


Visualizing Afrofuturism through *Mise-en-Scène*: Constructing African Cultural Identity in *Black Panther* (2018)

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ABSTRACT

Film serves as a powerful medium for expressing cultural identity and ideological narratives through visual representation. *Black Panther* (2018) has been widely discussed in relation to Afrofuturism, yet many studies emphasize its cultural impact rather than examining how Afrofuturism is constructed through cinematic visual design. This research aims to analyze how *mise-en-scène* visualizes Afrofuturism and African cultural identity in the film, focusing on setting, costume, and lighting. The study applies a qualitative visual analysis based on Gillian Rose's visual methodology, supported by the *mise-en-scène* theory of Bordwell and Thompson and the Afrofuturism framework proposed by Dery and Womack. The analysis of selected scenes shows that the film strategically combines traditional African aesthetics with futuristic technological imagery to construct Wakanda as an Afrofuturistic cinematic space. The research concludes that *mise-en-scène* functions as a visual language that communicates cultural empowerment, technological imagination, and the redefinition of African identity.

Keywords: *Afrofuturism, Mise-En-Scène, Visual Analysis, Cultural Identity, Black Panther*

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INTRODUCTION

Film is one of the most influential forms of modern art because it combines visual, auditory, and narrative elements to communicate meaning and reflect human experience. Through film, ideas are expressed not only through dialogue but also through visual design, spatial composition, and performance. In this sense, film is not merely a form of entertainment, but also a cultural medium that conveys values, meanings, and social messages through narrative and visual expression. Sudarisman (2016) argues that films should be analyzed not only through their technical aspects but also through the symbolic and ideological meanings embedded within them. This perspective highlights the importance of examining cinematic elements as vehicles for cultural representation. Similarly, Nurrachman et al., (2025) emphasize that narrative texts function as representational spaces in which social and moral structures are constructed, reproduced, and contested. Applied to film, this perspective suggests that cinematic narratives can shape and challenge dominant understandings of race, identity, and power. Therefore, films such as *Black Panther* provide a significant site for examining how alternative representations of African identity and Black futures are visually imagined and communicated.

As Bordwell et al., (2008) explain, every cinematic element such as lighting, setting, color, and movement contributes to the creation of meaning. Film therefore functions as a medium of cultural communication that represents ideologies, shapes perception, and reflects the identity of the society that produces it. Beyond entertainment, film becomes a space where cultural, political, and social values are negotiated and visualized. Within this communicative function of cinema, *Black Panther* (2018) stands out as a film that successfully merges traditional African culture with futuristic imagination. It presents the fictional African nation of

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Wakanda, a technologically advanced civilization that reimagines Africa as powerful, intellectual, and progressive. This vision aligns with the principles of Afrofuturism, a movement that combines African heritage, science fiction, and speculative aesthetics to envision a liberated Black future. Dery (1994) first defined Afrofuturism as a framework that reclaims Black identity through futuristic narratives, while Womack (2013) later described it as a way to explore “what Blackness can be” beyond the constraints of colonial history. In *Black Panther*, Afrofuturism is materialized through visual storytelling that blends tradition and technology, thereby constructing a utopian vision of cultural empowerment.

Central to this representation is the concept of *mise-en-scène*, which encompasses all visual elements arranged within the cinematic frame, including setting, costume, lighting, and props. Each of these components plays a vital role in shaping visual meaning and influencing audience perception of culture and identity. In *Black Panther*, the depiction of Wakanda through architecture, costume, and color operates as a deliberate aesthetic strategy. This visual construction reimagines Africa as modern, powerful, and self-defined, challenging Western portrayals of the continent. For example, the film presents futuristic skyscrapers inspired by African architectural motifs, technologically advanced transportation systems, and culturally specific costumes derived from Maasai, Zulu, and Ndebele traditions. These visual elements contrast with stereotypical Western representations that often portray Africa as underdeveloped, technologically dependent, or culturally homogeneous. Through its composition and detail, *mise-en-scène* reflects both artistic intention and cultural symbolism.

Several recent studies have examined *Black Panther* and Afrofuturism from different perspectives. Asante & Nziba Pindi (2020) discuss Wakanda as an Afrofuturistic vision that reimagines African futures and transnational Black identity. Griffin et al., (2020) highlight the film’s significance as a cultural and political text that challenges conventional representations of race and power. Bucciferro (2021) further argues that *Black Panther* disrupts dominant Hollywood tropes through its representation of race and gender. Mntungwa (2022) analyzes Wakanda as an Afrofuturistic utopia while critically examining issues of inclusion and identity within the film. Changsong (2022) focus on the reconstruction of Black identity and anti-racist discourse represented in the narrative. More recently, Machado-jiménez (2025) explores Wakanda as a contemporary African utopian imagination, while Otiende & Perumal (2025) examine the preservation of African heritage through Afrofuturistic cinematic narratives.

Although previous studies have discussed *Black Panther* from the perspectives of cultural representation, race, and Afrofuturism, most of them focus on ideological discourse and narrative symbolism rather than on how Afrofuturistic meanings are visually constructed through specific cinematic elements. Existing scholarship tends to emphasize the social and political significance of Wakanda as a symbol of Black empowerment, while limited attention has been given to the role of *mise-en-scène* in shaping that representation. As a result, there remains a gap in understanding how visual elements such as setting, costume, and lighting function together to construct Afrofuturistic identity and cultural imagination within the film. This study addresses that gap by examining the visual strategies through which *Black Panther* represents Afrofuturism and African cultural identity.

To fill this gap, this study offers a distinct contribution by examining Afrofuturism through the analytical lens of *mise-en-scène*. By focusing on the interaction of setting, costume, and lighting, this research provides a more detailed understanding of how cinematic visual design constructs African cultural identity and Afrofuturistic imagination in *Black Panther* (2018).

Therefore, this study aims to analyze how *mise-en-scène* visualizes Afrofuturism in *Black Panther* (2018), identify the visual representation of African cultural identity through setting, costume, and lighting, and explore how these elements contribute to the construction of Wakanda as an Afrofuturistic cinematic space.

Based on the issues above, the research questions are formulated as follows. First, how is Afrofuturism visually represented through *mise-en-scène* in *Black Panther* (2018)? Second, how are elements of African cultural identity presented through *mise-en-scène*, particularly through setting, costume, and lighting? Third, how do these visual elements contribute to the

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depiction of Wakanda as an Afrofuturistic cinematic space that reflects technological imagination and cultural continuity?

This study positions *mise-en-scène* as an analytical lens for understanding how visual design communicates Afrofuturistic ideas and African cultural identity within contemporary cinema. Theoretically, this research contributes to film and cultural studies by applying the theory of *mise-en-scène* (Bordwell et al., 2008; Monaco, 2009) and the concept of Afrofuturism Dery (1994) and Womack, (2013) to the analysis of a mainstream cinematic work. Previous research has explored *Black Panther* mainly in relation to cultural representation and narrative symbolism, but fewer studies have focused on how visual composition itself constructs Afrofuturistic meaning. Therefore, this research seeks to fill that gap by examining how cinematic elements communicate cultural identity and ideological narratives through visual design.

Practically, this research is expected to serve as a reference for students, academics, and researchers interested in film analysis, cultural identity, and Afrofuturism. By examining *Black Panther* through the lens of *mise-en-scène*, this study demonstrates how film can be interpreted not only as entertainment but also as a form of visual discourse that shapes cultural understanding. The findings may also inspire further research on the relationship between cinematic aesthetics, cultural identity, and speculative imagination in contemporary cinema.

This research employs a visual analysis approach to examine how cinematic images communicate meaning through visual composition. The study focuses on selected scenes in *Black Panther* (2018) that demonstrate significant use of *mise-en-scène* elements such as setting, costume, and lighting. Through systematic visual observation, the research analyses how these elements interact to construct Afrofuturistic representation and express African cultural identity.

The analytical framework of this research is based on Gillian Rose's Visual Methodology (Rose, 2022), which emphasizes that visual materials can be interpreted as cultural texts that produce meaning through composition, symbolism, and representation. In this context, the film is treated as a visual text in which images, spatial arrangements, and design elements communicate ideological messages.

In addition, the study integrates the theory of *mise-en-scène* proposed Bordwell et al., (2008) with the concept of Afrofuturism developed by Dery (1994) and Womack, (2013). The combination of these theoretical perspectives provides both a structural and interpretative framework for analysing how visual elements in the film construct cultural meaning. Through this integration, the research aims to demonstrate how the cinematic design of *Black Panther* visually represents Afrofuturistic ideology and reimagines African identity within a futuristic narrative context.

METHOD

This research employs a visual analysis method to examine how cinematic images communicate meaning through visual composition in *Black Panther* (2018). The study focuses on the interpretation of *mise-en-scène* elements, particularly setting, costume, and lighting, which function as visual components that construct Afrofuturistic representation and African cultural identity. Through visual analysis, the film is treated as a visual text in which meaning is produced through spatial arrangement, aesthetic composition, and symbolic imagery.

This approach is grounded in Gillian Rose's Visual Methodology (Rose, 2022), which emphasizes the interpretation of visual materials within cultural and ideological contexts. By analyzing visual patterns, composition, and symbolism, this research interprets how cinematic design communicates ideas related to culture, identity, and futurity within the narrative world of Wakanda.

Instruments

The primary data of this research are derived from the film *Black Panther* (2018), directed by Ryan Coogler and produced by Marvel Studios. The film presents the fictional

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African nation of Wakanda, a technologically advanced society that combines traditional African culture with futuristic innovation. The narrative follows T'Challa, the newly crowned king of Wakanda, as he faces political challenges and external threats while protecting the nation's vibranium resources.

The data in this research take the form of visual screenshots captured from selected scenes in the film. These screenshots represent specific visual moments that highlight the use of *mise-en-scène* elements, particularly setting, costume, and lighting. Each screenshot functions as visual evidence that allows the researcher to analyse how cinematic design constructs Afrofuturistic representation and African cultural identity.

Procedures

The data collection process is conducted through repeated viewing and systematic observation of the film. The researcher watches the film several times to develop a comprehensive understanding of its narrative structure, visual composition, and aesthetic design. During this process, scenes that contain significant visual representations of Afrofuturism are carefully identified. Five key scenes were selected as the units of analysis: (1) T'Challa's coronation ceremony at Warrior Falls, (2) Shuri's laboratory scene, (3) the ancestral plane ritual, (4) the Wakanda landscape view, and (5) the final battle in the vibranium mine. These scenes were selected purposively based on three criteria: (1) the presence of prominent *mise-en-scène* elements, (2) the representation of Afrofuturistic themes, and (3) the visibility of African cultural symbols relevant to the research objectives.

After identifying relevant scenes, the researcher captures screenshots that clearly display the visual elements being studied. Each image is documented along with its time stamp to maintain accuracy and traceability. These screenshots serve as the primary visual data used for further interpretation and analysis.

Data Analysis

The data analysis follows an interpretative process adapted from the principles of film analysis proposed by (Bordwell et al., 2008). The analysis was conducted in four stages: scene selection, screenshot documentation, identification and categorization of *mise-en-scène* elements (setting, costume, and lighting), and interpretation using the theoretical frameworks of Afrofuturism and visual methodology. The interpretative process begins with describing the visual components present in each selected scene, focusing on the arrangement of setting, costume, and lighting. This descriptive stage aims to identify how visual elements are composed within the cinematic frame.

Following the descriptive stage, the researcher interprets the symbolic and cultural meanings embedded in the visual composition. The analysis then connects these findings with the theoretical framework of Afrofuturism proposed by Dery (1994) and Womack, (2013). Through this interpretative process, the study explains how the visual design of *Black Panther* constructs Wakanda as an Afrofuturistic cinematic space that reflects technological imagination and African cultural identity. To enhance interpretive validity, interpretations were cross-checked across multiple scenes and informed by the theoretical perspectives employed in this study. This process helped ensure consistency and credibility in the analysis of the visual data.

FINDINGS AND DISCUSSION

Afrofuturism Representation through *Mise-en-scène*

Afrofuturism in *Black Panther* (2018) is visually represented through the arrangement of *mise-en-scène* elements that combine African cultural heritage with futuristic imagination. Rather than relying only on dialogue, the film communicates Afrofuturistic ideas through visual composition, symbolic imagery, and spatial design. Through the cinematic depiction of Wakanda, the film presents a society that integrates ancestral traditions with advanced

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technological development, creating a vision of Africa that is modern, powerful, and culturally grounded.

One clear representation of Afrofuturism appears in the coronation ceremony of T'Challa at Warrior Falls (00:21:41).

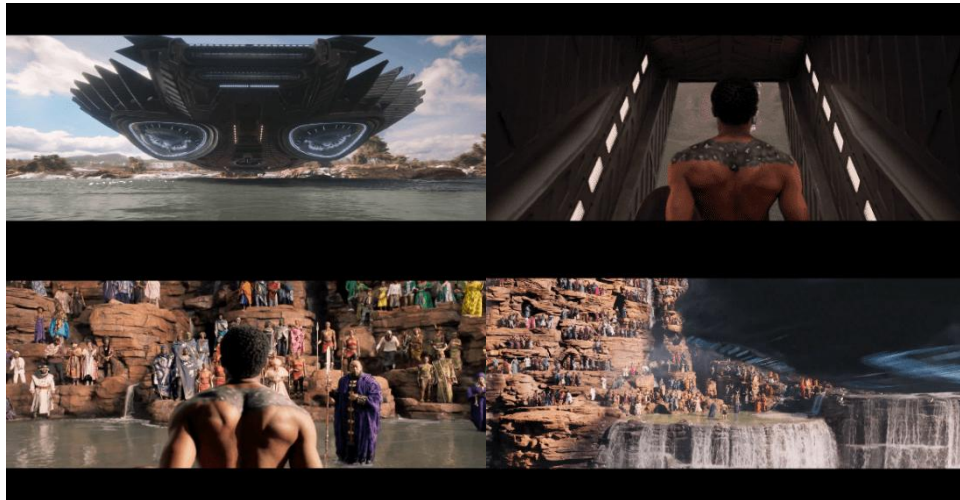


Figure 1. Coronation Ceremony of T'Challa at Warrior Falls (Black Panther 2018), 00:21:41

Figure 1 illustrates that the setting presents a natural landscape dominated by waterfalls and rocky cliffs, emphasizing the Wakandan people's connection to their ancestral land. The costumes worn by the tribal representatives display traditional African patterns, vibrant colours, and symbolic accessories that represent cultural hierarchy and communal identity. The scene is illuminated by natural lighting, which enhances the sacred atmosphere of the ritual. Through the combination of these visual elements, the scene functions as a representational site where social and moral structures are produced. The ritual construction of the coronation demonstrates how Wakanda maintains its own internal legal and spiritual order, effectively challenging the typical Western depictions of African governance by visualizing a sovereign and structured society.

This interpretation is supported by Bordwell et al., (2008), who explain that setting is an essential element of mise-en-scène that shapes spatial meaning and audience perception. In this scene, the natural environment reinforces Wakanda's close relationship with heritage and ancestral values. Bruzzi (2012) also argues that costume in film functions as a marker of identity and cultural belonging, which is reflected in the distinctive tribal attire worn by each representative. Furthermore, Womack (2013), states that Afrofuturism combines African heritage with futuristic imagination, which is reflected in the scene's visual representation of Wakanda as both culturally traditional and politically advanced.

Another example is shown in Shuri's laboratory scene (00:37:52). In this scene, the setting is designed as a technologically advanced environment filled with holographic interfaces and futuristic devices.

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Figure 2. Shuri's Laboratory Scene (Black Panther 2018), 00:37:52

Figure 2 shows that the lighting is dominated by cool blue tones that symbolize innovation, intelligence, and scientific progress. Shuri's costume integrates modern design with African-inspired patterns, reinforcing the presence of cultural identity within a technological space. Through this visual composition, Wakanda is represented as a center of scientific creativity and innovation.

(Monaco, 2009) notes that lighting and color in film often function as symbolic devices that communicate mood and thematic ideas. In this scene, the dominant cool blue tones suggest intelligence, innovation, and scientific advancement, reinforcing the futuristic atmosphere of Shuri's laboratory. (Rose, 2022) further explains that visual composition can express cultural meaning through design and representation, which is evident in Shuri's costume that blends modern technological aesthetics with African-inspired patterns. This combination reflects Womack, (2013) view of Afrofuturism as the integration of African heritage and futuristic imagination. As a result, Wakanda is portrayed as a center of scientific creativity grounded in cultural identity.

Afrofuturistic representation is also evident in the ancestral plane ritual (00:29:00). The setting is constructed as a symbolic natural landscape filled with trees, mist, and open horizons, creating a spiritual environment that reflects Wakanda's connection with ancestral heritage.



Figure 3. Ancestral Plane Ritual (Black Panther 2018), 00:29:00

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In figure 3, the scene is illuminated with soft purple lighting that creates an otherworldly atmosphere. The costumes worn by ancestral figures resemble traditional African attire, emphasizing lineage and cultural continuity. These elements visually communicate the relationship between spirituality, identity, and memory within the Afrofuturistic vision of Wakanda.

The symbolic use of colour and lighting in this scene reflects (Monaco, 2009) argument that visual elements help construct emotional tone and deeper meaning in film. In this scene, the soft purple lighting does not only reinforce a mystical atmosphere but also highlights the deeper moral and epistemic architectures of Wakandan society. By visualizing the connection between the physical world and ancestral memory, the scene becomes a site where racialized religious imaginaries are contested and transformed. This is in line with (Rose, 2022) who explains that visual images communicate cultural meaning through symbolic representation, as well as Eshun (2003) who argues that Afrofuturism reimagines African identity by combining historical memory with futuristic imagination. Therefore, the scene represents Wakanda as a cinematic space where ancestral tradition and speculative futurity coexist.

According to Womack (2013), afrofuturism combines elements of African culture, spirituality, and speculative imagination to envision empowered futures for Black communities. In *Black Panther*, this concept is expressed through the careful arrangement of *mise-en-scène* elements that merge traditional cultural symbolism with futuristic visual design. Through these cinematic strategies, the film presents Wakanda as a society where cultural heritage and technological imagination coexist, redefining Africa within a futuristic narrative framework.

African Cultural Identity in *Mise-en-scène*

African cultural identity in *Black Panther* (2018) is visually presented through several *mise-en-scène* elements, particularly setting, costume, and lighting. These visual components function as cultural markers that communicate traditions, beliefs, and social structures within the fictional nation of Wakanda. Through careful visual design, the film integrates African cultural references into a futuristic narrative, allowing the audience to recognize cultural heritage within the visual environment of the film.

The representation of African cultural identity is strongly visible in the figure 1. The setting is surrounded by natural cliffs and waterfalls, symbolizing the strong connection between Wakandan society and its natural environment. The costumes worn by the tribal leaders display vibrant colors, beadwork, and patterned fabrics inspired by various African cultures. Each costume reflects the identity of a specific tribe, emphasizing diversity within unity. Natural lighting enhances the ceremonial atmosphere and highlights the authenticity of the cultural ritual. Through this combination of setting, costume, and lighting, the scene visually represents African traditions and communal values.

Cultural identity is also reflected in the figure 3. The setting depicts a symbolic spiritual landscape filled with large trees and open fields that represent the connection between the living and their ancestors. The lighting in this scene is dominated by purple tones, creating a mystical and sacred atmosphere. The costumes worn by the ancestral figures resemble traditional African garments that symbolize heritage and lineage. This visual composition emphasizes the importance of ancestral memory and spiritual continuity within Wakandan culture.

These visual findings demonstrate that African cultural identity in *Black Panther* is communicated through the strategic use of *mise-en-scène* elements. (Bordwell et al., 2008) explain that setting, costume, and lighting are essential components of cinematic design that shape meaning and guide audience interpretation. In this context, the natural landscapes, ceremonial environments, and symbolic spiritual spaces reinforce the connection between Wakandan society and its cultural origins. The use of tribal costumes, patterned fabrics, and traditional accessories also reflects social identity, heritage, and unity within diversity. (Rose, 2022) further argues that visual images function as cultural texts that communicate values through representation and symbolism. Through these cinematic strategies, *Black Panther*

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reimagines African cultural identity as both historically rooted and dynamically relevant within a futuristic narrative framework.

Another representation appears in the Wakanda landscape view at the end of the film (01:58:50), where the environment visually reflects harmony between nature, tradition, and technological advancement.



Figure 4. Wakanda Landscape View at the End of the Film (Black Panther 2018), 01:58:50

Figure 4 indicates that the setting combines mountains, open grasslands, traditional rural settlements, and futuristic urban architecture, creating a visual contrast between heritage and innovation. The composition of the scene emphasizes spatial balance, where natural surroundings coexist with modern development. The lighting is bright and evenly distributed, generating a peaceful atmosphere that suggests openness, stability, and renewal. Through these *mise-en-scène* elements, the film portrays African cultural identity as progressive while remaining deeply connected to its traditional roots. This visual representation treats African identity not as a fixed category, but as a sociohistorical construct whose production is strategically designed to challenge colonial narratives by visualizing a sovereign and advanced civilization.

Bordwell et al., (2008) explain that setting is a fundamental element of *mise-en-scène* that shapes spatial meaning and helps establish the environment of a film scene. In this image, the combination of mountains, open grasslands, traditional rural settlements, and futuristic urban architecture creates a visual contrast between heritage and innovation. The balanced composition of natural and modern spaces reinforces harmony between cultural tradition and technological development. LoBrutto (2002) also explains that setting and production design function to create spatial identity and strengthen thematic meaning within cinematic space. In this context, the integration of natural landscapes and futuristic structures functions as a representational site where the social and moral structures of a decolonized nation are both produced and showcased to the audience. Rose (2022) further states that visual representation can communicate social and cultural values through spatial arrangement and symbolic imagery. The bright and evenly distributed lighting strengthens the peaceful atmosphere, suggesting openness, stability, and renewal. This aligns with the perspective that color and lighting play a significant role in understanding hidden meanings, gently conveying what words cannot. According to Wahyudin et al., (2025), brighter color tones produce a "newer atmosphere" and a "sensual-moral" effect that allows the audience to experience the stability of the narrative environment. Consequently, the film portrays Wakanda as a progressive African nation that remains deeply connected to its traditional roots.

Wakanda as an Afrofuturistic Cinematic Space

The depiction of Wakanda in *Black Panther* presents a cinematic space that reflects the principles of Afrofuturism by combining technological imagination with cultural continuity. Through the strategic arrangement of *mise-en-scène* elements, the film constructs a futuristic

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African nation that challenges traditional stereotypes about Africa. Wakanda is therefore portrayed not only as a setting but also as a symbolic representation of an empowered African future.

One example of this depiction can be observed in figure 2. The setting presents an advanced technological environment filled with holographic displays and futuristic scientific equipment. The lighting is dominated by cool blue tones that emphasize the modern and innovative atmosphere of the laboratory. Shuri's costume combines African-inspired patterns with futuristic design elements, symbolizing the coexistence of tradition and technological advancement. Through these visual elements, the scene presents Wakanda as a center of scientific innovation and creativity. From a cinematic perspective, this scene supports Monaco's view that setting and lighting help construct atmosphere and communicate thematic meaning (Monaco, 2009).

The holographic displays and futuristic equipment position Wakanda as a technologically advanced nation. The cool blue lighting strengthens the sense of innovation, intelligence, and modernity within the laboratory. (Rose, 2022) also explains that images convey cultural meaning through symbolic representation, as seen in Shuri's costume that blends African-inspired motifs with futuristic design. This visual fusion reflects (Womack, 2013) concept of Afrofuturism, where cultural heritage and advanced technology coexist. Consequently, the scene portrays Wakanda as a progressive center of innovation rooted in African identity.

The futuristic representation of Wakanda is also visible in the final battle between T'Challa and Killmonger (01:55:17). The setting of the underground vibranium mine features advanced transportation systems and glowing technological structures that highlight Wakanda's technological superiority. The lighting within the mine is dramatic and dynamic, emphasizing the intensity of the conflict while simultaneously revealing the futuristic infrastructure of the nation. This scene visually demonstrates the technological power that supports Wakanda's independence and strength.



Figure 5. Final Battle between T'Challa and Killmonger (Black Panther 2018), 01:55:17

Figure 5 visually represents Wakanda as a cinematic space where tradition and innovation coexist. The integration of African cultural symbols with futuristic design elements reflects the concept of Afrofuturism described by Womack (2013), which envisions future societies rooted in African cultural heritage. In *Black Panther*, *mise-en-scène* becomes the primary visual tool that communicates this vision, presenting Wakanda as a technologically advanced yet culturally grounded society.

Womack (2013) describes Afrofuturism as a vision of future societies that preserve African cultural heritage while embracing technological advancement, a concept clearly

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reflected in this scene. The coexistence of traditional rural landscapes and futuristic urban structures visually expresses the fusion of heritage and innovation within Wakanda. According to Bordwell et al., (2008), setting functions as an essential element of *mise-en-scène* that shapes spatial meaning and communicates thematic ideas through environmental design. Here, the balanced arrangement of natural surroundings and advanced architecture reinforces harmony between tradition and modernity. Rose (2022) also explains that visual images convey cultural values through symbolic representation and spatial organization. Through these cinematic strategies, Wakanda is portrayed as a technologically advanced society that remains firmly grounded in African identity.

Overall, the analysis of *mise-en-scène* in *Black Panther* demonstrates that the film operates as a concentrated narrative archive that discloses how African identity can be reimagined. By treating Wakanda as a representational site, the cinematic elements of setting, costume, and lighting do not merely serve aesthetic purposes but function as strategic tools to contest racialized religious and cultural imaginaries. The integration of traditional motifs with advanced technology proves that African identity is a dynamic sociohistorical construct capable of producing its own autonomous and empowered future. Ultimately, these visual strategies successfully illuminate the deeper epistemic architectures of a society that has moved beyond the constraints of colonial discourse, offering a visionary model of decolonized consciousness in global cinema.

CONCLUSIONS

This study demonstrates that Afrofuturism in *Black Panther* (2018) is visually constructed through the deliberate arrangement of *mise-en-scène* elements, particularly setting, costume, and lighting. These visual components function as more than aesthetic decoration; they operate as narrative devices that communicate cultural meaning and ideological messages. Through these elements, the film represents Wakanda as a technologically advanced African nation that simultaneously preserves its traditions, rituals, and ancestral values. The visual composition of the film therefore reflects a fusion between cultural heritage and futuristic imagination, which becomes the central characteristic of Afrofuturistic representation. The findings further indicate that African cultural identity is visually integrated into Wakanda's Afrofuturistic world through culturally inspired costumes, architecture, and symbolic lighting. This visual synthesis of heritage and innovation reinforces Afrofuturism's vision of empowered futures rooted in African traditions. Consequently, *Black Panther* demonstrates how cinematic visual language can challenge stereotypical representations of Africa and offer an alternative vision of African modernity in contemporary global cinema. Future studies may extend this analysis by examining other Afrofuturist films or television series to compare visual strategies used in representing Black futures and cultural identity. Audience reception studies may also provide further insight into how Afrofuturistic imagery is interpreted within different cultural contexts.

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