ICJ

Ideology and power relations in Ice-Cold documentary film: An Islamic communication perspective

Afifah Afifah,[1*] Andi Faisal Bakti,[2] Ibnu Hamad[3]
[1,2,3] Universitas Indonesia, Jakarta, Indonesia

Abstract

The Ice-Cold documentary exposes Jessica Wongso's cyanide case, revealing legal irregularities and sparking critical discussion on media narratives. Prior studies highlight media's influence on public opinion but overlook how ideology and power are embedded in narratives. This research fills that gap by analyzing their reflection in the documentary *Ice Cold*. This theory incorporates Islamic concepts such as *istidl'af* (Al-Qasas 5), *musyawarah* (Ali Imran 159), and *khalaqah* from the Prophet's hadiths. Using qualitative discourse analysis, it explores the relationship between messages, ideology, and power. This study examines the relationship between ideology and power in the film *Ice Cold*, using Gill Branston and Roy Stafford's theory and public perceptions post-release. Using media, communication, and *da'wah* approaches resulted in an analysis showing the power behind this case and how the social class between Jessica and Mirna can lead to public opinion. It is essential to acknowledge the possible non-neutrality of media and documentary films and the importance of critically assessing information obtained from the press. This research makes an academic contribution by expanding the study of ideology and power in the media by integrating Islamic concepts in discourse analysis. It also offers a new interdisciplinary perspective, linking communication theory, da'wah, and social representation to reveal power dynamics and ideological construction in documentary film narratives.

*****

*Corresponding author:
Afifah, email: afifahfaqot03@gmail.com. Universitas Indonesia, Jl. Salemba Raya No.4, RT.1/RW.5, Kenari, Kec. Senen, Kota Jakarta Pusat, Daerah Khusus Ibukota Jakarta 10430.

Abstrak

Film dokumenter *Ice-Cold* mengulas kasus sianida Jessica Wongso yang mengungkap kejanggalan hukum dan memicu dialog kritis mengenai narasi media. Studi sebelumnya membahas pengaruh media terhadap opini publik, tetapi mengabaikan bagaimana ideologi dan kekuasaan tertanam dalam narasi tersebut. Penelitian ini melengkapi gap tersebut dengan menganalisis refleksinya dalam dokumenter *Ice-Cold*. Teori ini mengintegrasikan konsep-konsep Islam seperti *istidl'af* (Al-Qasas

ayat 5), *musyawarah* (Ali Imran ayat 159), dan *khalaqah* dari hadits Nabi. Dengan menggunakan metode kualitatif dan analisis wacana, teori ini mengeskplorasi hubungan antara pesan film, ideologi dan kekuasaan. Penelitian ini mengkaji hubungan antara ideologi dan kekuasaan dalam film ice *Ice-Cold* dengan menggunakan teori Gill Branston dan Roy Stafford serta persepsi publik setelah film tersebut dirilis. Dengan menggunakan pendekatan media, komunikasi, dan dakwah menghasilkan sebuah analisis yang menunjukkan kekuatan di balik kasus ini serta bagaimana kelas sosial antara Jessica dan Mirna dapat menggiring opini publik. Penting untuk mengakui kemungkinan ketidaknetralan media dan film dokumenter dan pentingnya menilai secara kritis informasi yang diperoleh dari pers. Penelitian ini memberikan kontribusi akademik dengan memperluas kajian ideologi dan kekuasaan dalam media melalui integrasi konsep-konsep Islam dalam analisis wacana. Juga menawarkan perspektif baru yang bersifat interdisipliner, yang menghubungkan teori komunikasi, dakwah, dan representasi sosial, untuk mengungkap dinamika kekuasaan dan konstruksi ideologi dalam narasi film dokumenter.

INTRODUCTION

Indonesia's legal system has once again created a sense of doubt and distrust in the eyes of the public and society. The case of Mirna Wayan Salihin's death, known as the cyanide case, and the suspect Jessica Kumala Wongso met a new chapter after the release of a documentary film by Netflix directed by Rob Sixmith entitled *Ice Cold* (Wahyuni & Safira, 2024). This movie shows the law's obscurity and inequality and its resolution in Indonesia. Inequality in the legal system emerges clearly when handling this case, where the dominant class often holds power. This creates disparities in treatment that are felt by the wider community (Nurhapipah, 2023).

Moreover, the vagueness surrounding some critical aspects of the legal process, such as the motives underlying Jessica's actions and technical forensic details that may be key in determining the truth, leaves room for speculation and uncertainty (Nuzan & Burnama, 2023). This inability to comprehensively and transparently explain evidence and motives has led to speculation among the public, leading to uncertainty and distrust of the legal system.

The role of the media in managing information related to this case also adds to the complexity, where their influence on public opinion can be seen as a form of manipulation that has the potential to interfere with the objectivity of solving the case (Mola, 2023). Evidently, during the cyanide case in 2017, the public was focused on supporting Jessica as a suspect. Still, after the release of this documentary, the public

demanded that the government review the cyanide case because they felt that many irregularities occurred in the trial and settlement of the case, which felt like an overlap for Jessica's side (Yanti & Yusuf, 2024). The media often focused on the sensational aspects of the case, such as highlighting court dramas or presenting narratives that could negatively influence public perception. This unbalanced and biased coverage can influence public opinion before the legal process is complete, disrupting the objectivity and fairness of the case.

Figure 1. *Ice Cold* **Documentary Film**

To achieve true justice, the legal system must guarantee equal treatment for all individuals, regardless of social class or wealth, and ensure that a dominant group does not control the rule of law (Ali, 2006). This equal treatment includes fundamental rights in legal proceedings, such as the right to a competent lawyer, protection from intimidation or pressure during court proceedings, and the right to appeal. The legal system must also ensure that legal decisions are based on valid and objective evidence, not on influence or pressure from those with power or wealth (Efendi & Ibrahim, 2018).

By providing clear and comprehensive information, speculation and uncertainty among the public can be reduced, making it easier to understand the legal process. Every stage of the legal process, from investigation to court decision, should be accessible and understandable to the public. This transparency includes clear and detailed explanations of the evidence presented, the forensic analysis conducted, and the underlying motives of the criminal act being prosecuted. The public can better understand how and why legal decisions are made without leaving the public with wild speculation and irregularities.

In addition, the media should be responsible for conveying information objectively, avoiding sensationalism and bias that could negatively influence public

opinion. The media should focus on delivering accurate and relevant facts and providing space for multiple perspectives to ensure balanced coverage (Wibawa, 2020). As such, the media can support the resolution of cases with integrity and fairness rather than muddying the situation with misleading information. The media should also oversee the legal process to ensure every step is done according to ethical standards and professionalism, supporting efforts to improve the legal system and increase public trust in legal institutions(Siregar et al., 2023).

Recent research by Nirmala and Kristiyono (2024) uses self-image theory and reception analysis to discuss how individuals interpret films based on their social and cultural context. This highlights the audience's active role in building Jessica Wongso's image (Mola, 2023). This paper focuses on the role of mass media, especially platforms such as Netflix, in shaping public opinion regarding the Jessica Wongso case. This emphasizes the impact of the media through narrative, dramatization, and framing in influencing public perceptions.

However, while these studies provide valuable insights into audience reception and the role of mass media in shaping public opinion, they lack a critical examination of how ideology and power relations are embedded within this narrative. Recognizing this gap, this research aims to analyze and answer major and minor questions arising from this problem. The central question is how the relations between ideology and power are reflected in the documentary *Ice Cold*. This major question then raises three minor questions. First, what is the Marxist approach in analyzing the documentary *Ice Cold*? Second, how do post-Marxism and pluralism criticize the Jessica Wongso case? Finally, to what extent are discourse and cultural life involved in shaping people's perceptions through the documentary *Ice Cold*? This research will explore each of these questions in depth to provide a comprehensive picture of the relationship between ideology, power, and public perception in the context of this documentary.

METHODS

This research uses a qualitative methodology. According to Moleong (1989), qualitative research is carried out by processing the data obtained directly, describing the state or situation of the object comprehensively, and by reality, both in the form of spoken and written words from individuals observed or recorded behavior.

Qualitative methods allow researchers to deeply explore the complexity and social context surrounding the film's narrative. It also provides an opportunity to analyze the film's content in greater detail, highlighting aspects such as narrative, framing, stereotypes, and implicit messages conveyed. This approach allows the researcher to

understand the ideologies and power represented in the film and how they influence audience perceptions.

The critical paradigm in this study highlights a crucial understanding of the context of ideology and power relations reflected in the documentary *Ice-Cold*. Research with a critical paradigm emphasizes the importance of analyzing the media as a tool that reflects reality and shapes it. It also highlights efforts to reveal power inequalities and ideological conflicts hidden in media narratives and how they can influence the construction of knowledge and truth in society.

The approach includes aspects of media, communication, and *da'wah*, allowing a holistic analysis of the messages conveyed through film. *Da'wah* communication is not only limited to the process of delivering *da'wah* messages from one individual to another. Instead, *da'wah* communication includes all efforts and approaches, both methods and techniques, in delivering *da'wah* messages and related skills to the people or the wider community. In this activity, various strategies and steps are designed to ensure that the *da'wah* message carried by *da'i* can be delivered effectively and efficiently. This process aims to make the people who are the target of *da'wah*, referred to as men, not only hear or know the message but also be able to understand, accept, and ultimately implement *da'wah* messages in their daily lives (Ramadoni & Bakti, 2023).

Movies can generally be grouped into four main types. *First,* story films present stories with humanistic elements and are usually shown in theatres. *Second,* news films (news reels) display facts and reality with news value. *Third,* cartoon films in the form of animation for children's consumption function as entertainment and a means of education. *Fourth,* documentary films that focus on reality, emphasizing facts and actual events.

The subject of this research is the movie *Ice Cold*. This documentary explores the unanswered questions surrounding the trial of Jessica Wongso years after the death of her best friend, Mirna Salihin. The documentary was directed by Rob Sixsmith, an American director who was recognized for his work in international documentaries. Sixsmith collaborated with Beach House Pictures, Asia's largest independent production house, to explore the mystery behind the death of Wayan Mirna Salihin. With an in-depth investigative approach, the film tries to reveal the hidden sides and complexities that have not been widely known to the public about the case that has captured the attention of the Indonesian people for years (Christa, 2023).

In this study, data collection techniques were carried out through several methods, including interviews, observations, and documentation studies. According to Sugiyono (2013), data collection techniques are essential because data is the core of research. With the use of appropriate methods, the research results will reach the

expected standard. *Ice Cold* film research collects data through film text analysis, documentation studies, and interviews with viewers and experts. This aims to understand the movie's narrative, message, and impact on the ideology and power relations presented.

Discourse analysis in this study aims to understand how ideology and power are reflected in the narrative of the movie *Ice Cold*. Discourse is a message containing reality built using a sign system as its primary tool, influenced by social structures through language (Fairclough, 2013). This analysis allows researchers to identify narrative patterns, ideological constructions, and rhetorical strategies used in the film to convey specific messages to the audience. By analyzing the film text and the surrounding social, political, and cultural context, discourse analysis can provide an in-depth understanding of how visual media such as film can influence audience perception and experience and become a tool for spreading ideology.

Conceptual frame

Referring to QS *Al Qasas* verse 5, *istidh'af* is defined as people considered weak and inferior by groups who feel they are vital so that these strong groups can oppress and act arbitrarily towards them. According to Abad Badruzzaman, who quotes Ibn Katsir, the oppressors consider *the mustad'afin* weak based on their living conditions (Badruzaman, 2007). In the Qur'an, the word "*mustad'afin*" and its various derivatives are mentioned 13 times in three-word forms: *fi'il madhi, fi'il mudhori'*, and *ism maf'ul*. However, not all thirteen-word forms refer to *mustad'afin* as a term to designate weak or oppressed groups. Of the thirteen words, only those conveyed in the passive form, *yustadh'afuuna* and *istad'afuna*, and in the form of ism *maf'ul*, namely *al-mustad'afin*, *mustad'afina*, *mustad'afuuna*, are terms that refer to the oppressed (Faizah & Kurniawan, 2021).

According to Ali Shari'ati, the oppression that must be eradicated includes political, economic, and intellectual oppression. While the rich, the oppressors, and their accomplices, including some clerics, have been the source of all evil throughout history (Mukhlis, 2009). Shari'ati describes three main elements in his view: capitalism, which represents wealth and economic inequality resulting from the control of resources by the rich; dictatorship and imperialism, which symbolize the coercion and control exercised by the oppressors to curb freedom and rule over the people; and the role of some clerics who use deception to justify the actions of the rich and oppressors by manipulating religious teachings. In his view, these three elements are intertwined to exploit and oppress society, creating injustices that have persisted throughout history(Nugroho, 2015).

There are several aspects of Marxist analysis and paradigms that Shari'ati uses to explain the development of society. His opposition and criticism of the existing political and religious system is almost entirely based on the Marxist approach and analysis. He even emphasized that one can only understand history and society with knowledge of Marxism. He also refuted the notion of some people that Marx was just a materialist who only cared about material things. Shari'ati even praised Marx, stating that Marx was far less materialistic than those who claim to be idealists or who consider themselves faithful and religious (Shari', 1996).

In line with Post-Marxism and Critical Pluralism, QS *Al-Hujurat* verse 13 explains that gender differences (male and female), as well as the diversity of tribes, nations, religions, races, cultures, languages, and others, are the result of Allah SWT's provisions when creating humans. Allah SWT created different characteristics in each tribe not for discrimination but to maintain social order. These distinct characteristics provide richness in the identity of human groups. So, the existing differences should not be viewed as a source of division but as a source of strength and richness in human diversity. This helps to create a more dynamic and harmonious society where each group can contribute uniquely(Kusnadi & Saefudin, 2019).

The Prophet Muhammad SAW recommended deliberation to maintain unity and prevent division if there are various disagreements or ideologies in a community. The Prophet conducted deliberations among the Muslim community and invited the Jewish and Christian communities to participate in deliberations. One proof is the formation of the Medina Charter, which was written by the Prophet and approved by various groups in Medina at that time (Mubarok, 2019).

Deliberation in the Qur'an is found through three concepts, namely *shura, syawir, and tasyawur*. The concept of *Shura* indicates the field of deliberation and democracy. The concept of *syawir* emphasizes the importance of democracy and the participation of people in deliberation. At the same time, the concept of *tasyawur* underscores the urgency for deliberation from the minor social level, such as the household, to the formation of the habit of deliberation in larger social units, such as the state. Thus, the Qur'an emphasizes that deliberation is essential, and every Muslim must implement it daily (Handrihadi et al., 2024).

In the context of ethical culture or *lived cultures*, character education carried by the Prophet Muhammad can be translated and implemented in the daily lives of Muslims as part of their culture. Branston and Stafford, in their book, emphasize that lived cultures are how individuals or groups live their lives based on values, norms, and beliefs. Character education in Islam can be seen as an integral part of lived cultures, where

ethical and moral values taught by the Prophet Muhammad become guidelines in everyday life (Zubaidah, 2019).

The formation of civilization is one of the primary missions of the apostolate of the Prophet Muhammad S.A.W., as stated in a sahih hadith: "*Innama bu'itstu liutammima makarim al-akhlaq*," which means "I was sent to perfect *akhlaq*." Allah S.W.T. also confirms that the Prophet Muhammad S.A.W. is a human example with perfect *akhlaq*, as stated in Q.S. *Al Qalam* verse 4 and Q.S. *Al Ahzab* verse 21. Each individual will find and develop his identity and understand the purpose of his life through interactions with the environment, society, fellow humans, nature, and the Creator. These interrelated interactions form a holistic integration, which enables the creation of civilization on earth. Scientific knowledge, which is scientific, and religion, which makes believers obedient to their Creator, are the keys to the harmony of the universe. This harmony is the foundation that frames human civilization, where science and faith work together to create balance and progress in human life and the surrounding nature (Sarbaini et al., 2022).

RESULTS AND DISCUSSION
Marxist ideology and power in media

In the classical Marxist view, mass media is a means of production owned by the ruling class in a capitalist society. According to this theory, mass media propagate the ideology and worldview of the ruling class and reject alternative ideas (Marta, 2017). The mass media serves to create false consciousness in the working class. Media products reflect the values of the ruling class, ignore the diversity of values within the class and the media itself, and close the possibility of oppositional reading for the audience.

According to Karl Marx, ideology is closely related to power and economics. Marx divided society into three social classes: the working class, the financiers, and the landlords. The differences between these classes relate to how goods and wealth are produced and distributed. The bourgeois class constructs an ideology to oppress the working class by encouraging their excessive consumptive nature. To fulfill this consumptive nature, goods are massively produced and distributed. The working class competes and toils in capitalist-owned private companies and the state, while the bourgeois class profits continuously from these wasteful activities. This is what Marx called consumer capitalism (Branston & Stafford, 2003).

Ideology, often called pseudo-consciousness, is a central concept in media studies. Pseudo-consciousness refers to a false or distorted understanding of social reality shaped by the dominant ideology in society. In the media context, this ideology is propagated

through various communication channels to maintain the hegemony of the ruling class and suppress alternative views (Branston & Stafford, 2003).

As people begin to realize the oppression they are experiencing and struggle to achieve a more just settlement, the media can play a crucial role in supporting or hindering this struggle. The media can shape public opinion, disseminate information, and influence people's perceptions. In the battle for a more just value system, the press can advocate for social change, educate people about injustice, and rally support for social movements.

Ideas and ideologies are concepts in the context of thought and their influence on society. According to Branston and Stafford (2010), ideas refer to the thoughts of individuals and do not have a significant social impact. Ideologies involve a set of concepts that provide explanations about the world and tend to be partial and selective.

This means that ideologies can influence the distribution of power in society by shaping the views adopted by certain groups. In addition, ideology is closely related to discourse, which is how these ideas are conveyed, debated, and accepted in society. This suggests that the process of ideology formation is inseparable from the process of discourse formation and dissemination in society, underscoring the importance of the relationship between these two concepts in shaping collective thought and behavior.

The bourgeoisie, as the ruling class, not only controls economic power but also mobilizes power through their state agents and ideological power. This is because consciousness in society is controlled by groups that control various energy sources. In general, those in this position of power are usually financially well-established and have strategic positions as policymakers, so they are often referred to as the ruling class (Marta, 2017).

Marxist theory emphasizes that social class is vital in the relationship between media ownership and how audiences interpret media texts. In the Marxist view, mass media functions as a channel of information and an ideological tool the ruling class uses to maintain their power (Branston & Stafford, 2003). Media ownership in capitalist societies is often in the hands of a handful of economic elites interested in propagating ideologies that support the status quo. By controlling the media, the ruling class can influence what is reported, how the news is presented, and what ideologies are reinforced or ignored. The mass media thus becomes an essential tool in maintaining hegemony and controlling society's thoughts(Rusadi, 2015).

When seeing that Marxist theory emphasized class identity and ignored other classes, groups emerged that took a critical approach to pluralism. The critical pluralism model argues that the media should not be dominated by a handful of large entities that can monopolize information and influence public opinion. Instead, media ownership

should be spread across different owners to ensure variety in the content presented. The ultimate goal is to ensure that no single force can control the entire flow of information and that the public has access to various sources of information, thus forming more diverse and critical views (Dianto et al., 2021).

Karl Marx's theory was developed by Gramsci using the term hegemony to describe the domination of one social class over another, such as bourgeois hegemony. Hegemony includes not only economic and political control but also the ability of the dominant class to maintain their dominance over the subordinate class (Ali, 2017). According to Stuart Hall, hegemony theory is based on the idea that states and governments, or anyone else, cannot control certain classes or structures without intellectual influence. Hegemony is political power derived from philosophical and moral leaders, as well as authority or consensus, as distinct from armed forces. The ruling class holds hegemony and seeks to maintain it by shaping political and cultural consensus through political parties, schools, media, houses of worship, and others. This system of hegemony can be categorized as the basis of the dictatorship of the social proletariat and the workers' state (Morley & Chen, 2011).

However, this view has evolved significantly with the development of media studies. Alternatively, the terms 'discourses' and 'lived cultures' explain reality. In current media studies, approaches that use the theory of 'one ideology' or 'one system of ideas' have yet to be considered adequate. Instead, modern media studies focus on everyday life's various ideologies and identities (Zubaidah, 2019).

This approach recognizes that social reality cannot be explained by just one dominant ideology and that different ideologies interact and influence each other. In the media context, this approach recognizes the diversity of ideologies relating to ethnicity, religion, gender, and marginalized groups, all of which play an essential role in shaping the lived experiences of individuals and communities. Lived cultures emphasize that culture exists in text or theory and is embodied and experienced in everyday life. Common sense is integral to these lived cultures as it guides individuals in navigating their world. As individuals carry out daily practices, participate in rituals, and internalize dominant ideas, they actively shape and reinforce common sense.

Foucault argues that discourse shapes how we understand the world and ourselves. Discourse not only reflects social reality but also creates it. This happens through everyday practices and discursive formations that are often unwritten or unconscious. For example, how we talk about health, education, or crime is influenced by the dominant discourses in our society (Foucault & Sheridan, 1990).

It is undeniable that movies, especially documentaries, can be a powerful medium to build and show power clearly. In semiotic terms, movies are "iconography" of power.

Iconography comes from the word "icon," which means a *signifier* similar to the signified. In religious practice, iconography is often in the form of sacred or sanctified objects, representing divine power. Similarly, films can function as signifiers that reflect power. Film organizes discourse and plays a vital role in the practice of meaning through various representation media. Films entertain and shape our views and understanding of power and society through their visuals, narratives, and symbols. Thus, movies can convey and reinforce specific ideas or views, direct how people understand the world, and show who has power and how it is exercised (Irawanto, 2004).

The influence of power and media on case representation

The term new media emerged along with the presence of the internet. However, new media is not only limited to the internet but is the most dominant tool in the digitalization era. The impact of new media, such as the internet, is strongly felt in the socio-cultural field that affects people's daily lives. Some internet applications that are popular among users include online newspapers, social networking sites, video-sharing sites, and blogs. The internet allows people to no longer rely on television for information. Previously, people had to spend time watching television to get the latest news. However, now, with internet applications that provide online newspapers, people find it easier to get the latest information and always be up-to-date (Ramadoni et al., 2023).

Documentary films are a type of film that focuses on presenting actual events, realities, and facts. Unlike fiction films, which usually follow a contrived script and storyline, documentary films seek to portray the world as it is. While philosophical debates exist about what counts as reality, realities, and facts, documentary films still rely on rigorous observation and research to reveal the truth (Mubarok, 2019). Karl Heider offers a different perspective by calling documentary films entirely based on and displaying facts with the same philosophical roots as ethnography. Therefore, documentary films require a different approach from fiction films in the creative process, visual aesthetics, and the purpose of making them (Heider, 2006).

Stuart Hall sees mass media as a complex tool in society. On the one hand, mass media helps reinforce and spread views that support the ruling class's interests, such as values, ideologies, and perspectives that maintain the existing social and economic system. However, Hall also emphasizes that mass media is an arena where various ideologies fight for dominance (Larisu et al., 2024).

This means there is room for resistance and debate, and only some things conveyed by the media are immediately taken for granted by society. The influence that powerful groups have over disadvantaged groups is not absolute; there are dynamics of interaction and resistance that occur in media consumption. Domination is not only

exercised through physical force or direct coercion but also through consent and acceptance of specific ideas that seem natural or natural.

In cross-cultural and religious communication, senders and receivers from different cultures can interpret pluralism and multiculturalism flexibly and thoughtfully through various channels or media, both conventional and modern. Each element in this communication, receiver and channel, has different interpretations and outcomes in the feedback they provide, which can result in similar or other understandings (Setiawan et al., 2021). Pluralism and multiculturalism provide benefits by liberating minority cultures from the domination of majority cultures, as well as avoiding exploitative and imperialistic cultural uniformity by dominant groups. This helps to strengthen internal identity and empower small cultures or sub-cultures that are often closed and ignored so that they can grow and develop independently without having to submit to the rules and norms of the majority culture (Bakti, 2013).

As one of the new media, documentary film also plays a role in this transformation. With video-sharing platforms and streaming services, documentaries have become more accessible to a broader audience. It allows viewers to explore various in-depth topics anytime and anywhere without being tied to a television schedule. Online documentaries offer a more varied and in-depth perspective than traditional television news, allowing the public to gain a more complete and critical understanding of global issues. Thus, the internet and new media, including documentaries, have changed how we consume information and enrich our insight into the world.

The discussion contains an analysis and discussion of research results. This section is the core of the article. The author can present an analysis from various points of view and argue about the results described in the previous section. The discussion referred to here can include the author's arguments, which are then discussed in dialogue with the results of previous research in the same field. In this section, the author's position among other researchers will be seen, whether it supports the opinion of one research by setting aside other opinions. It can also carry out the elaboration of research results with the results that others have achieved to gain a new understanding of a *da'wah* or communication phenomenon. For example, there are discussions about the factors that influence the decision of a non-Muslim to become a Muslim. Previous researchers said there were four factors, but your research found one that affected certain conditions. It is where a clear contribution is seen in the articles you write. The analysis and discussion here can be further developed if they do not violate the research and publication code of ethics. The author is free to conduct analysis and discussion to strengthen the argument.

The role of Ice-Cold movie in shaping public perception

As the cyanide case unfolded in 2016, public opinion focused on the allegation that Jessica was the mastermind of Mirna's murder. The dominant content of the news and media was about Jessica and her past, which reinforced public opinion, leaving little room to consider other points of view or provide explanations that might show Jessica's innocence (Putra, 2016). This one-sided coverage created a powerful narrative that tended to convict Jessica before the legal process was entirely underway. Intense publicity about Jessica, including details that may not be relevant to the case, such as her personality history, shapes biased public opinion. The media delved into and highlighted various aspects of Jessica's personal life, which led to the formation of a negative image in the eyes of the public.

At the end of 2023 came the documentary *Ice Cold*, which attempted to reveal the hazy facts surrounding the cyanide coffee case that killed Mirna Salihin. The movie indirectly revisits the Mirna Cyanide Coffee case based on the unrest it caused in the general public, presenting it from a different perspective (Larisu et al., 2024). *Ice Cold* tries to fill the information gap dominated by media coverage that tends to be one-sided through in-depth interviews with witnesses, forensic experts, and lawyers and retracing existing evidence. *Ice Cold* also implies that specific forces are at play in this case, suggesting that intervention from powerful parties influences the course of justice. In addition, the movie shows how social class differences between Jessica and Mirna can influence public opinion. Coming from a particular social class, Jessica may be treated differently by the media and society compared to Mirna.

This film is considered a form of representation of unchanneled unrest by people who are powerless in terms of law and speak through other alternatives, with the irregularities revealed in the film as follows:

1. Jessica Kumala Wongso should not have been named as a suspect in the murder of Wayan Mirna Salihin due to a lack of solid evidence to support the designation.
2. The body of Wayan Mirna Salihin cannot be categorized as a murder victim because there is strong evidence that shows the absence of cyanide in her body, and an autopsy was not carried out by the provisions in Article 222 of the Criminal Code.
3. There are irregularities in the evidence submitted by the prosecution because the evidence has been contaminated and changed, does not match what was taken from the crime scene during the investigation, and there is a possibility of manipulating CCTV footage as evidence (Farisqi et al., 2023).

Research conducted by Raka and Heidy (2024) on six credible informants in their fields shows that there are three informants with educational backgrounds in the fields

of communication science and law, stating that the film *Ice Cold* created skepticism and new public perceptions. This change arises because informants see weaknesses that can be debated, so a new view emerges that Jessica Kumala Wongso may not be the perpetrator of Wayan Mirna Salihin's murder. Jessica Wongso's lawyer, Otto Hasibuan, influenced public opinion through critical questions and logical and rational explanations. He managed to expose weaknesses in the prosecutor's arguments, including issues surrounding the autopsy and the cause of death due to cyanide poisoning.

The values and beliefs in people's culture also influence their reception of media discourse. For example, suppose there is a strong belief in the integrity of the legal system or, conversely, skepticism towards authority. In that case, these beliefs will reinforce the representation in the documentary. Controversy and hype surrounded the Jessica Mirna case, which made headlines and attracted public attention. People get emotionally involved when a topic makes headlines, processing information without critical analysis. The public was interested in following the case through the lens of the movie *Ice Cold* and ignored or did not follow the trial process in 2016.

In the movie *Ice Cold*, Mirna's father is portrayed as an emotional figure with a high level of temperament, as seen by his blaming attitude, showing a gun during the trial, and the harsh intonation of his voice. His presence in the movie shifted the public's attention from seeking the truth in the case to focusing on the new antagonist character created by the image presented by Netflix of Mirna's father. This moment affected people's sympathy, changing their opinion of Jessica as the primary perpetrator of Mirna's murder, shifting their view that Jessica was only a role model in the case because there must be a perpetrator in the case who caused death (Wahyuni & Safira, 2024).

Figure 2. Mirna's dad

The tendentious emphasis in the documentary *Ice Cold* is reflected in the choice of narrative that dramatizes one side more than the other, which may obscure the facts or complexities of the case. In this way, the film may lead viewers to favor one particular point of view without giving enough space to alternative viewpoints or existing justifications. This can result in a narrow or unbalanced view of the case and affect the audience's perception of truth and justice. In other words, these tendentious tendencies can affect how the audience understands and evaluates the case presented in the movie. The footage presented should involve multiple experts, not just be based on media subjectivity or exploiting grief.

The documentary *Ice Cold* shows a tendency to side with one of the parties involved in the cyanide coffee case by dramatizing one of the main characters (Aryowibowo & Vera, 2024). This approach can obscure the facts or complexities of the case, as it emphasizes emotional narrative over objectivity. One of the main areas for improvement of the movie is the need for more space for alternative viewpoints or a fair justification of the various perspectives in the case. The movie does not provide a balanced representation of all parties involved, which is essential for a comprehensive understanding of the case.

Table 1. *Ice Cold* analysis framework

Aspect	Analysis
Subject-Object Position	The documentary positions Jessica Wongso as the primary suspect and explores the power dynamics that led to this portrayal.
Narrative Framing	The film uses selective narrative framing to highlight certain aspects of the case, which may lead to biased public perception.
Power Relations	The influence of media in shaping public opinion is evident, showcasing how the dominant class can manipulate the narrative.
Public Perception	Post-release, the film created skepticism and new perceptions among the public regarding Jessica Wongso's guilt.

According to Winarno, watching this movie should not be taken too seriously given the diverse audience responses. The more controversy there is over the movie, the

more likely the producers, director, and Netflix will benefit. This film is just a part of the entertainment industry taking advantage of the popularity of the Jessica and Mirna case by turning it into money-making material, and the public needs to be aware of this (Winarno, 2023).

On the other hand, Anang Sujoko believes that what happened in this movie is one of the manifestations of the media as a pillar of democracy in Indonesia. He said that the media is playing its role in controlling law practice in Indonesia, officials who are not working, and inappropriate law enforcement (Devi, 2023).

Kovach and Rosenstiel explain that the editorial process in the media involves many strategic decisions. Every time editors lay out a page or reporters determine which angles and elements to highlight from an event or issue, they do this based on predictions about what their readers or audience want or need. In this case, the organizational approach sees media managers as playing an active and decisive role in news preparation and production (Marini et al., 2023).

This principle also applies to documentary film production. Producers and directors are vital in determining which aspects will be highlighted and how the narrative will be structured. They choose which information to include or leave out to attract viewers' interest and meet audience expectations. For example, in a documentary about a controversial legal case, decisions about how to portray the main characters, the evidence presented, and the point of view taken are all designed to shape the audience's perception according to the narrative the filmmakers want to convey.

In addition, propaganda is often carried out to attract widespread sympathy and support, gain legitimacy, maintain the status quo, or shape consciousness distortions. It also aims to create a version of history that favors the ruler (Alkhajar et al., 2013). In the documentary *Ice Cold*, the narrative and presentation of information are dramatized to influence public perception. The film can generate sympathy and support for particular parties and obscure the complexity of the case to form a more superficial or distorted understanding of history, according to the point of view desired by the filmmaker.

Another thing that should be noticed is who is behind the making of this documentary. Rob Sixsmith is the proceduralist and director bankrolled by Beach House Pictures, the largest production house in Asia, based in Singapore. In the case of the documentary *Ice Cold*, it is clear that when the film's production is not independent and controlled by a foreign entity, the narrative built in the film tends to follow the interests and perspectives of the foreign producer. This can result in an unbalanced or biased presentation of specific issues and distort the public's understanding of the case. As such, it is essential to realize that these documentaries, while they may offer new insights or

information, also have the potential to reflect an agenda that differs from local interests and actual reality.

Islamic principles such as mutual understanding *(ta'aruf),* consultation *(shura),* community *(ummah),* nationhood *(qawm),* and oneness of God *(Tawheed)* emphasize interconnectedness and collective well-being, making them highly relevant to secular communication concepts like pluralism, democracy, and universal truth (Bakti, 2000). The media has a vital role in displaying events in people's lives. It is the primary source of information that provides a picture and image of the social reality around society. This means the media delivers news and shapes people's perspectives on ongoing events and issues. The media is responsible for providing accurate, balanced, and relevant information so people can understand what is happening around them (Muttaqin et al., 2023).

Islamic communication (*da'wah*) emphasizes the preachers' role *(balagh)* in delivering messages that encourage good deeds, forbid evil, and inspire change from within, rooted in sincerity and ethical consideration (Bakti, 2000). Aligns with Sa'id Nursi: "The people of the truth do not recognize and seek the true strength that is to be found in union; hence, they fall into dispute, as an evil and harmful consequence of this failure. By contrast, the people of misguidance thus acquire union, the most important means for attaining all goals." Furthermore, Said Nursi adds, "The cure and remedy for this disease of discord among the people of truth are to make one's rule of conduct the Divine prohibition contained in this verse: Do not fall into dispute, lest you lose heart and your power depart, and the wise Divine command for social life contained in this verse: Work together for the sake of virtue and piety" (Nursi, 2004).

CONCLUSION

Ice Cold opens a space to reflect on the complex relationship between ideology and power manifested in media narratives. The film shows how the mass media can shape and direct public perception of a case by selecting a particular narrative. By highlighting the Jessica Wongso case, the film shows that the media are not neutral; they are often influenced by the ideologies and power they represent or oppose. The narrative presented in this film invites viewers to question the media's objectivity and how ideological influences can affect their view of social reality.

While *Ice Cold* successfully opens up a space to reflect on the relationship between ideology, power, and media narratives, it also has some noteworthy flaws. The film tends to be tendentious towards one side, dramatizing a character that may obscure the facts or complexity of the case and does not provide enough space for alternative viewpoints or justifications.

The documentary should have included more experts who could have provided objective and comprehensive analysis rather than relying on media subjectivity or exploitation of grief to create dramatization. With more credible viewpoints, the movie could have provided a more complete and fairer picture and helped viewers understand the case's complexity without getting caught up in a one-sided narrative.

In addition, the lack of space for alternative viewpoints or more comprehensive justifications makes the narrative seem one-sided and does not provide a complete picture of the case. This tendency can reinforce stereotypes and unfounded assumptions, reducing the opportunity for viewers to understand the true complexity of the reality presented.

Evaluating the effectiveness of media critique strategies in responding to biased documentary narratives is an essential step toward understanding their impact on public perception. Further research can identify how much media critique successfully counterbalances biased narratives and whether the strategy can change people's views on an issue. In addition, this study can highlight the best methods used in media criticism to maintain objectivity and educate the public.

Engaging in comparative studies with other documentaries is also essential to understanding variations in the representation of ideology and power in visual media. Researchers can uncover common patterns and differences in how media influences perceptions of legal and political issues by comparing documentaries. This study will help identify how visual media can reinforce or challenge existing power structures and provide insights on increasing objectivity in documentary filmmaking. Ultimately, the film is not just a source of entertainment but also a platform to confront and criticize the complexity of social reality. By raising issues around power, ideology, and media, *Ice Cold* encourages viewers to be more critical of the information they receive and how it can affect their view of the world.

REFERENCES

Ali, Z. (2006). *Filsafat hukum*. Sinar Grafika.

Ali, Z. Z. (2017). Pemikiran hegemoni Antonio Gramsci (1891- 1937) di Italia. *Yaqzhan*, *3*(2).

Alkhajar, E. N. S., Yudiningrum, F. R., & Sofyan, A. (2013). Film sebagai propaganda di Indonesia. *Forum Ilmu Sosial*, *40*(2), 189–200.

Aryowibowo, D., & Vera, N. (2024). Analisis semiotika pada karakter Edi Darmawan di film Ice Cold: Murder, coffee, Jessica. *INNOVATIVE: Journal of Social Science Research*, *4*(2), 3572–3587.

Badruzaman, A. (2007). *Teologi kaum tertindas: Kajian tematik ayat-ayat mustadh'afin dengan pendekatan keindonesiaan* (Cet. 1). Kerjasama Pustaka Pelajar [dengan] P3M STAIN Tulungagung.

Bakti, A. F. (2000). The contribution of dakwah to communication studies: Risale-i Nur collection perspective. *Review of Human Factor Studies*, *6*(1), 1–32.

Bakti, A. F. (2013). Multiculturalism in Indonesia: A communication perspective. In J. E. Naji & Y. Théorêt (Eds.), *Réflexions sur les diversités mondiales*. Editions Maghrébines.

Branston, G., & Stafford, R. (2003). *The media student's book*. Routledge.

Branston, G., & Stafford, R. (2010). *The media student's book* (0 ed.). Routledge. https://doi.org/10.4324/9780203850640.

Christa, R. (2023, Oktober). *Siapa Rob Sixsmith? Ini profil sutradara film ice cold yang bikin kasus kopi sianida viral lagi*. Harian Disway. https://harian.disway.id/read/733833/siapa-rob-sixsmith-ini-profil-sutradara-film-ice-cold-yang-bikin-kasus-kopi-sianida-viral-lagi.

Devi, A. (2023, Oktober). Film Ice Cold dinilai pakar komunikasi berperan jadi media kontrol sosial. *detik.com*. https://www.detik.com/jatim/berita/d-6979399/film-ice-cold-dinilai-pakar-komunikasi-berperan-jadi-media-kontrol-sosial.

Dianto, I., Bakti, A. F., & Rosyidin, I. (2021). Ideological and media discourse study of Nasrudin Joha's political article. *Islamic Communication Journal*, *6*(2), 119–140. https://doi.org/10.21580/icj.2021.6.2.8140.

Efendi, J., & Ibrahim, J. (2018). *Metode penelitian hukum: Normatif dan empiris*. Prenada Media.

Fairclough, N. (2013). *Critical discourse analysis: The critical study of language* (2. ed., [Nachdr.]). Routledge.

Faizah, F., & Kurniawan, A. (2021). Mustad'afin's interpretation as a paradigm for building religious moderation. *Jurnal Studi Sosial Keagamaan Syekh Nurjati*, *1*(1), 1–16. https://doi.org/10.24235/sejati.v1i1.4.

Farisqi, M. R. A., Anindya, V., Febriansyah, Z., & Hosnah, A. U. (2023). Teka-teki kejanggalan dalam kasus pidana pembunuhan "kopi sianida." *Kultura: Jurnal Ilmu Hukum, Sosial, dan Humaniora*, *1*(5), 300–307.

Foucault, M., & Sheridan, A. (1990). *Politics, philosophy, culture: Interviews and other writings 1977 - 1984* (L. D. Kritzman, Ed.; Paperback, l. publ. 1988). Routledge.

Hall, S. & Open University (Eds.). (1997). *Representation: Cultural representations and signifying practices*. Sage in association with the Open University.

Handrihadi, A., Bakar, A. A., & Basri, H. (2024). Pilar dan konstelasi musyawarah perspektif Al-Qur'an. *Syntax Literate; Jurnal Ilmiah Indonesia*, *9*(1), 689–698. https://doi.org/10.36418/syntax-literate.v9i1.15150

Irawanto, B. (2004). Film propaganda: Ikonografi kekuasaan. *Jurnal Ilmu Sosial dan Politik*, *8*(1), 1–16.

Karl G. Heider. (2006). *Ethnographic film* (pp. 50–109). University of Texas Press. https://doi.org/10.7560/714588-005

Karnanta, K. Y. (2012). Ekonomi politik film dokumenter Indonesia dependensi industri film dokumenter Indonesia kepada lembaga donor asing. *Lakon: Jurnal Kajian Sastra Dan Budaya*, *1*(1).

Nurhapipah, D. (2023, December). *Ice Cold: Murder, coffee, and Jessica Wongso—Apakah Jessica, pelakunya? Atau korban dari ketidakadilan?* Kompasiana.com. https://www.kompasiana.com/devinanurhapipah/657518fb12d50f555e0aac04/ice-cold-murder-coffee-and-jessica-wongso-apakah-jessica-pelakunya-atau-korban-dari-ketidakadilan.

Kusnadi, A., & Saefudin, I. (2019). Nilai-nilai keragaman pada pancasila perpektif Al-Qur'an surah al-Hujurat ayat 13. *Jurnal Al-Qalam*, *7*(2), 1–12.

Larisu, Z., Sholikah, D. I., Jacob, M. S. A., Rusmala, & Mitrin, A. (2024). The film "Ice Cold: Murder, coffee, and Jessica Wongso" between commercialization or new direction. *Reslaj: Religion Education Social Laa Roiba Journal*, *6*(2), 1089–1096. https://doi.org/2656-4691.

Marini, M., Amallah, N. S., Bakti, A. M. F., & Sanjaya, M. (2023). Propaganda pemberitaan Jokowi pada pemilu 2014 di Majalah Tempo dalam perspektif ideologies and power. *El Madani: Jurnal Dakwah dan Komunikasi Islam*, *4*(01), 29–46. https://doi.org/10.53678/elmadani.v4i01.1192.

Marta, R. F. (2017). Esensi dan pemetaan teoretisasi media komunikasi dalam perspektif Karl Marx. *Bricolage: Jurnal Magister Ilmu Komunikasi*, *2*(02), 117–123. https://doi.org/10.30813/bricolage.v2i02.839.

Mola, M. S. R. (2023). Dampak media massa terhadap terbentuknya opini masyarakat: Film Ice Cold: Murder, coffee and Jessica Wongso di netflix. *Jurnal Jurnalistik dan Media*, *1*(1), 15–21.

Morley, D., & Chen, K.-H. (2011). *Stuart Hall: : Critical dialogues in cultural studies*. Routledge.

Mubarok, A. A. (2019). Musyawarah dalam perspektif Al-Quran. *MAGHZA: Jurnal Ilmu Al-Qur'an dan Tafsir*, *4*(2), 147–160. https://doi.org/10.24090/maghza.v4i2.3550

Mukhlis. (2009). Islam dan pemberontakan terhadap status quo: Telaah atas pemikiran teologi sosial Ali Syariati. *Ulumuna*, *3*(2), 395–396.

Muttaqin, Z., Muslimah, F., Bakti, A. M. F., & Razak, Y. (2023). Pemerintah, civil society, dan akomodasi media dalam polemik pemindahan dan pembentukan Ibu Kota Negara Baru. *Jurnal Studi Jurnalistik*, *5*(1), 1–22. https://doi.org/10.15408/jsj.v5i1.29962

Nirmala, D. P., & Kristiyono, J. (2024). Analisis resepsi citra diri Jessica Wongso dalam film dokumenter "Ice Cold: Murder, coffee and Jessica Wongso." *Digicom : Jurnal Komunikasi dan Media*, *4*(3), 313–318. https://doi.org/10.37826/digicom.v4i3.826.

Nugroho, A. (2015). Pengaruh pemikiran Islam revolusioner Ali Syari'ati terhadap revolusi Iran. *Jurnal Studi Islam*, *15*(2), 190–206.

Nursi, B. S. (2004). *The Flashes Collection, from the Risale-i Nur Collection.* Sozler Nesriyat San.

Nuzan, N. D., & Burnama, Y. (2023). Analisis kasus hukum kopi sianida Mirna Salihin: Implikasi hukum pidana dan prosedur hukum Indonesia. *Jurnal Kewarganegaraan*, *7*(2), 2051–2055.

Putra, A. D. (2016). Tercipta opini, seakan-akan Jessica-lah pelaku sesungguhnya. *kompas.com*. https://megapolitan.kompas.com/read/2016/06/15/13464741/.tercipta.opini. seakan-akan.jessica-lah.pelaku.sesungguhnya.

Ramadoni, M. A., & Bakti, A. F. (2023). Program dakwah pada "channel youtube Ustadz Adi Hidayat official" perspektif audiences. *Qaulan: Jurnal Komunikasi dan Penyiaran Islam*, *4*(1), 51–61.

Ramadoni, M. A., Bakti, A. M. F., Darajat, D. M., & Jakarta, U. S. H. (2023). Indonesia lawyers club (ILC) scene communication in production media perspective. *Jurnal Komunikasi Islam Dan Kehumasan*, *7*(1).

Rusadi, U. (2015). *Kajian media: Isu ideologis dalam perspektif, teori dan metode*. PT. Rajagrafindo Persada.

Sarbaini, A., Natsir, N. F., & Haryanti, E. (2022). Integrasi "ilmu dan agama" sebagai Islamisasi ilmu pengetahuan. *Ri'ayah: Jurnal Sosial dan Keagamaan*, *7*(01). https://doi.org/10.32332/riayah.v7i01.5067.

Setiawan, A. T., Bakti, A. F., Hermansah, T., & Rizky, K. (2021). Telaah film "Dance With Wolves" melalui teori genre dalam perspektif Islam. *Komunike: Jurnal Komunikasi Penyiaran Islam*, *1*.

Siregar, N. M., Hidayat, A., & Marlina, D. (2023). Mempertegas hukum dan mengawal pembangunan nasional dengan pendekatan pers yang humanis: (Media dan masyarakat). *Interaksi Peradaban: Jurnal Komunikasi dan penyiaran Islam*, *3*(2), 177–188.

Sugiyono, Prof. Dr. (2013). *Metode penelitian kuantitatif, kualitatif dan r&d.* (13th ed.). Alfabeta.

Syariati, A. (1996). *Humanisme: Antara Islam dan mazhab Barat* (A. Muhammad, Trans.; 2nd ed.). Pustaka Hidayah.

Wahyuni, F. N., & Safira, F. P. (2024). Analisis framing pemberitaan kasus kopi sianida dalam film dokumenter melalui layanan streaming online netflix. *Innovative: Journal Of Social Science Research*, *4*(1).

Wibawa, D. (2020). Wartawan dan netralitas media. *Communicatus: Jurnal Ilmu komunikasi*, *4*(2), 185–206. https://doi.org/10.15575/cjik.v4i2.10531

Winarno, S. (2023). Meresepsi film Ice Cold: Murder, coffee and Jessica Wongso. *Jawapos.com*. https://www.jawapos.com/opini/013063386/meresepsi-film-ice-cold-murder-coffee-and-jessica-wongso?page=2.

Yanti, R., & Yusuf, H. (2024). Kasus Jessica Kumala Wongso: Pengadilan yang dianggap sesat kemudian hari. *Jurnal Hukum Bisnis*, *13*(1), 1–7. https://doi.org/10.47709/hukumbisnis.v13i01.3471

Zubaidah, S. (2019). Pendidikan karakter terintegrasi keterampilan abad Ke-21. *Jurnal Penelitian dan Pengkajian Ilmu Pendidikan: e-Saintika*, *3*(2), 1–24. https://doi.org/10.36312/e-saintika.v3i2.125.