (2022), on emancipation of women represented by the main character Enola in the movie "Enola Holmes" offers valuable insights but lacks a deeper examination of the existential struggles and acts of resistance that lead to female autonomy. Other studies such as Risna's (2021) on liberal feminism in Kate Elizabeth Russell's *My Dark Vanessa* and Mevia (2022) on women's autonomy in Jennifer Makumbi's *The First Woman* also do not sufficiently explore how the main characters attain their existential self-realization. This study aims to fill that gap by examining the ways women achieve liberation through analyzing how the movie *Hidden Figures* portrays the duality of the sexes and reflects feminist existentialism ideology through the resistance of the main female characters.

The analysis employs Beauvoir's (2011) theory of feminist existentialism as a theoretical framework. *Hidden Figures* was selected because it clearly represents women who are confined by social and institutional boundaries that restrict their freedom and who are viewed as the "Other" due to both their gender and race, despite their exceptional intelligence and contributions to science and mathematics. Unlike many other feminist movies that often focus on the struggles of white women or only one dimension of injustice, *Hidden Figures* portrays the dual struggle faced by Black women within a highly masculine and racially biased institution. Therefore, the film not only emphasizes women's fight for recognition as subjects, but also underscores the importance of acknowledging the diverse experiences of women throughout history. Through examining these aspects, this study aims to enhance understanding of how feminist existentialism is represented in contemporary film, particularly in the context of women's ongoing struggles for recognition, equality, and self-determination.

METHOD

This study adopted a qualitative approach to explore social issue such as feminism. Qualitative research is an approach used to gather and interpret data

that is not expressed in numerical form such as text and images to gain insights into concepts, opinions, or experiences (Creswell, 2014, p. 23). This kind of approach is suitable for explaining and identifying the portrayal of the duality of the sexes and feminist existentialism in the movie.

The data source for this study is the movie titled *Hidden Figures*, it was selected because it provides rich material for analyzing feminist issues. The film follows the journey of three African-American female mathematicians who played a vital role in NASA during the early stages of the U.S. Space Program, and highlights the inequality they face in their daily lives.

For collecting the data, this study used the documentation method and note-taking technique. The documentation method involves systematically collecting and organizing various forms of data such as texts, images, videos, or audio recordings to ensure that the data is preserved accurately and can be analyzed effectively. Meanwhile the note-taking technique is a critical technique that involves recording observations, reflections, and analytic thoughts during data collection and analysis (Miles et al., 2014). The steps for collecting the data were: (1) downloading the movie *Hidden Figures* and its subtitle, with the subtitle serving as a textual reference to support the analysis; (2) watching the movie several times to ensure a deeper understanding; (3) applying the documentation and note-taking techniques to record information from scenes that contributed to answering the research questions; and (4) organizing and categorizing the data, specifically the information such as dialogues, character actions, and relevant contextual details from the scenes according to the problems of the study.

The data were analyzed using a qualitative method, as it emphasizes the analysis of non-numerical data such as texts, interviews, observations, and documents to produce well-grounded, vivid descriptions and explanations of human behavior and social processes (Miles et al., 2014). The steps for analyzing the data were: (1) identifying the duality of the sexes in the movie, (2) analyzing the main characters' resistance, and (3) evaluating the contextual understanding. To answer the research problems, this study applied the theory of feminist existentialism proposed by Beauvoir (2011).

The analysis is presented using an informal method focused on explanations or description in words. The results are explained descriptively, supported by dialogues and scenes from the movie. Specific dialogues are analyzed to emphasize and reinforce the characteristics revealed through the application of the theory.

FINDINGS AND DISCUSSION

In this chapter, the results of the feminist existentialism as portrayed in the movie *Hidden Figures* was presented along with its discussion. This analysis uses Beauvoir's feminist theory to explain the portrayal of the duality of the sexes and the reflection of feminist existentialism ideology through the main characters' forms of resistance to gender duality in *Hidden Figures* movie.

The Portrayal of the Duality of the Sexes in the Movie Hidden Figures

Beauvoir (2011) explained that women had long been seen as the “Other”, while men were seen as the main subjects. As she stated, “He is the Subject; he is the Absolute. She is the Other” (Beauvoir et al., 2011, p. 25). This highlights the central concept of the duality of the sexes in her feminist existentialism theory. This could be seen clearly in the movie *Hidden Figures*, where the main characters faced many challenges in getting the same recognition and opportunities as men in a male-dominated society. These struggles appeared in their workplace (Section 1.1), in getting access to education (Section 1.2), and also in social space (Section 1.3).

1.1 Duality in the Workplace

Data 1 (00:16:50–00:16:55)

Setting : Space Task Group Office
Sam Turner : “**This wasn’t emptied last night.**”
Katherine : “I’m sorry, I’m not the...**custodian**”



Figure 1 Katherine was mistaken for a custodian by her male colleague

In this scene, Katherine, who had just been transferred from the West Area Computers division to the Space Task Group, immediately experienced discriminatory treatment in her new work environment. Her colleague, Sam Turner, had mistakenly assumed she was a custodian or janitor. This misunderstanding reflected not only racial bias but also the broader issue of women, particularly Black women, being underestimated in professional environments. They were seen as not suitable for intellectual roles and were more often linked with domestic tasks. This scene was not just a simple mistake. It showed the kind of unfair treatment that many women of color faced when working in male-dominated places. Katherine's presence in a room full of white men in high positions had already gone against the usual expectations at the time. Turner's assumption showed how women like Katherine had to face unfair labels and low expectations based on stereotypes that ignored their skills and intelligence.

This scene aligned with Beauvoir's (2011) idea of the "Other", where women were treated as passive and less important, defined only in relation to men, and kept away from positions of power or skill. Even though the Space Task Group was supposed to be a place that valued talent and hard work, Katherine was not treated as someone who belonged there. Instead of being respected for her knowledge, she was wrongly judged by her appearance. This showed how, in a system shaped by both patriarchy and racism, women, especially Black women, were often overlooked, treated unfairly, and denied the recognition they deserved.

1.2 Duality in Access to Education

Data 2 (01:31:09–01:31:19)

Setting : Hampton high school (Mary steps into the classroom)

Professor : "Yes?"

Mary : "I'm Mary Jackson. I'm enrolled."

Professor : **"Well, the curriculum is not designed for teaching a woman."**

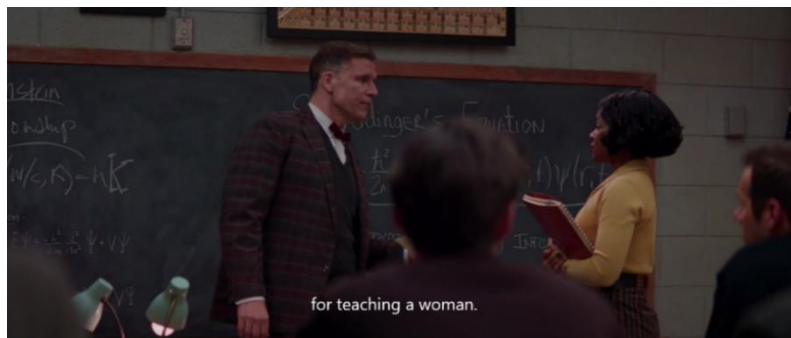


Figure 2 Mary was told that she didn't belong in a school with white men

This data showed the duality of the sexes in the school environment. Even after a long struggle to gain access to education, Mary was still not seen as equal. When she entered the classroom at Hampton High School, the professor immediately questioned her presence by saying, “*Well, the curriculum is not designed for teaching a woman.*” This statement emphasized that Mary was still viewed as a passive object who did not belong in a space made for white men. Mary’s enrolment, which should have represented progress, instead became a moment of exclusion. Her right to be there was doubted, and her ability to succeed was questioned before she had even begun. This kind of reaction revealed how institutions that claimed to support learning and advancement were still influenced by patriarchal ideas. It showed that women were not only denied access for years, but even when they gained entry, they were still made to feel like outsiders.

According to Beauvoir (2011), women had long been defined as the “Other”, meaning they were seen not as independent subjects but as secondary to men. Even when women had the opportunity to show their existence as subjects and express their transcendence, they were still limited by patriarchy. Mary’s experience in the classroom clearly showed this concept. She had met the requirements to study there, but the system still resisted her presence. It highlighted how the educational structure was not neutral, but shaped by gender-based beliefs that favoured men and kept women from advancing. These beliefs continued to push women, especially Black women, out of intellectual and professional spaces where they deserved to be included. This scene showed that even with effort, determination, and qualifications, women still had to overcome strong social and cultural barriers to claim their rightful place.

1.3 Duality in Social Space

Data 3 (00:04:41–00:05:04)

- Setting : Hampton, Virginia 1961 (The three girls are on their way to work, but suddenly Dorothy's car breaks down)
- Katherine : "Yes, sir. We're just on our way to work. At Langley. NASA, sir."
- Dorothy : "We do a great deal of calculating. Getting our rockets into space."
- White Cop : "All three of you?"
- Katherine : "Yes, sir."
- Mary : "Yes, Officer."
- White Cop : **"NASA. Now that's something. I had no idea they hired..."**



Figure 3 A white police officer doubted their identity

This scene showed the duality of the sexes in social spaces. When Dorothy's car broke down on the way to work, a white police officer approached and questioned Mary, Katherine, and Dorothy. After they explained that they worked at NASA, the officer responded with disbelief, saying, "*I had no idea they hired...*" This reflected a social perception that doubted the capabilities of women, especially Black women, to hold professional roles. This moment revealed how social spaces were still controlled by biased views that limited women's presence in professional and intellectual domains. The officer's reaction was not just about their job; it reflected the broader assumptions that Black women were not educated, skilled, or intelligent enough to contribute to national achievements. His disbelief served as a

reminder that, even outside the workplace, women had to constantly justify their place in society and defend their worth.

According to Beauvoir (2011), the duality of the sexes involved men seeing women as passive objects and treating them as inferior. In this scene, the women were positioned as the “Other” and were viewed as less capable and unfit for intellectual work. Despite having important jobs at NASA, they were not immediately seen as professionals. Instead, their identities were questioned, and their roles were doubted because of the intersection of their gender and race. This moment highlighted how deeply ingrained gender and racial biases limited women’s acceptance and recognition in society. The encounter with the officer demonstrated how women, especially Black women, were often invisible in the public eye when it came to professional achievements. Even when they succeeded, they were still seen as out of place.

The Reflection of Feminist Existentialism Ideology through the Main Characters' Forms of Resistance to Gender Duality in Hidden Figures

After analyzing how the duality of the sexes appeared in *Hidden Figures*, it could be seen that Katherine, Mary, and Dorothy were constantly viewed as the “Other” and treated unfairly by society, which kept them trapped in immanence without being given the freedom to grow and develop. According to Beauvoir (2011), women needed to reject the roles given to them by society because these roles kept them in lower positions. Instead, they had to take control of their own identities and become women of transcendence. Beauvoir (2011) explained that women’s forms of resistance to become transcendent beings could be achieved in several ways, such as going to work (Section 2.1), becoming intellectuals (Section 2.2), and becoming an agent of socialist transformation (Section 2.3).

2.1 Women Can Go to Work

Data 4 (00:04:58–00:05:08)

Setting	: Hampton, Virginia 1961
White Cop	: “NASA. Now that's something. I had no idea they hired...”
Dorothy	: “There are quite a few women working in the space program.”

In this scene, the white police officer was quite surprised that NASA employed Black women, as also reflected in (Section 1.3, Data 3). At that time, people often did not expect women, especially Black women, to hold important positions at prestigious institutions like NASA. The officer's reaction revealed this kind of bias. His unfinished sentence suggested disbelief, as if he could not imagine that women, and particularly Black women, were capable of contributing to such a critical and scientific field. Dorothy confidently responded, "*There are quite a few women working in the space program,*" highlighting not only her own presence but also acknowledging the contributions of many other women. Her response showed that women of any race were capable of doing important work and deserved the same opportunities as men. Her response showed that women of any race were capable of doing important work and deserved the same opportunities as men. In this moment, Dorothy did not just speak for herself but represented the wider group of women who had been historically overlooked and underestimated. She made it clear that the presence of women in the space program was not an exception, but a fact that should be recognized and respected.

This scene reflected the principles of feminist existentialism, particularly Beauvoir's (2011) concept of transcendence. By choosing to work and define their own paths, Dorothy and her colleagues rejected the roles traditionally imposed on them as women. Through their actions, they gained the freedom to shape their own identities and futures, showing that women were not bound by societal expectations but capable of existing as independent individuals.

2.2 Women as Intellectuals

Data 5 (01:23:41–01:25:59)

Setting : Pentagon briefing room

Al Harrison : "We'll be able to calculate a "Go/No-go" with that information."

Man 1 : "When exactly is that gonna happen?"

Al Harrison : **"Katherine. Have a go at it."**

(Katherine stand up and start calculating)

Katherine : **"The "Go" point for re-entry is 2,990 miles from where**

we want Colonel Glenn to land. If we assume that's the Bahamas at 17,544 miles per hour upon re-entry 370 feet at a descent angle of 46.56 degrees. Distance, velocity squared, sine, gravity squared. Sine, 32 feet. And the distance would be 20,530,372 feet or 2,990 miles or 46.33 degrees. Okay, so that puts your landing zone at 5.0667 degrees North, 77.3333 degrees West. Which is here. Right here. Give or take 20 square miles."

John Glenn : "I like her numbers."

Katherine : "Thank you."



Figure 4 Katherine proved her existence as an intellectual woman

This data showed how Katherine played an important role in NASA's space mission planning through her skills and intelligence. When the team faced a critical challenge in calculating the "Go/No-go" point for re-entry, Katherine was chosen to solve the problem, even though many other highly educated men were present. The task was very complex and involved calculating things like speed, distance, and descent angle. However, Katherine confidently applied her mathematical knowledge to determine the exact landing coordinates. Her ability to turn complex theory into accurate results clearly demonstrated the strength of women's intellect, and it challenged the norms of a male-dominated environment. When John Glenn acknowledged her work by saying he liked her numbers, it emphasized that Katherine was finally seen as an active subject who could solve difficult problems.

This scene proved that women could be just as capable as men when they were given the chance to show what they could do.

This scene proved that women could be just as capable as men when they were given the chance to show what they could do. It served as a powerful example of how women's contributions, though often invisible or ignored, were essential to progress in science and society. As Beauvoir (2011) explained, society had long placed limits on women, but Katherine resisted those limitations through her intelligence and claimed her existence as a subject. Her success represented a moment of transcendence, where she moved beyond the roles traditionally assigned to her gender and asserted her identity through achievement, knowledge, and undeniable skill.

2.3 Women as Agents of Socialist Transformation

Data 6 (00:38:49 – 00:39:06)

- Setting : NASA grounds, Main Street
- John Glenn : “They can't build a damn refrigerator. How the heck did they beat us into space? And what do you ladies do for NASA?”
- Katherine : **“Calculate your trajectories. Launch and landing.”**
- John Glenn : “You can't get anywhere without the numbers.”
- Katherine : “No, sir.”
- Mary : **“Mary Jackson, Mr. Glenn. Engineering. And I'm proud as the devil to be working with you.”**
- John Glenn : “Thank you, Mary.”

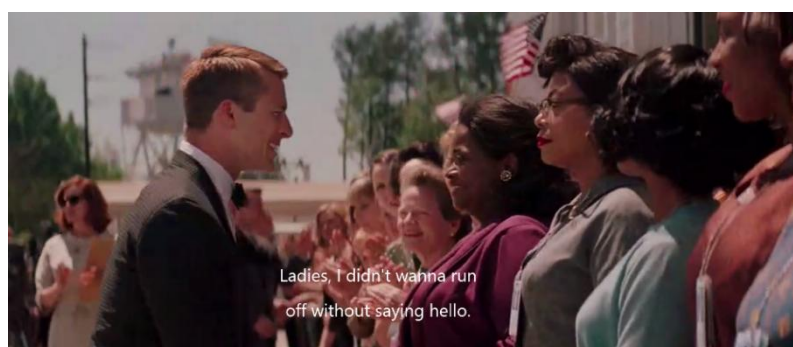


Figure 5 Colonel John Glenn greeted Dorothy, Katherine, and Mary

In this scene, Colonel John Glenn met Katherine, Dorothy, and Mary on the NASA grounds and asked about their roles in the space program. Katherine explained that they calculated launch and landing trajectories, which were a crucial part of ensuring the mission's success. Mary confidently introduced herself as an engineer and proudly stated that she worked for the country alongside John Glenn. This moment demonstrated that women were capable of making meaningful contributions to social progress through their skills and knowledge in science and technology. It also highlighted how they overcame social and gender-based limitations to take active roles in shaping a more inclusive and equal society. By challenging restrictive norms and proving their abilities through hard work and dedication, these women acted as agents of socialist transformation, supporting the creation of a society based on justice and equality.

This scene reflected Beauvoir's (2011) idea that women could overcome the division between subject and object by asserting their existence and abilities through action, voice, and excellence in their professional roles. Instead of accepting the roles traditionally given to them, they defined their own paths and proved their worth through real, measurable contributions. They were not simply part of the system; they were shaping it. By taking part in the space program with full responsibility and capability, they showed that women were not just observers of history but makers of it.

CONCLUSION

The analysis of *Hidden Figures* demonstrates that the movie clearly reflects existentialism through the experiences and resistance of its main characters. Katherine, Mary, and Dorothy face restrictions imposed by a society that views them as the "Other" due to both the character's gender and race. These restrictions manifest in their workplaces, access to education, and social environments. Despite these barriers, the characters resist them by going to work, asserting themselves as intellectuals, and acting as agents of socialist transformation. These actions aligned with Beauvoir's concept of transcendence, where women break free from passive roles and define their own identities. Through these forms of resistance, they reject

the role of immanence and claim their transcendence, as described in Beauvoir's (2011) feminist existentialism theory. They shape their identities and prove that women could exist as free individuals, capable of making choices and contributing to change. The findings of this study suggest that contemporary film can be a powerful medium for feminist education, raising public awareness about intersectional gender issues. The implication of this finding is the importance of recognizing the contributions of women, especially minority women, in the history and development of science. Additionally, the portrayal of women's transcendence in male-dominated fields can help shape policies and practices that support greater equality and inclusion in academic, scientific, and professional settings. Overall, *Hidden Figures* delivers a strong and inspiring message that the fight for gender equality requires courage, persistence, and the determination to overcome societal barriers.

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