

Semiotics of Da'wah in the Sang Pencerah Film

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Abstract

The film always tells hidden realities with certain characters and symbols. The characters and symbols represent the story or the meaning that the audience will achieve. As an industry, film in Indonesia was dominated by the horror genre. However, in 2010, *Ayat-Ayat Cinta* film marked the success of the religious genre, especially those that tell historical figures in the Islamic world. The *Sang Pencerah* film, released in 2010, is a religious film directed by Hanung Bramantyo. It is based on the true story of the founder of Muhammadiyah, KH Ahmad Dahlan. Therefore, this film is a worthy research object to examine the representation of the da'wah methods in it. This study uses a qualitative research method by applying Charles Sanders Peirce's semiotic analysis, which focuses on signs, sign references and sign users. Data collection techniques in this study were carried out through documentation techniques by analyzing scenes and dialogues in scene footage in the film. The results of this study indicate that the method of da'wah in the *Sang Pencerah* refers to the Qur'an, especially Surah an-Nahl verse 125, which includes the bil hikmah, bil mau'idhah hasanah, and bil mujadalah methods. The dominant da'wah method in this film is the bil hikmah method.

Keywords: : Representation, Da'wah method, Religious film, Semiotics analysis

Introduction

The film is part of a cultural product that successfully describes various conditions and situations through visual mediums (Komalawati, 2018; Putri, 2017). In 2008, religious films began to gain the most significant popularity in Indonesian society thanks to the success of the film *Ayat-ayat Cinta* by Hanung Bramantyo. This film managed to attract the attention of 3.6 million viewers. It made a profit of 107 billion, considered an extraordinary achievement for a film categorized as a new genre at that time (Musyafak, 2013; Romli et al., 2018). What's more, that year, the cinema industry

was still dominated by Indonesian horror films, although there were also several films of the same genre, such as *Doa yang Mengancam*(2008), *3 Doa 3 Cinta* (2008), and *Mengaku Rasul* (2008).

The success of the film *Ayat-ayat Cinta* seemed to be the main attraction for producers and directors to create movies with a similar genre, such as *Emak Ingin Naik Haji* (2009), *Sang Pencerah* (2010), *Di Bawah Lindungan Ka'bah* (2011), *Ummi Aminah* (2012), *Sang Kiai* (2013), *Haji Backpacker* (2014), *Bulan Terbelah di Langit Amerika* (2015), and others.

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In fact, in academic studies, research on the film *Ayat-Ayat Cinta* has also been carried out from various perspectives, for example, the view of women's politeness (Awaliyah, 2019), the attitude of language politeness (Rosada, 2016), and the perspective of gender (Romli et al., 2018).

Religious films carry Islamic themes with a touch of *da'wah* that positively impacts, increases faith, and promotes compassion for others. There needs to be an appreciation for filmmakers for their efforts in providing good teaching and spreading Islamic values to all viewers (Komalawati, 2018; Permana et al., 2019). Included in *Sang Pencerah*.

The film contributed significantly to spreading Islamic values through the preaching messages expressed (Amin, 2010; Hapsari & Arqam, 2021; Husain, 2014), especially regarding the *da'wah* methods conveyed in the film. Produced by Raam Punjabi and directed by Hanung Bramantyo, this film tells the story of the life of KH Ahmad Dahlan, the founder of the Islamic organization Muhammadiyah. Within one month of broadcasting in Indonesia, *Sang Pencerah* attracted around 1,390 million viewers (Adhityo, 2010).

The figure of Ahmad Dahlan became the leading actor in the *Sang Pencerah*, which takes place in the city of Yogyakarta. Ahmad Dahlan is an Islamic religious leader with a character and mindset different from other Islamic religious leaders. In his *da'wah* journey, he faced various problems from Muslim religious leaders and the Muslim and non-Muslim communities. (Andi et al., 2020; Karimi, 2012; Mu'thi et al., 2015).

Even in a complicated situation, KH Ahmad Dahlan remained consistent in doing

good and using a variety of approaches (Suhirman et al., 2021). He seeks to prove that Islam is a tolerant religion (Rasyid, AF, 2023), can coexist with different beliefs, and has a modern attitude with an open and civilized mind (Anurkarina, 2015; Arofah, 2016).

Several people have researched *Sang Pencerah*, including Rachael Ernest (2018), entitled *Pemaknaan pluralisme dalam Sang Pencerah dan Soegija*. This research reveals the meaning of pluralism in the films *Sang Pencerah* and *Soegija* by using the content analysis method with Roland Barthes' semiotic order of signification model. This research shows that the value of pluralism in a pluralistic nation is a sign of a caring attitude and behavior, open-mindedness, and ease of adapting (Ernest, 2018).

In addition, there is A. Zahid (2020) titled *Representasi Budaya dalam Sang Pencerah dan Sang Kiai Berdasarkan Sudut Pandang Max Weber*. The research aims to reveal the charisma of the two main characters in the films *Sang Pencerah* and *Sang Kiai*. The descriptive analysis method describes the form of the charisma of the two figures. This research involves scene analysis to understand the charismatic manifestations of the characters in the film. The charm attached to the two figures, as the founders of major Islamic organizations in Indonesia, Muhammadiyah and Nahdlatul Ulama (NU), significantly influence society (Zahid, 2020).

Then in the research of Akhmad Sukardi (2016) entitled *Metode Dakwah dalam Mengatasi Problematika Remaja*. In this study, it explained that the success of preaching among adolescents was not only determined by the da'i with his *da'wah* knowledge, however, but it also had to be supported by various actions, such as the coordination

carried out by the preacher with related institutions, including community leaders, ranks government, parents at home, teachers at school, maximum use of technology facilities, as well as through sports and arts facilities (channeling talents and interests in adolescents) (Ismail & Uyuni, 2020). The efforts are inseparable from the basic concept of the *da'wah* method, which is based on bi al-hal, bi al-lisan, dan bi-al a'f'al *da'wah*.

In this study, representation theory is an analytical tool. In media research, especially films, representation is used to identify symbols. So, the meaning of a symbol can be revealed. Representation comes from the word represent, which means stand for which means "meaning" or acts as a delegate for which acts as a symbol of and for something (Purnama et al., 2021).

Representation means conveying reality through verbal communication, images, or a combination and connecting our concepts and ideas about specific issues using distinctive symbols. According to John Fiske, representation cannot be separated from social processes because its direction is toward the meaning of reality (Bucci et al., 2016; Fiske, 2004).

Meanwhile, in Stuart Hall's view, representation presented a process of meaning produced using language (Hauk et al., 2004) and exchanged between group members in a culture. Presentation connects concepts in our minds by using language that makes it possible to interpret objects, people, actual events, and the imaginary world of things (Surahman, 2014).

The character of representation theory is the selection of things that are ignored or special (Fisher, 2015). In the mass media, the

sign used to represent something undergoes a selection process by interests and certain ideologies (Manesah, 2016).

Based on the background and previous studies, this research focuses on the representation of *da'wah* methods in the *Sang Pencerah* by Hanung Bramantyo. This study aims to reveal the film's symbolic representation of the *da'wah* method.

Method

This study used qualitative research methods. Qualitative research is research conducted to understand phenomena about what is experienced by research subjects, for example, behavior, perceptions, actions, motivations, etc., as a whole through descriptions in the form of words or language, in natural and particular contexts using a variety of methods (Moleong, 2014).

This study uses the media text analysis method with Charles Sanders Peirce's semiotic analysis model. The writer used this method because the researcher wanted to understand the representation of the *da'wah* process in the *Sang Pencerah* through the signs (representants), reference signs (objects), and sign users (interpretants) contained in several scenes of the film.

Charles Sanders Peirce described his analysis model into three parts, namely the sign (representamen), the sign reference (object), and the sign user (interpretant) (Lacković, 2020; Pape, 1990), which is in the following Peirce sign triangle diagram:

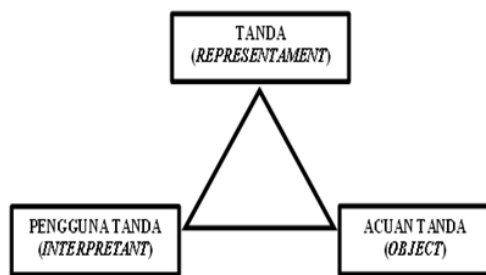


Figure 1. Sign Triangle Diagram
Charles Sanders Peirce

The sign (Representament), as shown in Figure 1, is physically captured by the five human senses or the audience, both verbal and non-verbal. The sign reference (Object) is the social context that becomes the reference for a sign or something pointed by a sign. The sign users (Interpretant) use signs and marks for a specific meaning or other meaning in someone's mind about the object being traced as a sign (Kriyantono, 2009).

In this study, researchers used observation techniques (observation). In obtaining data through several scenes shown in the film as the validity of research results to determine the *da'wah* methods represented in the *Sang Pencerah*.

Result

Without reducing or eliminating the essence of the film's overall story because the researcher did not examine all the scenes. The researcher only chose six scenes related to the focus of this study, namely the *da'wah* method in the *Sang Pencerah*. The representation of the *da'wah* method depicted in the *Sang Pencerah* is as follows.

Scene 1

Sign (Representament) is shown through visuals, as shown in Figure 2.



Figure 2. Footage of the *da'wah* representation in the *Sang Pencerah*.

Reference Signs (Object), namely Kyai Lurah Noor, asked K.H.A. Dahlan about al Manar Magazine, which he brought back from studying in Mecca, and K.H.A. Dahlan gave answers to the question.

The user of Signs (Interpretant), i.e., Questions and answers, are included in the delivery of *da'wah* by way of the da'i giving questions or providing solutions to the questions asked.

The scene uses a medium shot with a time of 13:17 – 13:57 set at Ahmad Dahlan's house, and the audio is silent without any accompanying songs.

In the scene there is a dialogue in describing the visuals:

"Kyai Lurah Noor : "Majalah ini bukannya dilarang Dimas?" tanya Kyai Lurah pada K.H.A. Dahlan sambil menunjukkan Majalah al Manar.

(Isn't this magazine banned?" asked Kyai Lurah to K.H.A. Dahlan while showing al Manar Magazine)

Ahmad Dahlan : "Pangapunten Kang Mas. Majalah ini diterbitkan oleh Jamaludin Al Afghani dan Muhammad Abduh, seorang pembaharu Islam dari Mesir. Pemikirannya mengubah kecenderungan tasawuf sempit menjadi pengamalan Islam secara luas dan membawa Islam sejalan dengan perkembangan jaman. Jadi, saya pikir tidak ada yang berbahaya Kang Mas."

(Sorry. Kang Mas. Jamaludin Al-Afghani published this magazine, and Muhammad Abduh, an Islamic reformer from Egypt. His thoughts changed the tendency of narrow Sufism to become a broad practice of Islam and brought Islam in line with the times. So, I think there's nothing dangerous, Kang Mas)

Kyai Lurah Noor : "Iya, tapi mereka itu berdua tinggal di Paris ketika menerbitkan majalah itu. Pemikiran mereka itu sudah terpengaruh oleh kaum modern dan kaum Yahudi!"

(Yes, but they lived in Paris when they published the magazine. Moderns and Jews have influenced their thinking).

Kyai Abu Bakar : "Yang penting semua pembaharuan itu untuk perbaikan umat ya kan? Bukan yang sebaliknya."

(The important thing is that all the reforms are for the betterment of the people, right? Not the other way around)

Ahmad Dahlan : "Insya Allah."

When he said this, his head nodded in approval of the words of his father (Kyai Abu Bakar)

The scene shows Kyai Lurah Noor, who first asked K.H.A. Dahlan about the al Manar magazine that K.H.A. Dahlan brought back from studying in Mecca. The conversation had no debate from Kyai Lurah Noor or K.H.A. Dahlan. Indeed, when K.H.A. Dahlan answered questions from Kyai Lurah Noor, Kyai Lurah Noor gave a reply to K.H.A. Dahlan's answer. Still, Kyai Abu Bakar countered Kyai Lurah Noor's statement with a wise idea.

In this scene are three figures (Ahmad Dahlan, Kyai Lurah Noor, and Kyai Abu Bakar), each religious figure (da'i) with intelligent and philosophical arguments. Thus, it is included in the category of *khawas* (scientific expert-scholar).

Therefore, in scene one, K.H.A. Dahlan used the *da'wah bil hikmah* method, in which a da'i who uses the *bil hikmah* method pays attention to the situation and conditions of the targets of the *da'wah* by focusing on their abilities. It is, of course, the approach or approach taken is different. Therefore, the principle of the *da'wah bil hikmah* method is aimed at *mad'u* who have the intellectual capacity of thought categorized as *khawas* or scholars (Thoifah et al., 2020) where the intellectuals of the given *da'wah* must use logical reasons and argumentative arguments.

Scene 2

Sign (Representament) visually shown in Figure 3, reference signs (object), namely K.H.A. Dahlan doing his lecture in front of the congregation, the dominant is ordinary or ordinary people.

Sign User (Interpretant), namely the lecture method in Islam, is the delivery of *da'wah* orally in front of several people. The forms of the lecture method include religious lectures, lectures, and khutbah.

This scene used a Wide Shot from 17:07 – 18:08 to set the Great Mosque of the Keraton Djogjakarta and Instrumental audio from Gamelan.



Figure 3. The representation of *da'wah* through a visual display of a *da'i* is above the pulpit lecturing to the congregation sitting cross-legged in the mosque.

In this scene, there is a monologue describing the visuals, namely the monologue delivered by K.H.A. Dahlan in his lecture:

"Islam adalah rahmatan lil 'alamin. Merahmati siapapun yang bernaung di bawahnya, baik orang Islam maupun bukan Islam. Merahmati artinya mengayomi, melindungi, membuat damai, tidak mengekang membuat takut membuat rumit dengan upacara-upacara dan sesaji. Dalam Hadits qudsi Allah berfirman, "Bahwa sesungguhnya aku begitu dekat dengan makhlukku maka berdoalah kepadaku dengan sungguh-sungguh dan mohon ampun, maka niscaya aku akan mengabulkan." Jadi dalam doa yang dibutuhkan hanya sabar dan ikhlas, bukan Kyai, Imam, Ketip (Khotib), apalagi sesaji. Tapi langsung pada Allah."

(Islam is rahmatan lil 'alamin. Bless anyone who takes shelter under him, both Muslims and non-Muslims. Redemption means nurturing, protecting, making peace, not curbing fear, complicating it with ceremonies and offerings. In the Qudsi Hadith, Allah says, "That I am so close to my creatures, so pray to me earnestly and beg for forgiveness, then I will surely grant it." So in prayer, what is needed is only patience and sincerity, not Kyai, Imam, Ketip (Khotib), let alone offerings. But go straight to Allah)

In this second scene, KH Ahmad gave a religious lecture in front of his congregation, the majority of whom were ordinary. Lectures are the oldest communication method used in preaching on this earth. Even so, until now, the lecture method is still used in the process of preaching, which takes place both in formal and non-formal environments. In terms of its utilization, it still has the potential to increase knowledge and thinking power. Moreover, this method is also used to change human attitudes and behavior. (Hasan, 2013).

The *da'wah* method in the second scene uses the *bil mau'idhah hasanah da'wah* method because the religious lecture delivered by K.H.A. Dahlan has the goal of the majority of ordinary or ordinary people (Thoifah et al., 2020).

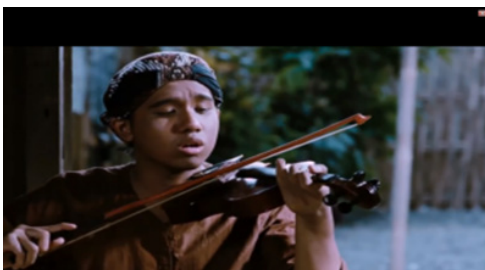
Scene 3

Sign (Representament) is visually shown in Figure 4.



Figure 4. *Da'wah* is carried out on the pulpit and through discussion forums, including *da'wah* through music, symbolized by playing the violin by the santri.

Sign reference (Object), K.H.A. Dahlan, in answering questions from Jazuli using an analogy. Sign users (Interpretant) K.H.A. Dahlan gave an analogy between religion and a violin to answer Jazuli's question regarding What religion is. This scene used a Medium Shot from 19:46 – 24:11, the Langgar Kyai Ahmad Dahlan set and silent audio without any accompanying songs.



In the scene, there is a dialogue describing the visuals:

Daniel / Suja : “Pengajian sampun Kyai?
(Has the recitation finished, Kyai?)

Ahmad Dahlan : “Saya menunggu kalian.”
(I am waiting for you)

Jazuli / Fachrudin : “Kira-kira kita mau ngaji apa ya Kyai?”

(What will we recite?)

Ahmad Dahlan : “Kalian maunya ngaji apa?”

(What do you want to recite?)

Daniel / Suja : “Biasanya kalau pengajian itu pembahasannya dari guru ngajinya lo Kyai.”

(Usually, if we do the recitation, the recitation discussion is from Kyai)

Ahmad Dahlan : “Nanti yang pintar guru ngajinya, muridnya hanya mengikuti gurunya. Pengajian di sini kalian yang menentukan. Dimulai dari bertanya. Ayo siapa yang mau bertanya?”

(Later, the intelligent teacher will be more intelligent, and the students follow the teacher. The study here is for you to decide. Start by asking. Come on, who wants to ask)

Jazuli / Fachrudin : “Sebisanya, ayo mainkan!”

(As could as we can, let's do it!)

Ahmad Dahlan plays his violin. Playing the violin is analogous to an answer to Suja's question.

Ahmad Dahlan : “Apa yang kalian rasakan?”

(What do you feel?)

Daniel / Suja : “Keindahan.”

(Beauty)

Sangidu : “Kaya mimpi.”

(Just like a dream)

Jazuli / Fachrudin : “Sepertinya semua

permasalahan itu rasanya hilang Kyai?"

(We felt there was no problem, Kyai)

Ahmad Dahlan : "Itulah agama. Orang yang beragama adalah orang yang merasakan keindahan, tentram, damai, cerah. Karena hakikat agama itu seperti musik, mengayomi menyelimuti. Ayo coba pegang!" perintah Ahmad Dahlan pada Hisyam untuk memainkan biolanya.

(That's religion. Religious people are people who feel beautiful, peaceful, and bright. Because the essence of religion is like music, it protects and envelops. Come on, hold it!" Ahmad Dahlan ordered Hisyam to play his violin.)

Hisyam : "Mboten Kyai. Ndak bisa."

(No Kyai, I can't.)

Ahmad Dahlan : " Agama itu apa Kyai?"

(What is religion, Kyai?)

Hisham plays the violin badly, which makes his friends laugh.

Ahmad Dahlan : "Cukup-cukup. Bagaimana rasanya?"

(Enough, how do you feel?)

Hisyam : "Kacau ya Kyai."

(Is it chaotic, Kyai?)

Ahmad Dahlan : "Itulah agama. Kalau kita tidak mempelajarinya dengan benar, itu akan membuat resah lingkungan kita dan jadi bahan tertawaan."

(That's religion. If we don't learn it properly, it will make our environment uneasy and become a laughing stock)

In this third scene, K.H.A. Dahlan uses the concept of analogy. How is "religion" equated with "violin"? In this case K.H.A. Dahlan used the *da'wah bil hikmah* method. It is from how K.H.A. Dahlan allowed his students to think about what he wanted to ask and respond to K.H.A. Dahlan's analogy. Being wise and not dictating the object of his *da'wah* by allowing thinking with the logical potential of each individual (Thoifah et al., 2020).

Scene 4

Sign (Representament) is visually shown in Figure 5.



Figure 5. Correcting the Qibla direction, a map can be seen as a background scene.

Sign Reference (Object), many ulama who were present in the discussion of Qibla direction alignment gave their respective opinions, so a heated debate arose.

The user of Signs (Interpretant), i.e., Every problem encountered sometimes requires discussion to find a solution, especially in matters of religion. It gives to benefit the people.

This scene used Medium Shot with time 28:00 – 31:02 set Langgar Kyai Ahmad Dahlan and silent audio without accompanying songs.

In the scene there is a dialogue in describing the visuals:

Kyai Siraj Pakualam : "Kiblat itu bukan soal arah. Kiblat itu soal qalbu. Walillahil masyriqu wal maghribu fa-ainamaa tuwalluu fatsamma. Gusti Allah iku sing kagungan lor, kidul, wetan, lan kulon (Allah itu yang memiliki arah utara, selatan, timur, dan barat). Gusti Allah jumeneng (Allah itu bertahta) tidak berdasar arah tapi ada pada qalbu umat."

(Qibla is not a matter of direction. Qibla is about the heart. Walillahil masyriqu wal maghribu fa-ainamaa tuwalluu fatsamma. God is the one who has north, south, east, and west orientations). Allah is reigning, is not based on direction but is in the hearts of the people)

Kyai Arum : "Saya setuju Kyai. Ini hanya soal keyakinan Dimas. Allah itu menyatu (manunggal dengan umatnya). Di mana pun manusia menghadap di situ ada Allah."

(I agree, Kyai. It's just a matter of faith, Dimas. Allah is one (one with his people). Wherever humans turn, there is God)

Ahmad Dahlan : "Jika demikian, apa gunanya Masjid al-Haram?"

(If so, what is the use of Masjid al-Haram)

Kyai Penghulu : "Kalau kiblat masjid besar itu salah. Lalu apa yang membuat kita yakin bahwa kiblat sampeyan itu benar?"

(If the Qibla of the big mosque is wrong. Then what makes us sure that your Qibla is correct)

Ahmad Dahlan: "Sebentar Pak Kyai. Jazuli!"

(Wait a minute, Kyahi Jazuli!)

Ahmad Dahlan asked for Jazuli's help to place a world map on the blackboard so that Ahmad Dahlan could explain to the ulama present the direction of Qibla.

Ahmad Dahlan : "Pangapunten Pak Kyai. Berdasarkan ilmu falaq Pulau Jawa dan Mekah tidak lurus ke barat. Jadi tidak ada alasan kita mengarahkan kiblat ke barat. Karena kalau kita mengarahkan ke barat berarti kita mengarah ke Afrika. Lagi pula kita tidak perlu memugar masjid.

Kita hanya merubah arah salat kita ke arah 23 derajat dari posisi semula. Ketika Allah memerintahkan Rasulullah SAW memindahkan kiblat dari al Aqso ke al Haram beliau berputar 180 derajat."

(Sorry Kyai, Based on the falaq science, Java and Mecca islands are not straight to the West. So we have no reason to point the Qibla to the West. Because if we suggest the West, we are heading to Africa. Besides, we don't need to restore the mosque. We only change the direction of our prayer to 23 degrees from its original position. When Allah ordered Rasulullah SAW to move the Qibla from al-Aqso to al-Haram, he rotated 180 degrees)

Kyai Noor : "Apakah Dimas yakin gambar itu benar?"

(Are you sure the picture is correct?)

Ahmad Dahlan : "Kebenaran hanya milik Allah Kang Mas. Manusia hanya sebatas ikhtiar."

(The truth only belongs to Allah, Kang Mas. Humans are only limited efforts.)

Kyai Siraj : "Sek-sek mengko disik .Kelihatannya gambar itu bikinan orang kafir. Saya pernah melihatnya di kantor gouverneur. Kalau kita mengarahkan kiblat berdasarkan gambar itu, sama saja kita kafir."

(wait, it looks like an infidel made the picture. I've seen it in the governor's office. If we direct the Qibla based on that image, we are equivalent to infidels.)

The ulama present responded to words from Kyai Siraj by saying istighfar simultaneously.

Kyai Siraj : "Ngati-ati yo Le, dengan kaum kafir dan munafik. Mereka menggunakan berbagai macam cara untuk mempengaruhi keimanan kita."

(Be careful with unbelievers and hypocrites. They use various ways to influence our faith)

In this fourth scene, an error in the position of the Qibla direction makes K.H.A. Dahlan need to revise the Qibla direction accordingly. K.H.A. Dahlan used persuasive

methods to change the Qibla direction of the Yogyakarta Sultanate mosque. Based on the science of falq or the science of reckoning, the Qibla direction of the Yogyakarta Sultanate mosque points to Africa (Ethiopia). Therefore, K.H.A. Dahlan conducted intensive discussions with the ulama. K.H.A. Dahlan teaches this habit, which is often conveyed to his students to hold meetings and exchange ideas with anyone regarding any problems they face. Therefore, with these assumptions, K.H.A. Dahlan has used bil mujadalah *da'wah* method.

Scene 5

Sign(Representament) is virtually shown in Figure 5.



Figure 6. Dakwah content about the importance of giving alms to the poor

Reference Signs (Object) is K.H.A. Dahlan's mindset to examine every problem or question his students raise. Sign User (Interpretant), i.e. in making a decision or in answering any issues encountered, needs

to be careful in responding to questions and needs policy in answering questions.

This scene uses a medium shot of 36:13 – 36:56 set of Langgar Kyai Ahmad Dahlan and silent audio without accompanying songs.

In the scene there is a dialogue in describing the visuals:

Ahmad Dahlan : "Mari kita buka pengajian sebelum buka ini dengan membaca surat al Ma'un. Surat al Ma'un adalah surat yang membahas pentingnya menyantuni anak yatim dan orang miskin."

(Let's open the recitation before opening this by reading Surah Al Ma'un. Surat al Ma'un is a letter that discusses the importance of giving back to orphans and people experiencing poverty)

Daniel / Suja : "Pangapunten Pak Kyai. Sudah empat kali kita pengajian selalu membahas surat al Ma'un padahal di al Qur'an ini ada 114 surat Kyai"

(Sorry Kyai, we have studied four times, always discussing Surah al Ma'un even though in this Al Qur'an there are 114 Surahs)

Ahmad Dahlan: "Sudah berapa banyak anak yatim dan orang miskin yang kamu santuni Daniel? Ayo, sudah berapa? Buat apa kita mengaji banyak-banyak surat, tapi hanya untuk dihapal! Ayo baca!"

(How many orphans and poor people have you helped, Daniel? Come on, how many? Why do we recite so many letters but only to memorize them? Let's read)

After listening to the answer from K.H.A. Dahlan, Daniel bowed his head in shame.

In this fifth scene, as a religious figure and as a da'i, it is appropriate to provide intelligent solutions in giving answers because what has come out of the mouth will not return to the mouth. For this reason, K.H.A. Dahlan delivered his response with wise analysis, where Daniel asked or protested because he had recited Surah al-Ma'un four times, even though there were 114 surahs in the Al-Qur'an.

K.H.A. Dahlan responded by asking Daniel again how many orphans and poor people had been supported. Daniel just looked down in embarrassment. The attitude addressed by K.H.A. Dahlan was not to embarrass his students. Instead, Daniel expressed bowing down in shame as a sign that he had thought about and understood what his teacher said. So, in this case, KH Akhmad Dahlan used the *da'wah bil hikmah* method.

Scene 6

Sign (Representament) is visually shown in Figure 7.



Figure 7. Various *da'wah* activities are illustrated in this scene.

Reference Signs (Object), K.H.A. Dahlan, became an excellent teaching figure for his students in the Madrasah. He built and taught Islamic Religion Teachers at Kweekschool Yogyakarta.

Sign User (Interpretant), i.e. Teaching is part of K.H.A. Dahlan's way of giving good advice or teaching.

In the scene used (A and B) wide shoot and (C) medium shoot with time 01: 13: 53 – 01: 14: 32 set (A) Madrasah, (B and C) Kweekschool Yogyakarta and audio accompaniment of Lir Ilir song.

In this scene, a monologue describes the visuals, namely picture A. There is no dialogue, more on the monologue of K.H.A. Dahlan teaching music to his Madrasah students. Figure B has no discussion, more of a monologue from K.H.A. Dahlan, who is teaching how to perform ablution to Kweekschool Yogyakarta students. Figure C has no dialogue, more of a monologue from K.H.A. Dahlan, teaching prayer procedures to Kweekschool Yogyakarta students.

In this sixth scene, in conveying Islamic *da'wah*, not all *da'wah* can be accepted gracefully, especially if a preacher is a minority amidst the diversity of traditions and mindsets passed down from generation to generation. Islam, a religion that is *rahmat al l il alamin*, must be shown not only to adherents of Islam but also to other religions that the actual presence of Islam provides coolness, enlightenment, and peace to those around them.

We can see it in scene 6; K.H.A. Dahlan provides an example to the broader community regarding concern for educational issues. K.H.A. Dahlan was directly involved in teaching. Moreover, he now looked

for his students who were children from underprivileged groups incidentally. So that in his actions, K.H.A. Dahlan has used the *da'wah* bil mau'idah hasanah (Hasan, 2013).

Discussion

Representation (Ilhamsyah, 2019) The *da'wah* method described in the *Sang Pencerah*, which K.H.A. Dahlan carried out as the main character, is related to three kinds of *da'wah* ways based on the verses of the Al-Qur'an letter An-Nahl verse 125.

- a. *Da'wah* Bil Hikmah method, which means wisely.

Ada'i must have a wise attitude (Nazirman, 2018; Supriyanto, 2021) in giving his *da'wah* so that the purpose of the *da'wah* delivered is right on target. The object of this *da'wah* consists of various layers of society, such as intellectuals, lay people, young people, and parents, with several types of different professions.

It is, of course, the approach or approach taken is different. For intellectuals, the given *da'wah* must use acceptable reasons and argumentation.

Da'wah to ordinary people doesn't have to be scientific with easy-to-understand discussions because ordinary people don't like to think about complicated and complicated things (Alhidayatillah, 2019; Jaya, 2019).

- b. *Da'wah* Bil Mau'idhah Hasanah Method means a good lesson (Aula & Abas, 2020; Maullasari, 2019).

Suitable lessons provide religious guidance that invites Islamic teachings to improve human relations with Allah

and human relations with fellow human beings.

It makes the da'i carry out his duties, not forgetting to start first, live up to, and practice the teachings of Islam. It is done to be an example for the congregation he leads. Because the invitations or appeals conveyed by the da'i without starting to carry out the invitation first, the preachers will experience failure. His behavior will strengthen what he means in his *da'wah* (Nasor & Nur, 2019).

- c. *Da'wah* Bil Mujadalah Method means arguing nicely (Budiono, 2020; Rezky & Mustofa, n.d.).

Da'i, in *da'wah*, is often faced with various kinds of problems. It is not uncommon for da'i to encounter different types of differences of opinion, giving rise to debates. This condition requires the da'i to stay calm and not be provoked by emotions so that differences of opinion or disagreements do not escalate into aggressive conflicts. For this reason, it is legal to have arguments, most notably using good discussion ethics.

Conclusion

The *da'wah* method used by K.H.A. Dahlan in the *Sang Pencerah* includes the following three methods: First, the *da'wah* bil-hikmah method, which involves being wise in understanding problems, making intelligent decisions, and considering mad'u conditions. Second, the *da'wah* bil mau'idhah hasanah method is aimed at ordinary people, emphasizing teaching to increase knowledge and thinking and efforts to change human attitudes and behavior. Third, the method

of *da'wah* bil mujadalah involves discussion, deliberation and exchanging ideas with anyone regarding the problems faced.

The three *da'wah* methods carried out by K.H.A. Dahlan in the *Sang Pencerah* represent the verses of the Koran in chapter an-Nahl verse 125. However, this research has implications and limitations. Future research is expected to be able to develop similar studies with the perspectives of other figures, not only focusing on K.H.A. Dahlan as the main character.

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