Analysis of Islamic Processing Messages in the Film of Nyai Ahmad Dahlan by Dyah Kalsitorini (Charles Sanders Peirce’s Semiotic Model)

Asih Ananda Trimurti¹, Fahmi Irfanudin²

To Cite This Article: Asih Ananda Trimurti¹, Fahmi Irfanudin² (2023) Analysis of Islamic Processing Messages in the Film of Nyai Ahmad Dahlan by Dyah Kalsitorini (Charles Sanders Peirce’s Semiotic Model), Journal of Islamic Communication and Counseling (JICC), Vol. 2 Number 1, January 2023, Pages 67-80. DOI: https://doi.org/10.18196/jicc.v2i1.32

To link this article: https://jicc.umy.ac.id/index.php/jicc

2023 The Author(s). This open-access article is distributed under a Creative Commons Attribution (CC BY-SA) 4.0 license.

Published Online: 31 January 2023

Article Views: 0

View Crossmark Data
Analysis of Islamic Processing Messages in the Film of Nyai Ahmad Dahlan by Dyah Kalsitorini (Charles Sanders Peirce’s Semiotic Model)

Asih Ananda Trimurti¹, Fahmi Irfanudin²
Universitas Muhammadiyah Yogyakarta¹²
asihananda16@gmail.com¹, fahmi.irfanudin@umy.ac.id²

Abstract: The film is a medium of communication as well as an effective medium of da’wah and can be well received by all levels of society, especially Muslims. Nyai Ahmad Dahlan film is a biopic film that tells the story of the life journey of Siti Walidah, who is often known as Nyai Ahmad Dahlan. This research aims to find out what da’wah messages are in the Nyai Ahmad Dahlan film. The researcher uses the semiotic analysis of Charles Sanders Peirce, using three stages: the sign, the use of the sign (interpretant), and the reference sign (object). This study uses a descriptive qualitative method using a data analysis approach to answer the problems formulated. The data is obtained from several scenes that refer to the message of da’wah and similar previous studies. From the research that has been conducted, it is concluded that the Nyai Ahmad Dahlan film contains several messages of Islamic da’wah, including messages of aqidah (belief), moral messages, and sharia messages in the form of muamalah (relations between humans).

Keywords: Film, the message of da’wah, Nyai Ahmad Dahlan, Semiotic Analysis
A. Introduction

In the current era of technological advances, especially in the field of communication, Muslims who have an obligation to preach, as preachers, find it easy to convey da'wah messages. The development of communication media is currently increasing very well in terms of visual and audiovisual. Every Muslim can utilize innovations in communication media technology that continue to develop at this time, especially to convey da'wah messages to the public. The development of communication media that is happening at this time, of course, can be used by Muslims as a medium to convey Islamic messages.

The film is a somewhat unique medium compared to other media because it has the characteristics of moving freely and steadily, its translation through tangible images and visuals, and the ability to deal with various subjects that are not limited in type. Based on Law no. 33 of 2009 concerning the film states, "film is a work of cultural art which is a social institution and mass communication media made based on cinematographic principles with or without sound and can be shown." The fourth article in Law no. 33 of 2009 also states that there are 6 functions of film: culture, education, entertainment, information, encouragement of creative work, and the economy (Najiyah, 2017).

The film is an effective communication medium and can be accepted by all levels of society. The film has appeal and the ability to deliver messages in a unique way. In general, films are built with many signs that work well together in an effort to achieve the desired effect (Najiyah, 2017).

Movies can have both negative and positive influences. Negative influence in the film is when the message contained in it does not have a good moral message, or there is a moral decline. The positive influence given by the film is when the message conveyed has educational, cultural, religious values and others. In addition, the film can also be used as a means of preaching, which is considered effective. This is due to the presence of elements of cultural arts based on cinematographic principles. The film presents the message of da'wah in the form of a story so that the audience can receive what is conveyed effectively (Abdullah, 2018).

Among Islamic films that contain da'wah messages, one of them is the film Nyai Ahmad Dahlan. The Nyai Ahmad Dahlan film is a biographical film that tells the story of Siti Walidah during her lifetime or who is also often called Nyai Ahmad Dahlan. The role of Siti Walidah as the main character is played by Tika Bravani and was aired on August 24, 2017.

The film, directed by Olla Atta Adonara and producer Dyah Kalsitorini, tells the story of the struggle of Muhammadiyah women, with a duration of 1 hour and 42 minutes. This film tells the story of Siti Walidah, a Javanese woman who struggles to help her husband, Ahmad Dahlan, preach and liberate the Indonesian nation from ignorance. This film has a goal to spread the teachings of Islam. The purpose of disseminating Islamic teachings can be seen from the da'wah messages contained in the conversations of historical figures and stories that elevate the great female cleric as one of the early founders of the Muhammadiyah Islamic movement. The subject of this research is the film Nyai Ahmad Dahlan. The object taken in this study is a representation of the da'wah messages contained in the film Nyai Ahmad Dahlan.
B. Method

This study used a qualitative approach, a type of content analysis with data analysis techniques in the form of data collection, data reduction, data display, and drawing conclusions. The method used in this study is a qualitative descriptive method where the data collected is in the form of words, documents, and pictures. This study uses data collection techniques by means of documentation.

Semiotics is a science or way of analyzing signs. This means that a sign signifies something other than itself, and meaning is the relationship between an object or a sign (Alex Sobur, 2003). This basic concept connects a very broad set of theories related to signs, language, discourse, and nonverbal forms. The theory explains how signs relate to their meanings and how these signs are arranged.

Charles Sanders Peirce (1839-1914) was an American philosopher. Peirce believes that the subject is an inseparable part of the process of signing. Peirce’s Triadic Model (Representamen, Object, Interpretant) shows the major role of the subject in the language transformation process. Peirce considers meaningful signs to undergo unlimited changes or unlimited semiosis, such as the process of producing an endless series of interpretants (Fitria, 2015).

A sign (representamen) represents something else in some way/capacity. That something else is called the Interpretant of the first sign and, in turn, refers to the object. Thus a sign (representamen) has a direct triadic relationship with the interpretant and its object. This process is called significance (Wibowo 2013). In studying objects, looking at the three concepts of trichotomy, are as follows:

1. Sign (Representamen) is a form that is seen or whatever is felt by the five senses that hints at something. The first trichotomy is divided into three:
   a. Qualisign is a sign that becomes a sign through its nature. For example, the nature of the color red is qualisign because it can be used as a sign to express love, danger, or prohibition.
   b. Sinsigns are signs that become signs based on their real shape or appearance. All individual utterances can be sinsign. For example, a scream can mean surprise, pleasure, or pain.
   c. Legisign is a sign that becomes a sign according to a rule, convention, and norm, which is generally accepted because language is a code, and each legisign contains in it a sign.

2. Objects and signs are divided into three parts. They are icons, indexes, and symbols.
   a. An icon is a relationship between a sign that resembles the object it represents or a sign that uses the same or similar characteristics as what it means, for example, the similarity of a map with the geographical area it describes, photos, and so on.
   b. The index is a natural relationship between signs and signifieds with causal characteristics. The nature of the sign depends on the existence of a denotation. That way, the index is a sign that has to do with what it represents.
   c. A symbol is a sign that indicates a relationship between the sign and the denotation determined by a generally accepted rule or determined by a mutual agreement.
3. For the interpretant, the sign is divided into 3 parts: rheme, decisign, and argument.
   a. Rheme can be interpreted as a sign that has different meanings, and the meaning of the sign can still be developed.
   b. Decisign (dicentsign), if there is a relationship between the symbol and the interpretant.
   c. An argument is interpreted as a sign that has reasons about something, and its interpretation has generally accepted characteristics.

C. Discussion
1. Da’wah

   Linguistically, da’wah comes from the word da’a, yad’u, da’watan. The word da’a means: calling and inviting. "Dakwah" is defined as a call and an invitation. Meanwhile, according to the term, da’wah can be interpreted as an effort to change human behavior in the form of feelings and thoughts from something that is ignorant to Islam or from something that is already Islamic to become even stronger (Fitria, 2017).

   The elements possessed by da’wah include da’i, mad’u, da’wah materials, and da’wah media. Da’i is a person who conveys da’wah. The task of a Da’i is the subject or person who invites individuals or groups to the path of Allah based on the demands of the Qur’an and hadith. Mad’u is the person who receives the da’wah or the subject as well as the object of the da’wah. Da’wah material is the content of the message conveyed by a da’i to mad’u. Then the da’wah media is the means used to convey da’wah. Da’wah media such as television, radio, or social media (Purwanda, 2020).

   Da’wah message is something that the da’i conveys to Mad’u in the form of oral, written, behavior, and so on, which is carried out consciously and planned without any coercion based on the Al-Qur’an and Sunnah.

   Da’wah material (maddah ad-da’wah) is information contained in the form of Islamic teachings conveyed by preachers to mad’u based on naqli and aqli arguments. In order for da’wah to run well, the da’i must first prepare da’wah material according to the situation and condition of the mad’u. Broadly speaking, the teaching material of da’wah is divided into three main points: aqidah, syariat and akhlaq.

   Da’wah material is inseparable from the teachings of Islam itself, such as the Al-Qur’an and hadith. A da’i must have knowledge of da’wah material. Da’wah material must be in accordance with the conditions of Islamic society in order to achieve the goals that have been set. A da’i must be able to demonstrate the greatness of Islamic teachings to the public, which are easy to understand and comprehend (Ya’qub, 1992: 30).

   Da’wah material covers various matters according to the needs of mad’u. As for this study, three da’wah materials were studied, including aqidah, akhlaq and muamalah.

   Aqidah in Arabic or etymologically comes from the word ’aqada, which means a bond. In this case, it means something that is determined or believed by the heart and feelings (conscience) and believed to be true by humans. As for the terminology, aqidah is defined as something that is firmly held and stabbed firmly in the depths of the soul and cannot be moved
to it (Sabila 2020). A human being who has faith in his heart indirectly has a bond of belief in his heart. This will affect his life, where every move and word reflects the creed or belief that is believed.

_Akhlak_, is the plural form of _"al-khulukun"_. In language, _akhlak_ can be translated as character, and behavior, and this word contains things that are in accordance with the word _"al-khalku"_ which means "morals." According to al-Ghazali, _akhlak_ is a trait that is rooted in the soul, from which various types of good or bad actions are born without the need for contemplation and consideration. In this sense, _al-khulk_ means an act that is easily possessed or exists in a person without requiring any thought or consideration. In addition, Al-Ghazali said that morality is a nature that every human being has and is a person's tendency or nature to do something good (Mahmud 2020).

Sharia in Islamic law means the norms or rules and provisions that have been set by Allah Subhanahu wa Ta’la to organize and regulate all human life, starting from the relationship with the creator to the relationship between creatures. As in the Da'wah Communication book, sharia is divided as follows:

a. Worship: regulations regarding direct rules to Allah Subhanahu wa Ta’la.

b. Muamalah: can be interpreted as a relationship between humans and nature. Such as laws on trade, marriage, politics, public, criminal, civil, economic, and inheritance law (Mardiyah 2019)

2. **Film**

The film is a series of pictures taken from a moving object that shows a series of events that occur sequentially and is a medium of entertainment, education, and information. Film as an information medium is automatically able to provide positive and negative effects for the audience, and vice versa (Shadily, 2007).

3. **Da’wah Messages in Nyai Ahmad Dahlan’s Film**

a. **Aqidah Messages**

This research found that there is a scene of aqidah message which is shown through a sign and a symbol regarding the prohibition of committing shirk or associating partners with Allah. The scene of the aqidah message is shown in picture 1.
Table 1. Semiotic Analysis of Aqidah Message

<table>
<thead>
<tr>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="#" alt="Picture 1" />. Scene in Nyai Ahmad Dahlan’s Film</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Object</th>
</tr>
</thead>
<tbody>
<tr>
<td>In this scene, Nyai Ahmad Dahlan asks why humans ask for protection from something that can be damaged by humans too. A hadith narrated by Bukhari means: “Pledge allegiance to me not to associate anything with Allah, not to steal or commit adultery. Then he recited the whole verse. So whoever among you fulfils it, his reward will be with Allah, and whoever violates one of them and is punished, then that punishment will be atonement for his sins, and whoever violates one of them then Allah covers him, then Allah will forgive him if He wills, and Allah will torture him if He wills.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interpretant</th>
</tr>
</thead>
<tbody>
<tr>
<td>The sign and symbol above explain that there is a scene of an aqidah message about the prohibition of committing shirk or associating partners with Allah. In this scene, Nyai Ahmad Dahlan and her husband, Kyai Haji Ahmad Dahlan, give understanding to people who still believe in superstitions or believe that there are other powers that can save other than the power of Allah, which is an act of shirk that can damage aqidah.</td>
</tr>
</tbody>
</table>

**b. Aqidah Messages Scene Analysis**

In her daily life, Nyai Ahmad Dahlan is a woman who always inspires and encourages women to achieve their goals. Even so, Nyai Ahmad Dahlan still does not forget her obligation as a Muslim, such as keep on preaching. Together with her husband, she carries out da’wah to the community to instill the values of aqidah in the community and understand the importance of faith in her daily life. Based on what is seen in the scene above, it can be seen that Kyai and Nyai Ahmad Dahlan advised the people not to do things that are clearly prohibited by religion as ordered in the Qur'an and hadith. In this scene, it is narrated that the people commit acts of shirk by associating partners with God. The lack of knowledge about religion at that time made people vulnerable to falling astray, which caused the anger of Allah Subhanahu wa Taala. In this case, Nyai Ahmad Dahlan implemented an obligation that must be carried out for every Muslim, such as preaching to
the public. Islam is a religion known as the religion of da'wah, meaning that every adherent has an obligation to spread its teachings peacefully, not through violence and coercion.

One of the main struggles of Nyai and Kyai Ahmad Dahlan was fighting through preaching to eradicate ignorance from the land of Java. At that time, many people were still in the line of ignorance, both in formal and religious education. Many of them still adhered to heretical teachings brought down from the time of their ancestors, not to mention teachings brought by the colonial nation that seriously threatened people's beliefs. The struggle carried out by Nyai Ahmad Dahlan is in accordance with the current situation, where the problem that is often faced by Muslims, among others, is the existence of heretical teachings that have emerged among the community and immoral acts that are often carried out by the community.

c. Akhlak Messages

This study found that there is akhlak message in the scene, which depicts the obligation to do good to others, which can be seen in picture 2.

<table>
<thead>
<tr>
<th>Table 2. Semiotic Analysis of Akhlak Messages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sign</strong></td>
</tr>
<tr>
<td><img src="activate-windows.png" alt="Picture 2. Scene in Nyai Ahmad Dahlan’s Film" /></td>
</tr>
<tr>
<td><img src="activate-windows.png" alt="Picture 3. Scene in Nyai Ahmad Dahlan’s Film" /></td>
</tr>
</tbody>
</table>


d. Analysis of the Akhlak Message Scene

From the explanation through the significance above, in the scene, there is a da’wah message in the form of an akhlak message wherein the first and second scenes, it is explained that Nyai Ahmad Dahlan is a wife and also a mother who has noble akhlak. In the first scene, Nyai Ahmad Dahlan says that she is ready to be willing to always obey her husband, Kyai Haji Ahmad Dahlan, and at the same time, will continue to fight together to uphold the religion of Allah as well as participate in the struggle to liberate the nation. This shows the existence of a wife's akhlak towards her husband in the form of the obedience of Nyai Ahmad Dahlan as a wife.

In the second and third scenes, Nyai Ahmad Dahlan tells his son that having musical skills (in this scene the violin) should not make him being arrogant. She also emphasized to her son to always strive to uphold the religion of Allah. This shows the existence of a mother's akhlak to her child in the form of always reminding her son to have good akhlak.
In the third scene, Nyai Ahmad Dahlan helps the poor people who are colonized, then together with the women's organization, she created and provided assistance in the form of a soup kitchen aimed at the poor.

These three morals to husbands, children, and society are reflected in one female character. She is Nyai Ahmad Dahlan, who is depicted audiovisually in the film Nyai Ahmad Dahlan by Dyah Kalsitorini.

e. Muamalah Messages

**Table 3. Semiotic Analysis of Muamalah Messages**

<table>
<thead>
<tr>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image-url" alt="Picture 6" />. Scene in Nyai Ahmad Dahlan’s Film</td>
</tr>
<tr>
<td><img src="image-url" alt="Picture 7" />. Scene in Nyai Ahmad Dahlan’s Film</td>
</tr>
</tbody>
</table>
Interpretant

The explanation regarding the signs and objects, in fact, in this scene depicts the *muamalah* message scene regarding the importance of organizing and the struggle to liberate the nation.

f. *Muamalah Message Scenes Analysis*

In the film Nyai Ahmad Dahlan, it is said that she had good luck getting a good education. Her father was a scholar as well as a member of the Yogyakarta Sultanate who gave teachings on religion and other general knowledge without discriminating between men and women. Every child has the right to get lessons regardless of gender because this is something that is taught by religion. In her role, Nyai Dahlan seeks to educate people so that they have knowledge in both formal and religious education, especially among women.

The meanings and messages contained in the pictures of the scenes above are seen as messages that are able to provide information and educate for social life in Indonesian society regarding the emancipation of women and a religious woman who has a fighting spirit to fight for the liberation of the nation as well as struggle in preaching the spread of Islam in living conditions of the people who developed at that time. In her struggle, Nyai Ahmad Dahlan focused more on the role of women in social life. Based on the scenes
above, it can be seen that Nyai Ahmad Dahlan is active in various Muhammadiyah forums. She is also fighting for women's aspirations to be heard. At that time, patriarchal culture was still very much attached to society, so women were only seen as people who could only do household chores. Therefore, society thinks it is not important for a woman to be smart. Nyai Ahmad Dahlan grew up in a family environment that believed that the obligation to seek knowledge did not fixate on gender. She is a child who has excellent intellectual abilities and religiosity.

After Muhammadiyah was established, Nyai Ahmad Dahlan established a special association for women whose aim was to study religion until the establishment of an organization called Aisyiyah. Even so, Nyai Ahmad Dahlan said that women also deserve to have an equal role with men, but they still cannot forget their nature as a woman with their obligations in taking care of the family. In carrying out this goal, especially during the Japanese colonial period that entered Indonesia, she rejected the presence of the Japanese colonialists in order to strengthen the people to oppose colonialism. She also strictly forbade her citizens to worship the sun god, as the Japanese colonialists did at that time. As a form of his struggle at that time, she and the people established soup kitchens for the consumption of warriors in fighting the invaders.

Nyai Ahmad Dahlan is a figure of women's emancipation as well as the wife of the initiator of Muhammadiyah, Kiai Ahmad Dahlan. Since childhood, she was well educated until she was an adult and married Kyai Ahmad Dahlan. She was the first female figure to have chaired the Muktamar Muhammadiyah in 1926 and was the initiator of the women's movement organization named Sopo Treno, which was later named Aisyiyah. On November 10, 1971, she received the title of National Hero. Nyai Ahmad Dahlan fully supports her husband's struggle, participates in efforts to establish national independence, and seeks to remove colonialists from Indonesia. With the love and affection that Nyai and Kyai Dahlan had, they became the foundation of life and struggled for the Indonesian nation as well.

D. Conclusion

Nyai Ahmad Dahlan's film contains da'wah messages in the form of Aqidah, Akhlak, and sharia in the form of muamalah. As previously explained, Nyai Ahmad Dahlan has been educated both in terms of religion and academics since childhood. Nyai and Kyai Ahmad Dahlan, in their struggle, also did not forget their obligations as Muslims, such as trying to fight through their preaching to eradicate ignorance from the land of Java, where at that time, the general public still adhered to ancestral cultural beliefs such as superstition, lack of education, both formal education and religion make many people still in the line of ignorance, not to mention the teachings brought by the colonialists at that time which were also able to damage the people's faith. This film also proves that apart from having high knowledge, Nyai Ahmad Dahlan is also a person who has good akhlak towards her husband, children, and the surrounding community. Nyai Ahmad Dahlan was also active in various Muhammadiyah assemblies, and with Muhammadiyah, she fought for women's voices. This film conveys to every woman to never give up in struggling to voice her thoughts. She gave awareness to women that every woman can participate in social life, especially in this film that tells the story
of the struggle during Indonesia's independence. Nyai Ahmad Dahlan is one of the national female heroes who has an important role in the women's movement, especially in dealing with the invaders. Nyai Ahmad Dahlan also played an important role in the development of the Muhammadiyah and Aisyiah organizations, which still exist today.

Bibliography


Acknowledgments
We would like to thank all participants for providing opportunities for data collection.

Funding
The authors received no direct funding for this research

Author Details
Asih Ananda Trimurti¹, Fahmi Irfanudin²

Supplementary Material
Supplemental data for this article can be accessed here https://jicc.umy.ac.id/index.php/jicc

Citation Information
Cite this article as Journal of Islamic Communication and Counseling, Asih Ananda Trimurti, Fahmi Irfanudin, JICC Vol.2 Number 1 January 2023.