Da'wa Critical Discourse Analysis in the Omar and Hana Cartoon Film on "Alalala Raju" Episode

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Abstract

Cartoons, which are closely associated with children, tend to contain violence and mere entertainment. It is still rare to find comics that have Islamic values. This study aims to critically analyse the construction of Islamic values in the cartoon film Omar and Hana episode Alalala Raju. The research was qualitative research using the Van Dijk model of critical discourse analysis and content analysis of the da'wa message. The data was from a YouTube channel called Omar & Hana - Islamic Children's Songs. The study results found that the structure of the film's text contains a discourse of advice to children to share objects they have and love. The social cognition system explains that this film has a vision and mission to instil Islamic values and joy in children worldwide, namely by sharing. And the social context that becomes the background is the concern of parents about the lack of Islamic cartoons and the difficulty of children sharing. The meaning of discourse contained in the film is as a message of da'wa morals.

Keywords: Cartoon series, children, discourse analysis, Van Dijk, da'wa message

Introduction

Along with technological developments, da'wa is not only done face-to-face but can take advantage of technology, including mass media, radio, television, and social media. We can easily find out and get various *da'wa* content, both complex and straightforward, via the internet (Budiantoro, 2018).

Although face-to-face sermons are dominant, religious content through television media are also compulsory for television. Religious songs and films have been the main television programs; even calls for da'wa on social media have also echoed.

The targeted *mad'u* segment very much influences this media. From various modern da'wa programs, most preaching targets are adolescents, adults, and the elderly. It is still sporadic that targets the object of preaching children. Indeed, there was a *da'wa* program on one television that result in young preachers. However, the target of their speech was not the children.

Da'wa to the children requires a different approach from adolescents and adults. Religious speech on the pulpit is not suitable for children. *Da'wa* to children needs awareness that they are in the development stage of thinking concretely. At the same

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time, *da'wa* messages, which contain Islamic values, are abstract and contextual concepts. Without concrete examples, children dificult to understand *da'wa* content (Hikmah, 2014; Rusmalita, 2017).

Children will pay attention if the *da'wa* message is delivered in audio-visual formats, such as songs or films (Hikmah, 2014). However, today is hard to find popular children's songs with Islamic nuances. Cartoon films that are supposed for children often even present violent scenes. CNN Indonesia reported the results of Dr Ian Colman and Dr James Kirkbride, published by the British Medical Journal (BMJ), which researched 45 well-known animated films in the "Parental and General Guidance" category. It stated that animated movies or cartoons for children contained more violent scenes than children's films in general (Priherdityo, 2014). At the same time, this finding is ironic because cartoon films greatly influence the children who watch them. Through the film, children portray themselves as the characters in the movie. There is a psychological process of internalising values, where the child's condition imitate the movie scenes (Rakhmat, 2008).

Its condition deal with parents worries because children are in the phase of learning social values. Children are vulnerable to influence and imitate what they saw on television, especially if not under their parent's supervision (Dhahir, 2017). On the other hand, parents hope that television will support their religious and moral education.

In various studies, popular cartoon in Indonesia did not contain a religious value, including *Crayon Sinchan, Doraemon,* and *Larva.* Meanwhile, *Upin and Ipin, Sopo Jarwo,* and *Keluarga Somad* have moral value

for children's daily interactions, but not specifically as a *da'wa.* The lack of Islamic cartoons has worried Muslim parents (Handayani, 2016).

Among the various cartoons aired by multiple television stations in Indonesia, a cartoon contains *da'wa* messages, namely the *Omar dan Hana* series. *Omar dan Hana* produced by Digital Durian, has become a favourite children Islamic cartoon with 3.59 million subscribers worldwide (Muhyiddin, 2020).

This study aims to analyze the da'wa critical discourse of Omar and Hana's film in the Alalala Raju episode, particularly. Specifically, this study raises one of the episodes in the cartoon series Omar and Hana entitled "Alalala Raju" because it contains essential elements of da'wah to children. This research studies whether the film provides Islamic education and value or contains entertainment for children mostly.

Cartoon film as a form of discourse contains the message intended to the audience (Wijaya, 2004). The observation of the text to understand the message, the process of composing the text and the social context that surrounds it can use discourse analysis. The point of view used in observing the cartoon film of Omar and Hana uses a critical paradigm to determine Islamic values in the cartoon. The theoretical basis in this study uses the Van Dijk model, considering the elaboration of elements in discourse. According to Van Dijk, a discourse must pay attention to the process of discourse structure, not merely observing the text (Eriyanto, 2006).

Based on the background of the problem, this research focuses on analyzing the construction of Islamic values in the cartoon film Omar and Hana entitled "Alalala Raju"

using critical discourse analysis by Van Dijk's model.

Method

The research was qualitative using the Van Dijk model of critical discourse analysis and content analysis of the da'wa message. The primary data is Omar and Hana cartoon film with the episode title "Alalala Raju" was retrieved from a YouTube channel called "Omar & Hana - Islamic Children's Songs." (Https://www.youtube.com/watch?v=iZfHrOoRkr4, 2021).

This research uses Van Dijk's model's critical discourse analysis by focusing on the da'wah messages contained in the film. This research presents text construction, elements of discourse, context, and objectives of the discourse maker through critical discourse analysis. In Van Dijk's model, the discourse structure analyzed includes text, social cognition, and social context. Data and discussion are in a descriptive narrative.

Result and Discussion

Van Dijk Critical Discourse Analysis Model

The emergence of discourse analysis responds to linguistic studies which focus on analysing words and sentences. In discourse analysis, a message in communication has text elements. It includes a message structure that is more complex and attached to the text; it refers to discourse (Sobur, 2001). In the critical paradigm, discourse is a pattern of reality that contains social, cultural, and even ideological contexts. Discourse makers construct this reality into language. The text does not perpetually manifest the social context, so other parties not directly involved

in discourse-making need to analyse social contexts more. Critical discourse analysis is to determine text construction and context so that readers can understand the message conveyed more completely.

Van Dijk's critical discourse analysis is a popular analytical model. We can analyse all discourse elements practically and synergistically, and we can achieve a complete understanding. The analysis is also popularly called the 'social cognition' model. According to Van Dijk, discourse analysis must be both the text and the production process of a text to obtain a complete understanding of a text emergence. In Van Dijk's model, the discourse structure analysed includes text, social cognition, and social context (Eriyanto, 2006).

The text dimension has three interrelated levels: macrostructure, superstructure, and microstructure (Dijk, 2006). The macrostructure is a general verbal meaning that will be popular through the theme or topic of the oral text. The superstructure is the meaning taken by observing the framework or verbal text systematics as a whole from a discourse. Meanwhile, the microstructure is the meaning obtained by following the choice of words, sentences, language style, or images that accompany the verbal text (Dijk, 2006).

In Van Dijk's viewpoint, discourse analysis requires social cognition to determine the hidden meanings and implications in a text. The text has no judgment, but the text maker or the result of the mental awareness process of the language user and the text maker cognition in understanding the person or event to be written gives the meaning. The author of the text is not a neutral individual, so how an event is understood and interpreted will be based on the scheme of the text maker. The system includes mental structures,

perception and self-image, people, social roles, and events (Eriyanto, 2006).

The text raised by the discourse maker does not stand apart. The social context that develops in a society bound it. The social context includes knowledge, values that grow in community-related to the verbal text in question. In many texts, it is often found that words or sentences could be understood if they comprehend the context of the society surrounding the text and the text maker (Eriyanto, 2006).

Da'wa Message Analysis

A text is stated as da'wa if intended to call on "amar ma'ruf nahi munkar" deliberately to change a person in thought and behaviour according to the content of the da'wa message (Sujatmiko & Ishaq, 2017). Ali Azis divides da'wa messages into three forms; faith, sharia and morality. The statement of the belief related to belief in Allah, prophets, and destiny (qada and qadar), or known as the basic principle in Islam (Aziz, 2007; Hoyt, 2019). A cartoon film contains the message of faith if the content in the film accommodates information or an encouragement to believe or justify the basic principles of the Islamic faith.

Sharia messages include messages related to deeds in the context of carrying out God's commands, including worship and muamalah. Meanwhile, the transmission of morality contains statements related to Muslim behaviour, both to Allah, the universe, and fellow humans (Anshari, 1993). If a cartoon includes content that matches the definition above, we can state that the film carries da'wa's message.

Da'wa Message Analysis of the Movie Omar and Hana Episode Alalala Raju

Originally, da'wa was carried out directly in bil lisan and bil hal, while indirect da'wa using written media was called bil qalam. Rasulullah SAW first carried out bil qalam da'wa by sending letters to kings and leaders around Medina. Rasulullah SAW has exemplified how to preach to non-Muslims located far away (Nur & Darmawan, 2017). It is understandable because the letter is the most advanced information in the Prophet Muhammad era. However, the rapid development of information technology in the modern era has influenced the use of the media in conducting da'wa activities, starting from simply using a sound system, then developing through radio, television, and through the internet network nowadays. (Mutrofin, 2018; Purwanto & Khoiri, 2016).

The choice of media in da'wa must be attractive and acceptable for mad'u so that da'wa's message can be assimilated and internalized in daily life (Gade & Hj Don, 2015; Zaini, 2016). In the delivery of da'wah in the modern era, adapting to existing technological developments is a requirement. Information technology makes social media became the most popular media; one of them is Youtube. With Youtube, a da'wa can create video content and then upload it. The video will be easily accessed by anyone, including mad'u as da'wa's target (Mutrofin, 2018).

Da'wa for adult requires a different method than da'wa for adolescents or children. Methods of da'wa to children include telling stories (qishah), practice (tajribi), role models (uswah), advice, tabsyir, and tandzhir. Among the da'wa methods most liked by children is the storytelling method (Rusmalita,

2017). The storytelling method using audio-visual media will be more straightforward for children to understand because it is more fun, according to the character of children's development, for example, cartoon films.

The term cartoon comes from Italian cartone, which means "paper". So in linguistics term, cartoon films mean films made of paper (Wijaya, 2004). In the early period, cartoon films made by the pile of pictures on paper, and when the papers turned quickly, the image seemed to move. Meanwhile, according to the Indonesian Dictionary, a cartoon film is a film that produces an image of the viewer into living movements, and the result of shooting a series of painted images that can move and change position.

As technology develops, the production of cartoons is no longer using paper. Currently, making cartoons is derived from inanimate images arranged sequentially and then projected using computer sophistication to create illustrations that move and live on a screen (Hasanah & Nulhakim, 2015). Even now, cartoon films are presented in three-dimensional form, so that to some extent, they seem to be alive. Cartoon films in the digital age are also known as animated films.

Cartoon films are an effective da'wa medium for children because they contain four functions: providing information, educating, influencing, and entertaining. With these four functions, cartoon films are an attractive channel for children in conveying messages, including da'wa messages. Children will appreciate and imitate the behaviour of the characters in the film (Mubasyaroh, 2014). Especially if the cartoon is accompanied by singing activities, the da'wa message will be more accessible for children to remember, fun, nor too rhetorical. Thus, it is easier for parents to advise about Islamic values in cartoons to their children. The children followed according to their rational capacities and possible to apply them in their daily lives.

Omar and Hana's cartoon film in "Alalala Raju" episode begins with the greetings of Omar and Hana. The next scene presents Omar and Hana singing the opening song about love for parents, teachers, friends, and the excitement of playing together. The film continues to tell the presence of Raju, a next-door neighbour baby who was sitting with Mama to be taken care of while her parents were away. At first, Omar and Hana were delighted with Raju's presence. They invite them to play with Raju and share their toys, but Raju often cries for no reason. Mama immediately came to calm Raju, including feeding Raju patiently. Hana negatively thingkin to Raju because Mama very concerned about Raju. He thought that Raju had snatched Mama's love from her; Mama no longer loved Hana.

On one occasion, Hana cried, walked away, then withdrew from her brother, Omar, and Mama. Mama then gave the thought that Omar, Papa, and Mama will always love Hana. Mama gave a thought to Hana about the wisdom of sharing. Sharing is not only with things or toys but also with love. Hearing Mama's thought, Hana was no longer sad and returned to playing with Omar and Raju.

At the end of the film, Omar and Hana sing about the meaning of sharing again. Then the film closes with the final message from Omar and Hana about sharing, that sharing is not only with goods or toys but also with love and affection. Omar and Hana close by at the end of the story, saying, "*Alhamdulillah*!".

Text Structure Analysis

The first text structure analysis discusses the macrostructure, particularly analyzing the general meaning of the text of the cartoon scenario of Omar and Hana's cartoon "Alalala Raju" episode. The first step is carried out by observing and interpreting the core ideas of the entire script text in the cartoon film. From the process of observing and interpreting the verbal text in the cartoon film Omar and Hana in the episode "Alalala Raju", it was found that the topic in the film was teaching about the importance of sharing with others. Sharing could be using money or wealth, and also love and care. This topic is noticed from the sub-topics that compose the entire verbal text in the cartoon film Omar and Hana episode "Alalala Raju".

First, based on two song lyrics sung by Mama, Omar and Hana, who sing a song about sharing, even in the song's lyrics. "*saya suka berkongsi… berkongsi apa saja… semua mainan Omar kongsi… Raju tertawa riang… Hana juga kongsi… semua tersayang…*". The lyrics above explains that we can share anything we have. *Second*, based on the entire dialogue text in the episode, Mama teaches Omar and Hana to share with Raju. However, the presence of Raju and Mama's advice to share with Raju makes Hana feel rivalled and sad. After Mama gave her explanation, Hana followed Mom's advice and was willing to share with Raju. *Third*, Omar and Hana conveyed lessons learned from the episode regarding Mama's advice to share with others, both in the form of wealth, goods and affection. The core or topic in the cartoon film Omar and Hana "Alalala Raju" episode teaches about the critical value of sharing with others. The benefits of sharing are that all can feel happiness and surround by love.

The second analysis is the superstructure, which analyses the meaning of the arrangement of the framework in the text of the scenario in the cartoon film Omar and Hana on "Alalala Raju" episode by observing, identifying, and categorizing it into parts of the composition of the framework in the movie. The superstructure is also perceived as the author's strategy in packaging his message by emphasizing the introduction and closing to produce a message. Five stages in the Omar and Hana cartoon film in "Alalala Raju" episode is explaining in the storyline below:

1) Opening Billboard

The film opens with a scene showing Omar and Hana saying "*Assalamualaikum*", followed by singing the opening song. Opening Billboard introduces Omar and Hana's general characters who love mom and dad, friends, and all. In addition, Omar and Hana are children who like to make friends and play together. This character is strengthened by the visualization of Omar and Hana when they are with mom and dad, friends, then all gather and play with their friends.

2) Opening Scene

The opening scene begins by presenting the title "Alalala Raju" against the sad set of Hana. The scene changes with the presence of Mama and Raju, visiting Omar and Hana, who are playing in the living room. They were happy to welcome Raju. Mama advised them to play and share toys with Raju. Then Omar and Hana shared toys with Raju, but Raju cried several times for no reason. Furthermore, the scenes show Mama taking care of Raju, while on the other hand, Hana watches him with a jealous and sad look.

3) Conflict Scene (Climax)

The climax of the conflict occurred when Raju bit the ear of Hana's toy doll. Hana is angry because her toys became dirty, while Raju is crying loudly. When Raju crying, it turns out that Mama pays more attention to helps Raju, so Hana feels unrivalled by Raju's presence, and Raju has stolen Mama's love. Mama then advised Hana to be patient with Raju. Hana thought that she had shared various toys (with tears in her eyes) with Raju, but Raju keeps crying and cranky. Hana said, "*Mamapun nak Hana kongsi..*". After saying that, Hana continued, "*Semua tak sayang Hana..*". Hana feels that everybody does not love her anymore.

4) Anti Climax (Solution)

After displaying the conflict, the following flow turns to conflict resolution. This section shows Mama leaving Raju to Omar, then coming to Hana, who was crying. Mama emphasized that Omar, Papa, and Mama will always love Hana, but Hana also needs to learn to share, whether it is toys or love. Sharing love will get more affection. After hearing Mama's advice, Hana was willing to play again with Omar and Raju. The closing scene was when Raju gives Hana his baby's pacifier, but Hana refused because she felt she had grown up. This closing scene explicates that Raju also likes to share his property.

5) Ending Scene

The film ends by presenting Omar and Hana, who convey lessons from the film. Omar and Hana reminded Mama's advice about the importance of sharing with others. Sharing will make everyone feel happy and increase the sense of belongingness. The choice of this plot is under the cartoon film segment that comes from among children. By explicitly conveying the core message ideas at the end, it will be easier for children to understand and remember the main messages from the film. Finally, in telling their wisdom, Omar and Hana also used authority by stating that the news from Mama to all the audience. With this technique, it is as if children are getting advice from their mother.

The third analysis is microstructure, explicitly analyzing the meaning of semantics, syntax, stylistics, and rhetoric contained in the text of the scenario of the Omar and Hana cartoon film in "Alalala Raju" episode. The researcher's analysis emphasized the part related to sharing messages with others, both with property and affection.

1) Semantics

The semantics in Van Dijk's model is the meaning of a text by looking at the background, details, and intentions contained in a text. After observing, the background experience for the Omar and Hana cartoon film in the episode "Alalala Raju" was the neighbour, trust Mama to take care of their toddler, named Raju, who then grabbed Mama and Omar's attention. In more detail, this film tells Raju's daily life, which initially everyone welcomes him, but then caused conflict. This scene shows that Hana thought Raju's presence had stolen Mama and Omar's love that she had had so far. Hana thought that Mama and Omar no longer loved her. Mama then advised that we should share. Hana stated that she had shared with Raju, she had lent her books and toys to Raju, even Hana also shared Mama with Raju. Hana was not willing to share Mama's love for Raju.

Mama then advised about the importance of sharing; by sharing, everyone will feel happy. However, sharing is not only with possessions but can also be in the form of affection. Mama also emphasized that even though she shared love for Raju, Mama

still loved Hana. After listening to Mama's advice, Hana was not sad anymore and then returned to playing with Raju, and they had fun together.

From the background exposure and details of the film, the filmmaker intends to provide a concrete audio-visual picture to the audience, namely children, that the presence of other people does not need to be worried about it will make those closest to lose affection for us. Sharing love will make everyone happy and get more love back.

The intentions conveyed by this filmmaker are under the circumstances of the child viewers. Often they perceive the presence of other people close to their parents negatively. Children have the suspicion that their parents will no longer love them if they are left close to other people. They have not been able to think abstractly like teenagers or adults. For them, closeness is affection; not close means not love. The message of sharing is also appropriate for children. Children are often very strict with property rights because children encounter them frequently. Something that is his often they will not share with others.

2) Syntax

The syntax is the meaning that can be observed from the arrangement of a sentence. The syntax is in the form of words or sentences, the correlation between words and sentences, conjunctions, etc. In this analysis, the syntax analysis is focused on the shared message or lesson learned. This syntactic analysis can also show the completeness of the sentence structure of the text. Completeness of sentence structure is essential to avoid bias meaning, especially for children viewers.

In the Omar and Hana cartoon film on "Alalala Raju" episode, Mama's advice shows on dialog, *Omar Hana mainlah bersama Raju, bila berbagi bersama.. semua gembira."* This sentence shows that happiness could be reached for those who are sharing. The subjects in this sentence are Omar and Hana, so Mama's advice is addressed to both of them. The word "*main* (play)" is a predicate, and the word "Raju" is an object. In this sentence, the conjunction "*bila* (if)" affects the meaning that the sentence has a causal correlation, namely sharing as a cause and everyone is happy. The ruling after the intersection reinforces Mama's advice asking Omar and Hana to play with Raju. The completeness of this sentence structure makes it easy for children to understand without bias in meaning. This sentence can cause misunderstanding for children if only a part is missing, especially if missing is a subject or predicate.

However, after Hana carried out Mama's advice by sharing toys with Raju, Omar and Mama's attention was focused more on Raju than on Hana. Furthermore, the peak of the conflict occurred when Raju bit the ear of Hana's bingo doll, she was angry with Raju for causing her doll to get dirty. Mama then advised Hana to be kind to Raju. Hana then replied, *"Tapi Hana kongsi banyak dah, kongsi buku, kongsi mainan, mama pun nak Hana kongsi. Semua tak sayang Hana."* This sentence shows that Hana has to share her books and toys and Mama's attention, but she even blamed, so she thinks that the family does not love her anymore. Syntactically, the subject of this sentece is Hana, the predicate is sharing, and the objects include toys, books, and Mama. However, there is a conjunction "but," which is a form of denial or an excuse for Hana's sentence. Then refuses to share

one of her toys. Hana also meant this denial as a protest because Omar and Mama no longer loved her. They only loved Raju.

Then Mama neared Hana, who was crying. Mama stated that everyone loved Hana. Nevertheless, Hana still could not believe Mama's statement. Hana said, "*Hana tak nak kongsi Mama.. Hana nak Mama seorang ja..*" The sentence implies that Hana does not want to share Mama; she wants all the attention. Syntactically, Hana is a subject, '*kongsi* (sharing)' as a predicate and Mama as an object. This sentence explains that Hana does not want to share Mama with other people.

Mama then gave an opinion to Hana, "*Hana.. bila kita berkongsi, kasih sayang kan makin bertambah. Semua jadi sayang*". The sentence implies that we get what we give; the more we give, the more we get. The subject in Mama's sentence is "*kita* (us)", the predicate is '*berkongsi* (sharing)', and the object is Hana. In the following scene, Mama explains to Hana the greatness of sharing. Mama uses the phrase ""*boleh barang dan kasih sayang* (can share goods and love)". In this sentence, there is the conjunction "*dan* (and)," which means having an equal relationship. That means everyone can choose to share things, affection, or both. Mama's sentence is coherently related to the previous advice given at the beginning of the film. Sharing will make everyone happy, and sharing is not only with goods but also with affection. The presence of the sentence "*boleh barang dan kasih sayang* (can share goods and love)" explains the kind of sharing that Mama has not presented at the beginning of her advice.

From the syntactic analysis above, the film's creator has arranged each sentence in such a way. It has an interconnection with each other. Sentences are organized completely regarding the existence of the subject, predicate, and object. This sentence arrangement model is under children's character as viewers, which requires clear and coherent sentences so that they are easy to understand.

3) Stylistic

The stylistic analysis in Van Dijk's model is similar to the lexicon, which selects words from the possibility of similiar words. The Omar and Hana cartoon film on "Alalala Raju" episode uses their native country, Malaysia. Several different vocabulary words between Malaysia and Indonesia regarding the same reality, such as "*puting getah*" in Malaysia, which is better known as "*dot* (a baby pacifier) in Indonesia; "*mengongsi*", which means sharing "*elok*" means good, "*kejap*" means briefly. If these terms are written separated from the context, it will be difficult for Indonesians to understand immediately. Still, with film media, we can observe the context and form of reality.

In choosing words during dialogues, especially between Hana and Mama, about the importance of sharing, the choice of terms used in simple words is daily language in Malaysia. The words in Hana's statement were among them: "*Tapi Hana kongsi banyak dah, kongsi buku, kongsi mainan, mama pun nak Hana kongsi. Semua tak sayang Hana.*" Then another of Hana's statements, such as "*Hana tak nak kongsi Mama. Hana nak Mama seorang ja..*" Then a choice of words when Mama gives advice, "*Hana.. bila kita berkongsi, kasih sayang kan makin bertambah. Semua jadi sayang*" and sentence "*boleh kongsi barang dan kasih sayang*". From the choice of words, only the phrase "*kongsi*" is unusual for Indonesian children. However, these word

choices lead to the meaning that we must share with others, including affection. As in children's daily lives, the simple choice of words is essential to make it easier for the audience to understand them.

4) Rhetoric

The last element observed in the text is rhetorical, which has a persuasive or influencing function. Rhetoric is a language style expressed by the screenwriter to the audience, seen from graphics and metaphors.

The graphic emphasizes the text maker using a different form of writing compared to another report, for example, bold, italicized, underlined use, or letters made with a larger size in making graphics in the text. In the Omar and Hana film episode "Alalala Raju", the title "Alalala Raju" is written in bold and colour. Through this graphic display, the audience immediately knows that the title of this film is as stated in the expressive writing. Apart from the title, we could not find text graphics.

Metaphors are figurative words or expressions contained in a text. In the Omar and Hana cartoon film on "Alalala Raju" episode, metaphors or symbolic words are less used. It is possible so that the children could easily understand the texts conveyed in the film. There is only one metaphor: when Hana says " merahnya pipi dia (red cheeks)". The term does not mean Raju's cheeks are literally red because Raju's cheeks are not red. After all, it is in the film. Hana uses this term to express Raju's cuteness. The verbal text used in this film is predominantly straightforward and immediately easy to understand. This style is more suitable for the style of children language, so they get the message correctly.

Social Cognition Analysis

Within Teun A Van Dijk's discourse analysis framework, it is necessary to conduct more profound research on social cognition, precisely mental awareness or knowledge and belief of the person who produces the creation. Therefore, a cognitive awareness representation of the person who made the cartoon film Omar and Hana is needed to fully understand the meaning of the message conveyed in Omar and Hana's cartoon film.

In finding out the representation of mental awareness of Omar and Hana cartoon film producers, it is necessary to know the schemes of Omar and Hana producers. Person schema is an individual frame of mind when examining and understanding a problem. To find out the person schema of Omar and Hana producers, researchers conducted documentation techniques on Omar and Hana's official websites, biographies of Omar and Hana producers, and news articles about Omar and Hana film. Based on the documentation conducted, the researcher found the schematic of the cartoon film producer, Omar and Hana, as follows:

1) Person schema

The person schema is how a person describes and views other people. Based on the interpretation of the literature, Fadillah as the producer of Omar and Hana, in seeing other people, mainly Muslim parents. The sense of brotherhood among Muslims encourages producers to create entertaining films and contain Islamic values as guidance for Muslim parents. Meanwhile, Muslim children should be given Islamic values from an early age. The producer create Omar and Hana film to help parents educate their children according to Islamic teachings. "So Omar and Hana want

to help parents to provide an alternative education which contains entertains and education for children," said Fadilah (Muhyiddin, 2020).

The producer confirmed that this cartoon film deliberately da'wa Islamic values to children, especially those under nine years old. "Omar and Hana aim to provide Islamic values, Islamic education sciences to children, around the age of one year to 8-9 years," said Fadilah to Republika.co.id (Muhyiddin, 2020). On another occasion, the producer also conveyed the explicit goal of producing Omar and Hana to ensure that children worldwide have the principle and foundation of being strong Muslims from an early age (Hana, 2021). "To ensure Indonesian and Malaysian children and throughout the archipelago, especially those who are Muslim, have a strong principle and foundation from childhood in order to maintain Muslim identity", said Fadilah (Muhyiddin, 2020).

Based on the personal scheme, it is shown that the knowledge or belief that influences the production of Omar and Hana cartoons film is the viewpoint of the film. The producer helps Muslim parents to educate their children according to Islamic values.

2) Self-Scheme

Self-scheme is the way of personal point of view, assumes and describes himself. Producers of Omar and Hana cartoon film noticed herself as Muslims who are responsible for spreading Islamic values worldwide. He has six years of experience working in the Islamic TV station broadcasting industry. Then in 2017, he produced a film entitled "Omar and Hana".

Always believe Islamic content can go beyond Islamic countries and be accepted worldwide. Omar & Hana vision is to reach all young Muslims and choose Islamic cartoon in the world. So we can all learn how to go to "Jannah" together! Omar and Hana cartoon film mission is to spread fun and meaningful entertainment to children worldwide (Hana, 2021).

Based on the self-scheme, the conclusion regarding knowledge and beliefs is the imprinted producer's perspective on them through motivation as a Muslim who should spread Islamic values worldwide.

3) Role Scheme

The role scheme is a perspective and description of a role and position involved in society. Producers Omar and Hana realized that their role in society as Muslim is to spread Islamic values to the community. In the spread of Islamic values, it is by following their profiles and expertise.

Following the producer's work experience for six years working in the broadcasting industry of one of the Islamic TV and "Digital Durian" production houses, the producer gets much advice and receives much information to insert Islamic values in the cartoon films. The producer chooses to accomplish his role as a Muslim who should spread Islamic values to the broader community through children film production. Based on the role scheme, it is showing that the producers' perspective as Muslims influences the film's production. The producer was spreading da'wa and Islamic values that adjust to their profile and expertise.

4) Event Scheme

The event scheme is a perspective and depiction of stories by Omar and Hana film producers. The event related to the beginning of Omar and Hana's film that many parties

gave suggestions to insert Islamic values when Fadilah was still working in "Didi & Friends" cartoon film. As the most significant three-dimensional Islamic cartoon film production in Malaysia, "Digital Durian" has made a cartoon film entitled "Didi & Friends" 2014 at the beginning. These cartoons feature various animal characters, such as frogs, birds, and others. The film received a lot of positive responses. Many people suggested that "Digital Durian" also embedded Islamic values in the "Didi & Friends" cartoon film. However, Digital Durian thinks it is not suitable media for Islamic values da'wa to children using animal characters.

In 2017 Digital Durian produced a new cartoon film entitled "Omar dan Hana". These cartoons are to teach Islamic values to children, both through songs and stories. "Didi & Friends are inappropriate because they use animal characters, so we created Omar and Hana" (Muhyiddin, 2020).

Cartoon film producers Omar and Hana view that input from the public to insert Islamic values in the cartoon film produced by Digital Durian is a reminder of their obligation to spread Islamic values to their fellowmen. Fans of the previous production of cartoon films, namely "Didi & Friends", were mostly children, so the decision is that the cartoon film to insert Islamic values was also a children's cartoon.

The appearance of the Omar and Hana cartoon film on the "Alalala Raju" episode represents the vision and mission of filmmakers who want to spread Islamic values and happiness to Muslim children around the world. One of the relevant Islamic values for children is the importance of sharing (Hoyt, 2019).

Social Context Analysis

The public's pressure for "Digital Durian" to insert Islamic values into its cartoon films is due to the lack of children's cartoons that contain Islamic values to children. Most cartoon films are for entertainment, which is rarely for as a medium for da'wa, especially children. It drives the "Digital Duria"n producer to create the "Omar and Hana" cartoon even though they already had a popular children's cartoon film, namely "Didi & Friends" previously.

Apart from relating to the context of films, another influential social context is the development of information technology, making children in Malaysia, Indonesia, and even the world accustomed to accessing social media globally, including Youtube(Briandana et al., 2020). The purpose of the "Omar and Hana" cartoon film published on the Youtube platform is related to the ease of movie access to reach a wider audience. The popularity of Youtube compared to television among children nowadays is the primary consideration for Omar and Hana's films, so they broadcast the film via the Youtube channel.

Related to the story of "Alalala Raju", this story is based on the common phenomena of children who have problems sharing toys with their friends or suspecting that their closest people (Hana, 2021). Children tend to refuse to share care, love and affection with others. This film wants to convey to Muslim children that this is not following the values taught in Islam. By sharing both toys and love, the happiness that children get will be even greater.

Da'wa Message Analysis

The da'wa message content analysis in the Omar and Hana cartoon film on the 'Alalala Raju' episode is not based on words or sentences. Every word, sentence and scene in the film is a single discourse conveyed to the audience. To get the meaning of discourse in its entirety, before analyzing the content of the da'wa message, the researcher used the results of the previous critical discourse analysis.

Previous critical discourse analysis shows that Omar and Hana's film in the "Alalala Raju" episode tells that Mama teaching Hana how to share things and love others, especially those in need. At first, Hana thought that sharing and caring about Raju's situation would make her lose the love of Mama and Omar. Nevertheless, Mama advised that if Hana shared her property with Raju, she would have more joy and affection. It means that by caring about the condition of other people, we will also get attention and love from other people.

There are three forms of da'wa message: aqidah, sharia, and morality (Mayasari, 2018; Munir et al., 2020). The message conveyed in the film is related to how to be kind to others. Therefore the statement of da'wa or Islamic values is included in morality, more precisely, character to humans. (hablum minannas).

The message of morality is following the hadith of the Prophet, "fear Allah wherever you are. Accompany the bad with goodness, the goodness will undoubtedly erase (the bad). And respect humans with noble morals." (HR. At-Tirmidzi). Mama's advice that sharing love will bring more love, in line with the word of God. "If you do good (means) you do good for yourself. And if you do evil, then that (evil loss) is for yourself." (QS. Al-Isra: 7)

Conclusion

In the children's cartoon film Omar and Hana in the "Alalala Raju" episode, Islamic values are a call to share with others. Sharing is not only about the mine of the property but also can use love or care. The value of sharing Islam with others is in the moral message known as hablum minannas. The existence of da'wa messages in the film Omar and Hana is not a coincidence or a temporary one because socially cognitively spreading Islamic values to children worldwide is the vision and mission of Digital Durian as a producer of cartoon films Omar and Hana.

The production of children's cartoon films, Omar and Hana, is based on the social context of the lack of children's cartoon films containing da'wah messages. Most cartoons exist solely for entertainment purposes. This social context is a concern for parents and society amid globalization and the rapid development of information technology. This condition encourages the public to provide input to "Digital Durian" to insert Islamic values in their children's cartoon films. The results of this study can also be a reference for parents to fulfil and answer concerns about cartoons that contain da'wa messages.

From the text analysis, it is also known that this film has minimal use of rhetorical language style, mainly in a package straightforwardly and explicitly, and contains pressure on Da'wa's message by conveying wisdom end of the film. It is by the character of children who have not been able to think abstractly. Text that is straightforward and explicit with emphasis on wisdom makes the da'wa's message easily remembered by the child audience.

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