

The Da'wah Message in the Film "Tarung Sarung": Faith, Worship, and Moral Behavior

Muhammad Choirin¹, Sulton Fajarulloh², Marlon Pontino Guleng³

¹ Universitas Muhammadiyah Jakarta, Indonesia; muhammad.choirin@umj.ac.id

² Universitas Muhammadiyah Jakarta, Indonesia; sultonfajarulloh59@gmail.com

³ Universiti Islam Selangor, Malaysia; yusufmarlon@kuis.edu.my

Received: 09/08/2022

Revised: 29/05/2023

Accepted: 15/06/2023

Abstract

Movies are popular with all age groups, including teenagers. For this reason, movies are often used as a medium for conveying a religious message. Thus, movies are not only for entertainment but also have a function of religious education. The film "Tarung Sarung" by Archie Hekagery has taken on this role. The purpose of this qualitative study is to investigate the content of the sermon messages in the film "Tarung Sarung". Using Roland Barthes' semiotic model, the analysis is based on words and sentences. The investigation revealed that there are three main messages of the sermon, namely the message of faith (akidah), worship (ibadah), and moral behaviour (akhlak). The message of faith is about conveying belief in Allah, sincerity (ikhlas) and peace (salam). As for the worship aspect, there are messages related to the hijab in accordance with Islamic law, prayer (sholat), the values of gratitude, and sincerity in worship. Finally, moral behaviour includes various messages of kindness, such as the teachings of filial piety toward parents, etiquette, and the law of just rent.

Keywords

Semiotic Analysis, Da'wah Message, Roland Barthes

Corresponding Author

Muhammad Choirin

Universitas Muhammadiyah Jakarta, Indonesia; muhammad.choirin@umj.ac.id

1. INTRODUCTION

Movies are popular among all age groups that form a unified whole, including teenagers. For this reason, movies are often used as a medium to convey a religious, social, or preaching message. Thus, movies are not only for entertainment but also have a function of religious education. The film "Tarung Sarung" by Archie Hekagery has fulfilled this function. However, there is no denying that conflicts arise due to differences and diversity. This qualitative study aims to examine the content of preaching in specific regions of Indonesia in the film "Tarung Sarung". Using Roland Barthes' semiotic model, the analysis is based on words and sentences. The study found that there are three main messages in the sermon of the story, namely the message of a man who is asked to continue his family business in a region, faith (aqidah), worship, and moral behaviour.



© 2023 by the authors. Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution 4.0 International License (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

The message of faith is about conveying values such as belief in Sulawesi. Allah, encounters a woman with a different background who succeeds in sincerity (ikhlas) and peace (salam). As for the aspect of worship, some messages capture his heart. In this film, not only conflicts related to the hijab according to Islamic law but also prayer (sholat), the values of gratitude and sincerity in worship are presented. Finally, moral behaviour underlying the message includes various preaching messages (da'wa). As a tool for conveying information, such as teaching filial piety to parents, messages of etiquette, and the law of just rent. The media serves as an intermediary for communication between the communicator and the audience, also known as khayalak. Mass media, including movies, are widely used as communication tools and can influence the audience's perception. When people watch a movie, they fully concentrate on the movie itself, enabling it to evoke intense feelings and convey messages more effectively than other media (Arifuddin, A.F.P, 2017, 112-113).

The difference between the process of proclamation and communication is that proclamation focuses on messages that include al-khayr (the good), amr ma'ruf (the commandment of good), nahy munkar (the prohibition of evil), and teachings of Islam based on the Qur'an and Sunnah. On the other hand, communication includes all kinds of messages to be transmitted (Miftahuddin, 2018, p. 118). In the movie "Tarung Sarung", there is a religious teacher who becomes the mentor of the main character in the movie and teaches him the teachings of Islam. The essence of preaching is to convey a message to the partner of preaching, which contains preaching, and this message can be conveyed through various media, including films. Films are artistic creations that require the cooperation of a group that includes a scriptwriter, actors who act and perform the story according to the written script, a director who directs the actors' performances, camera operators, lighting operators, editors, artistic directors, screenwriters, and other parties who contribute to the success of the film (Irwansyah, 2009, p. 16).

2. METHODS

A qualitative approach was used to study the film (Ida, 2014; Kriyantono, 2014). The study on the preaching message in the film "Tarung Sarung" is qualitative research based on film analysis. The data source used was documentary video footage. Relevant symbols representing the sermon's message were selected and analyzed from the data. The technique of data processing involved four steps: a) watching the downloaded film "Tarung Sarung", b) observing each scene in the film, including the background, expressions, and narration used, c) taking screenshots of each recording scene considered representative of the theme of the sacred sunset, d) analyzing the data using Roland Barthes' semiotics analysis to identify the message of the sermon in the film. This study's data analysis process involved examining all the data obtained from various sources. The data was then reduced, interpreted, and processed to conclude using Roland Barthes' semiotics analysis.

Roland Barthes' semiotics offers concepts about signs and how they work, and Barthes' analysis is divided into several stages: denotation, connotation, and myth. The denotation system refers to the material relationship between the signifier and the signified. At the level of connotation, language presents hidden (implicit) codes whose meanings are implicit. Barthes says these hidden meanings belong to ideology or mythology (Sobur, 2009, p. 69).

3. FINDINGS AND DISCUSSION

Message of Da'wah

In Arabic, the message of da'wah is referred to as "maudhu'u al-da'wah," which can be translated as providing explanations of the content of da'wah in the form of words, pictures, paintings, etc., in order to achieve understanding, attitude change, and behavioural change in the da'wah partner (Asyura, 2021, p. 36). The message of da'wah, or oral da'wah, can be defined as information conveyed orally through speech or direct communication between the subject and the object of da'wah (Salam et al., 2020, p. 656). A message that is to be conveyed indeed requires planning, in which several aspects must be considered, such as appropriate design and delivery, as well as the use of different means to attract the attention of the target audience in question; the use of the same signs that refer to the same experience between the communicator and the communicant, so that all parties can understand the message conveyed; being able to arouse a need of the communicating person; and suggesting a way to fulfill a need that fits a situation experienced by a group in the place where the communicating person is, through the message conveyed, in order to elicit the communicating person's desired response (Ilahi, 2010, p. 99).

With any da'wah message, what matters is not only the right timing and placement but also the ability to discern the content of the da'wah message because what type of message is appropriate for delivery depends on it, e.g., an informational message, an instructional message, and/or a motivational message. Therefore, the role of a da'i (caller) is significant in conveying the message of da'wah to the communicant or mad'u. The da'is must understand the characteristics of the mad'u (audience) to determine which da'wah approach should be included in the da'wah message. Conveying the message of da'wah through a film is a way that is subtle yet profoundly significant, as the audience can grasp the essence of the message conveyed through the film. The message of da'wah conveyed through movies must indirectly combine da'wah with entertainment, storytelling, lectures, and Shariah values with imagination to fulfil an influential role in conveying the message (Wahyuningsih, 2019, p. 9). In the film "Tarung Sarung," the message of da'wah is conveyed through the story of young people in a community with a strong culture in their region and firmly adheres to their religion.

Film as a Medium for Da'wah

Media culture is one of the consequences of globalization, which is characterized by widespread and predominantly technological media use, making people part of a media-saturated or highly media-influenced society and leading to a high dependence on media in technological forms (Choirin, 2021, p. 36). The advent of the information age has affected the transformation of daily life, including the study of media audiences. It has also changed and become essential as people constantly integrate old media with the technology found in their daily lives (Fachruroji, 2017, p. 35).

The role of the media is fundamental in guiding, shaping and forming people's daily habits. This happens because the media has become the centre of attention and can have a cultural impact on society. The development of the media is also accompanied by the development of the lives and activities of people who actively use the media. A social fact in this phenomenon is religion, as religion can be considered based on three dimensions: theoretical (religion as a belief system), practical (religion as a system of norms that bind its followers), and sociological (religion is considered as something related to social interaction within society).

The concept of understanding religion as a social practice is known as "lived religion," which refers to the religion practised and applied in the everyday activities of individuals. As a social practice, religion includes three essential aspects: sacred texts, practices or means, and human actors (Choirin, 2021, p. 42). Based on this discussion, the functional relationship between religion and media, in general, is a direct product of technology in religious life. Upon closer examination, this phenomenon represents a dominant study of techno-religion. (Choirin, 2021, 43).

One technology that reaches a broad audience is film. Filmmakers and da'is use films to convey informative religious messages to educate, influence, and entertain in matters of faith. Da'is have a target audience in mind, especially Millennials, who are inextricably linked to technology, including feature films as a type of film. Film is a technology-based medium that can change many aspects of people's lives cognitively, affectively, behaviorally, and attitudinally. Therefore, one of the steps taken in Da'wah is using movies to change people's religious lives (Nugraha et al., 2020, p. 176).

Da'wah through film is one of the alternative methods that take advantage of the rapid advancement of technology and prove to be quite effective in conveying da'wah messages. As technology advances, the film industry in Indonesia will motivate filmmakers to produce their best works. These creative works serve as a medium for Da'wah and effectively convey religious messages to the community by packaging stories that relate to daily life while upholding the motivating values of Islamic principles (Arifuddin, 2017, p. 117). One film that conveys Da'wah messages and indirectly serves as a medium for Da'wah is "Tarung Sarung". This film not only shows the daily life of people in Makassar, Sulawesi, but also highlights community members' customs, culture, and differences in

religious beliefs. In addition, the film conveys moral messages, especially to the youth, to preserve the values of decency, humanity and religiosity amidst their differences.

"Tarung Sarung" Film

The film titled "Tarung Sarung" revolves around a social issue within the community of Makassar. It tells the story of a young man named Deni Ruso (played by Panji Zoni), who happens to be one of the wealthiest people in Indonesia. Deni's true nature is brutal, and he likes to participate in gang fights. However, his life turns when his mother assigns him to manage a prestigious project in Makassar. Upon his arrival in Makassar, Deni meets a local girl named Tenri (played by Maizura), which marks the beginning of a change in his character. Tenri opposes Deni's family's project, which involves coast reclamation. Through various events, Deni is forced to learn the art of "tarung sarung", a traditional martial art, from a man named Khalid (played by Yayan Ruhian), as well as adopt chivalric values and love for Allah.



Image 1. Film Title Cover

The story revolves around the life of Deni, for whom money is everything, because he was born into one of the wealthiest families in Indonesia. This faith causes him to forget and lose faith in God. However, everything changes when he meets Tenri in Makassar. Tenri is a native of Makassar and an activist who despises a company called Ruso Corp. because it capitalistically exploits the land and harms the environment. To win Tenri's heart, Deni is willing to hide his true identity. However, Deni's desired path doesn't go as smoothly as he thought when Sanrego (played by Cemal Faruk), a master in the martial art "tarung sarung," discovers the closeness between Deni and Tenri and wants to attack Deni. Eventually, Deni seeks the advice of Khalid, a mosque administrator, to learn "tarung sarung" and develop a closer relationship with God.

Da'wah Message in the Film "Tarung Sarung"

a. Da'wah Message of Faith


1. Believing in Allah

Scene 32 depicts the obligation of Muslims to believe in their Lord because unwavering faith in Allah is one of the first requirements of the pillars of faith. Muslims must believe in and be convinced of Allah as the one and only God. Since the heavens, the earth, and everything in between were created by Allah, he is the only God whom one should believe.

"Sufyan bin Abdullah said, 'O Messenger of Allah! Tell me about Islam with a statement I will not ask anyone else about after you.' The Prophet replied, 'Say: I believe in Allah, and remain steadfast.'"
(Narrated by Muslim)

This hadith tells the story of Sufyan bin Abdullah who asked Prophet Muhammad for a universal statement about the teachings of Islam so that there would be no other expression than the words taught by the Prophet. The Prophet replied with his statement, "Say, 'I believe in Allah, and then stand firm.'"

Table 1: Summary of Semiotic Analysis - Faith in Allah

Shot	Dialog/Sound/Teks	Visual
Medium shot	Deni: Okay, I will stay here (in the mosque). Mr. Khalid: Remember! Allah does not need you; you need Allah. Even if you do not believe, Allah will not lose anything. He remains Almighty, while you are just a little child beaten by thugs.	
	Signs	Interpretation
	Mr. Khalid, who knows that Deni does not believe in God, informs Deni that Allah is Almighty.	In the dialogue, Mr. Khalid shows that, as humans, we need Allah. In this scene, Deni, who does not believe in God, is reminded by Mr. Khalid that he needs Allah and Allah does not need him. This indicates that this scene shows the greatness of Allah.
	The Denotative Meaning	This scene shows Mr Khalid caring for Deni, whom thugs have beaten up. Mr. Khalid, who knows that Deni does not believe in God, reminds him that Allah is Almighty.
	The Connotative Meaning	A Muslim must have faith in Allah because this is the oneness of Allah. Allah is the ruler of the heavens, the earth, and everything in between. Indeed, Allah knows everything and is all-powerful. Allah desires what Allah wills and is Most Wise in what He has willed.
	The Meaning of Myths	"Allahu Akbar" means "Allah is the Greatest," while the significance of this

		phrase is His Majesty and Glory. The first pillar of faith is faith in Allah, and with this requirement, Allah has made it obligatory for all believers in Islam to believe in the existence of the Lord of the universe who created the heavens, the earth, and everything in between, which is Allah. (QS. Al-A'raf/7: 54)
--	--	--


2. Saying the Greeting of Peace (Salam)

Saying the greeting of peace (salam): In Scene 12, at 15:05-15:09, it is shown how Muslims meet each other when they exchange the greeting "waalaikumussalam warahmatullah" This greeting is called Salam, which is a prayer for the one who utters it and for the one who receives it. This is in accordance with the following hadith of Prophet Muhammad (PBUH):

السَّلَامُ مِنْ أَسْمَاءِ اللَّهِ تَعَالَى وَضَعَهُ اللَّهُ فِي الْأَرْضِ فَأَفْشَوْهُ، فَإِنَّ الرَّجُلَ الْمُسْلِمَ إِذَا مَرَّ بِقَوْمٍ فَسَلَّمَ عَلَيْهِمْ فَرَدُّوا عَلَيْهِ كَانَ لَهُ عَلَيْهِمْ فَضْلٌ دَرَجَةٍ يَتَذَكَّرُهَا إِيَّاهُمْ السَّلَامُ، فَإِنْ لَمْ يَرُدُّوا عَلَيْهِ رَدَّ مَنْ هُوَ خَيْرٌ مِنْهُمْ وَأَطْيَبُ.

"Salam is one of the names of Allah that He has placed on the Earth, so spread the greeting of salam. Surely, when a Muslim passes by a community and greets them with salam, and they respond to his greeting, he deserves the reward for their good deeds for reminding them of the salam. If they do not respond to his greeting, he will receive the reward of a better and more virtuous person who has responded to his salam."

Table 2: Summary of Semiotic Analysis – Saying the Greeting of Peace

Shot	Dialog / Sound / Teks	Visual
Long shot	Sanrego: "Assalamualaikum.." Tenri's Father: "Waalaikumsalam"	
	Signs	Interpretation
	Sanrego, who just arrived with his group, approached Tenri's father and greeted him with a salutation of peace.	The greeting of peace, "Assalamualaikum," is a prayer for all Muslims, and it is obligatory to respond to the salutation. Salam is often exchanged during visits among Muslim relatives and as an opening statement during lectures.
	The Denotative Meaning	This scene shows the utterance of "Assalamualaikum." Sanrego, who visited Tenri's house, greeted her father with the salutation of peace.

	The Connotative Meaning	The connotation of the conveyed message is the greeting of "Assalamualaikum." While the salutation itself is recommended (sunnah), it becomes obligatory for the one who responds to it, and the pronunciation of "Assalamualaikum" is a prayer for the one who hears it.
	The Meaning of Myths	"Assalamualaikum" carries the meaning of wishing safety and well-being upon others. The exchange of greetings is a common practice among Muslims when visiting or meeting fellow Muslims (QS: al-An'wam/6:86).

According to Imam An-Nawawi Al-Bantani, although initiating the salutation is recommended (sunnah), it becomes obligatory and preferable for the one who responds to the greeting. Thus, initiating the salutation is considered better than merely responding to it, even though the initiation of salam is recommended (sunnah) while responding to it is obligatory.

b. Da'wah Message of Sharia

1. No Physical Contact with Non-Mahram Individuals

In scene 19, it is shown that a Muslim should not have physical contact, specifically handshakes, with individuals who are not their Mahram (permanently unmarriageable kin). The hadith narrated by Ma'al bin Yasar states the saying of Prophet Muhammad (peace be upon him):


"It is better for one of you to be stabbed in the head with an iron needle than to touch a woman who is not permissible for him." (Narrated by Thabrani)

Thus, Prophet Muhammad (peace be upon him) never shook hands with women and did not accept their pledge of allegiance (bai'at) beyond verbal communication. Aisha (may Allah be pleased with her) reported that Prophet Muhammad (peace be upon him) said to women who wanted to pledge their allegiance:

"I have accepted your pledge of allegiance through verbal communication." She also said, "By Allah, he never touched any woman's hand while taking the pledge of allegiance. He would only accept their pledge through words by saying, 'Verily, I have accepted your pledge of allegiance for this matter.'" (Narrated by Bukhari)

Table 3: Summary of Semiotic Analysis of Handshakes with Non-Mahram Individuals

Shot	Dialog/Sound/Teks	Visual
------	-------------------	--------

Loong shot	Tenri: Astaghfirullah, sorry, we're not Mahram. Deni: Mahram? What does that mean?	
	Signs	Interpretation
	Deni, who held Tenri's hand while running away from the crowd's attack, suddenly stopped when Tenri let go of his hand because they were not Mahram.	This shows that Tenri is a devout Muslimah who follows the teachings of Allah. When her hand came into contact with the hand of someone of the opposite sex who was not her Mahram, she immediately released the grip. This indicates that the scene illustrates that it is not permissible for a Muslim to have physical contact with a non-Mahram individual of the opposite sex.
	The Denotative Meaning	This scene portrays Deni and Tenri participating in a protest in front of the Russo Corp company. Deni urges Tenri to move away from the protest as it becomes violent, and he holds her hand to lead her away. Tenri releases Deni's hand during the journey because they are not Mahram.
	The Connotative Meaning	Tenri releases Deni's hand because they are not Mahram. This scene is intended to address the issue of widespread illicit relationships among young people in society. Therefore, this scene serves as a reminder to set boundaries when interacting with individuals of the opposite sex to prevent undesirable incidents.
	The Meaning of Myths	Handshakes symbolise respect and brotherhood and are considered a recommended practice (sunnah). However, within the teachings of Islam, handshakes are also advised while adhering to the rules, specifically the prohibition of a non-Mahram man shaking hands with a woman.

Therefore, any relationship between men and women who are not Mahram is prohibited in Islamic teachings. However, there are narrow exceptions allowed in Islam. These guidelines consider the extent of potential harm and temptation that may arise from unrestricted relationships between individuals of the opposite sex without the boundaries and rules set by Allah.

2. Worshipping Allah

In scene 40, it is shown that a Muslim must constantly worship Allah, especially through prayer. In


the frame of scene 40, Mr. Khalid invites Dani to perform prayer. In the Quran, Surah Ta-Ha, verse 132, it is mentioned the command to encourage fellow Muslims to perform prayer, which states:

وَأْمُرْ أَهْلَكَ بِالصَّلَاةِ وَاصْطَبِرْ عَلَيْهَا لَا نَسْأَلُكَ رِزْقًا نَحْنُ نَرْزُقُكَ وَالْعَاقِبَةُ لِلتَّقْوَى

"And enjoin prayer upon your family [and people] and be steadfast therein. We ask you not for provision; We provide for you, and the [best] outcome is for [those of] righteousness." (Quran, 20:132)

Every believer must perform prayer as mandated and at specified times based on Islamic law, known as the five daily prayers (Salat al-Limewagt). Establishing prayer according to its prescribed conditions is one of the obligations of all Muslims and is part of the pillars of Islam.

Table 4: Summary of Semiotic Analysis - Belief in Allah

Shot	Dialog/Sound/Teks	Visual
Loong shot	Mr Khalid: Let's pray, Maghrib. Deni: No, thank you.	
	Signs	Interpretation
	Deni, tired and sitting in front of the mosque, is invited by Mr. Khalid to pray Maghrib.	In this scene, Mr. Khalid sees Deni sitting due to exhaustion after training and invites him to pray Maghrib in the congregation. It is expected for fellow Muslims to invite each other to worship Allah.
	The Denotative Meaning	This scene shows Mr Khalid observing Deni resting in front of the mosque, tired from training, and inviting him to pray Maghrib in the congregation. However, Deni refuses the invitation because he does not yet believe in God.
	The Connotative Meaning	In this scene, Mr. Khalid invites Deni to pray Maghrib in the congregation. The connotative meaning of this scene is that every Muslim should fulfil their obligation to worship their Lord, Allah, by performing the five daily prayers. Every Muslim must perform prayer five times a day, starting from Fajr, Dhuhr, Asr, Maghrib, and Isha.
	The Meaning of Myths	Establishing prayer according to its prescribed conditions, the five daily prayers, is one of the pillars of Islam that every Muslim must fulfil. Prayer is the primary form of worship that must be performed according to the teachings of

		Islam, and this command differs from others as the Angel Gabriel conveyed it through revelation as a command from Allah.
--	--	--

3. Cover Genitals (Wearing Hijab)


In scene 40, it is shown that a Muslim must worship Allah constantly, primarily through prayer. In scene 40, Mr. Khalid asks Dani to perform the prayer. In the Qur'an, Surah Taha, verse 132, the commandment to encourage fellow Muslims is mentioned. This opinion is based on several references, including a hadith narrated by Asma bint Abu Bakr, in which she said:

"In the past, we used to cover our faces from men and comb our hair before entering the state of Ihram." (Narrated by Al-Hakim)

As for the second opinion, some other scholars have stated that women can uncover their faces and both palms, as covering these parts is considered a recommendation rather than an obligatory command. This opinion is based on several hadiths, including a hadith narrated by Aisha, in which she mentioned that at one time, Asma bint Abu Bakr entered upon the Prophet Muhammad (peace be upon him) wearing thin clothing. Upon seeing her, the Prophet turned away and said,

"O Asma, when a woman reaches the age of menstruation, it is not appropriate to see anything of her except for her face and palms." (Narrated by Abu Dawud)

Table 5: Semiotic Analysis Summary of "Cover Aurah"

Shot	Dialog/Sound/Teks	Visual
Loong shot	Tenri: Why don't we like girls who wear hijab? Deni: Why is that? It's old-fashioned; what's the big deal? Tenri: What's this? (showing a wrapped candy) Deni: It's candy. Tenri: Let's throw it away. (throws the candy into the sand) Deni: Okay. Tenri: Let's eat it. Deni eats the candy. Tenri: Let's pick it up again. (throws away the unwrapped candy) Tenri: Eat it again. Deni: I can't. Tenri: Is it dirty? Why do we prefer women who are uncovered rather than those who are covered?	
	Signs	Interpretation
	Tenri uses an analogy by throwing away a wrapped candy and instructing	In this scene, Tenri analogizes that women should wear a headscarf (hijab) to cover

	Deni to pick it up and eat it. Then Tenri repeats the action with an unwrapped candy, but Deni refuses to eat it without its wrapper.	their aurah (private parts).
	The Denotative Meaning	This scene shows Deni asking why Tenri wears a hijab, and Tenri responds by using an analogy of throwing away a wrapped and unwrapped candy into the sand and then asking Deni to eat the candy.
	The Connotative Meaning	The scene portrays Deni asking Tenri why she wears a hijab, and Tenri responds by using the analogy of throwing away a wrapped and unwrapped candy into the sand and instructing Deni to eat the candy. In this context, the connotative meaning of the scene is that every Muslim woman should cover her aurat, and the aurat for women includes their entire body except for the face and palms. Thus hair is considered part of a woman's aurat and should be covered with a hijab.
	The Meaning of Myths	According to Islamic teachings, covering the aurat is obligatory, as Allah has stated in the Quran, Surah Al-A'raf, verse 26.

Based on the above discussion, the film conveys that the aurat for women should be covered according to the second opinion, which is to cover the entire body except for the face and palms. Therefore, the scene described above depicts Tenri consistently wearing a hijab, and Tenri explains the importance of women covering their aurat.

c. Da'wah Message of Ethics

1. Message of Sincerity (Ikhlas)


In scene 68, it is shown that Muslims should be sincere (ikhlas) in everything they do. Sincerity is for the sake of Allah because it is a praiseworthy act and the key to worship. One of the keys to having a noble character is to have a sincere heart that relies only on Allah. Worship and other prescribed acts are obligatory for Muslims to perform sincerely. Therefore, performing acts of worship to seek praise from others or any other intentions is not permissible. Muslims should worship solely for the pleasure of Allah because he does not judge based on physical appearance but rather on the heart's sincerity.

"Indeed, Allah does not look at your outward forms or wealth, but He looks at your hearts and deeds." (Sahih Muslim)

Sincerity (ikhlas) is one of the essential teachings in Islam as it determines whether an action is accepted by Allah or not. An action can be virtuous if performed with utmost sincerity for the sake of Allah, but on the other hand, the same action can become sinful if done with intentions other than

pleasing Allah .

Table 6: Summary of Semiotic Analysis - Sincerity (Ikhlas)

Shot	Dialog/Sound/Teks	Visual
Medium shot	Deni: So, I can't defeat Sanrego? Mr. Khalid: Why not? Try to be sincere.	
	Signs	Interpretation
	Mr Khalid and Deni, who were practising Tarung Sarung, stopped because Deni was not focused, thinking about whether he could defeat Sanrego. Then Mr. Khalid told Deni to be sincere and demonstrated sincerity by performing the obligatory sunnah prayer. While Mr. Khalid was praying, he instructed Deni to attack him.	In this scene, Mr. Khalid teaches Deni about sincerity in every aspect of life. Mr Khalid provides an example to Deni through the performance of the obligatory sunnah prayer, emphasizing the importance of sincerity in worshipping Allah.
	The Denotative Meaning	This scene illustrates Mr. Khalid teaching Deni about sincerity in all aspects of life. Mr Khalid provides an example to Deni through the practice of the obligatory sunnah prayer, emphasizing the need to be sincere in worshipping Allah.
	The Connotative Meaning	The connotation conveyed in the message of da'wah in this scene is that every Muslim should be sincere in their actions for the sake of Allah, including in prayer, because worship should be done sincerely for Allah's sake.
	The Meaning of Myths	Doing everything with sincerity is commendable because sincerity is the key to worship. Sincerity may seem easy, but it isn't easy to achieve. In its essence, sincerity is the purity of the heart in treating fellow human beings and performing the worship Allah commanded. Sincerity can bring many benefits, both for oneself and for others. (Q.S. Al-A'raf (7): 29)

2. Message about Gratitude


In scene 32, it is shown that Muslims should always be grateful for all the blessings bestowed upon them by Allah . Gratitude is an expression of thankfulness to Allah for all the blessings and sustenance given.

الطَّاعِمُ الشَّاكِرُ بِمَنْزِلَةِ الصَّائِمِ الصَّابِرِ.

"The meaning of the quote "The one who eats and is grateful is equal to the one who fasts and is patient."

Indeed, the blessings Allah grants are innumerable, not only in material form but also in various other forms of blessings, such as breathing, getting food and drink, having health, rest and happiness, and performing daily activities. These are all things to be grateful for, as they are blessings from Allah. However, sometimes people only think of Allah when they find themselves in difficult situations. They are often found to blame Allah for the trials they face instead of being grateful for the blessings Allah has granted them. People often compare themselves to others and focus on what they do not have instead of being grateful for what they do have and overlooking other blessings of Allah. This attitude leads to more complaints. In reality, the more grateful a Muslim is, the more blessings he will receive from Allah.

Table 7: Summary of Semiotic Analysis of Gratitude

Shot	Dialog/Sound/Teks	Visual
Medium shot	Deni: Thank you, Mr. Khalid. I owe you a debt of gratitude. Mr. Khalid: Show your gratitude to Allah.	
	Signs	Interpretation
	Deni Ruso, whom Mr. Khalid helped from Sanrego's gang, expresses his gratitude to Mr. Khalid, but Mr. Khalid instructs Deni to show gratitude to his Lord, Allah .	The dialogue, where Mr Khalid commands Deni to express gratitude to Allah, signifies that Deni should be grateful to Allah because it is Allah who helped Deni through Mr Khalid.
	The Denotative Meaning	Mr. Khalid, who helps Deni from the gang's attack, takes Deni to the mosque where Mr. Khalid resides. After Deni regains consciousness, he expresses gratitude to Mr. Khalid for his assistance.
	The Connotative Meaning	The connotation found in the message of the preaching scene is that every Muslim should always be grateful to Allah because it is Allah who bestows blessings, such as the blessings of life, health, sustenance, and other blessings. In this scene, Mr. Khalid instructs Deni to express gratitude to Allah because, in reality, Allah helps Deni from the gang's attack through Mr. Khalid. Expressing gratitude to Allah is an expression of gratitude towards Allah for the blessings He has bestowed.
	The Meaning of Myths	Gratitude is a manifestation and expression of a

		servant's thankfulness to his Lord for all the blessings that have been given, namely to Allah . Gratitude sometimes becomes a difficult thing for humans to do. Often, humans feel lacking even though Allah has given them many blessings. It is also often found that people remember Allah only in difficult times and frequently complain and blame Allah when facing hardships and trials given by Allah to His servants. In reality, Allah has bestowed countless blessings upon every servant, from their time in their mother's womb until they are born into this world. The blessings from Allah will continue to flow as long as the person lives.
--	--	--

3. Dutiful to Parents


Scene 77 depicts a child who has respect and courtesy towards both parents because the parents have raised, educated, and cared for the child from childhood to adulthood. Therefore, as a child, being dutiful to both parents is obligatory. This has been determined in the Quran and Hadith, where if one behaves towards their parents, they must have good manners and ethics. There are 7 etiquettes of children towards their parents (Al-Ghazali, n.d., p. 444):

فآداب الولد مع الوالدين: أن يسمع كلامهما، ويقوم لقيامهما، ويمثل لأمرهما، ولا يمشي أمامهما، ولا يرفع صوته فوق أصواتهما، ويلبي دعوتهما، ويحرص على مرضاتهما، ويخضع لهما جناح الذل، ولا يمن عليهما بالبر لهما، ولا بالقيام لأمرهما، ولا ينظر إليهما شزراً ولا يقطب وجهه في وجههما، ولا يسافر إلا بإذنهما

"The etiquette of children towards their parents is to listen to their words, stand when they stand, obey their commands, fulfil their calls, humble themselves to them through their actions, not easily tire of doing good to them, not hesitate to carry out their orders, not view them with suspicion, and not disobey their commands."

According to the above explanation, as a child, one must listen to the parents' words and not interrupt them when they give advice. When the parents sit down, the child should also sit down, for this behaviour shows not only politeness and courtesy but also the etiquette of a child toward his parents. A child should obey all the commands of his parents, except for commands that deviate from the precepts of Allah. A child should have reasonable assumptions about both parents; if he has questions or doubts, he can express them directly with sound and polite language.

Table 8: Summary of Semiotic Analysis of Being Dutiful to Parents

Shot	Dialog / Sound / Teks	Visual
Medium Shot	Deni: I'm sorry, Mom. If I haven't been helpful to you all this time, I love you, Mom.	
	Signs	Interpretation

	Deni approaches his mother, who is about to open a project run by Ruso Corp, and suddenly Deni comes to ask his mother to cancel the project politely and courteously. Then Deni apologizes to his mother for his behaviour all this time.	This depicts Deni as a child who respects his parents, speaks gently, and apologizes for his past behaviour to his mother. The sign in this scene is to show that polite behaviour is a must for every child towards their parents.
	The Denotative Meaning	Located at the beach, precisely during the opening ceremony of the Ruso Corp project, this scene shows Deni asking his mother for help to cancel the project using polite language, and Deni apologizes to his mother for all his mistakes.
	The Connotative Meaning	The connotation of the preaching message in Scene 77 is that when speaking to both parents, one must use polite language, avoid being rude, and even keep their voice from being too loud. It is also essential to show love and affection to our parents because they are the ones who brought us into the world and have been taking care of us until now. Therefore, a child must have a sense of love and affection towards both parents.
	The Meaning of Myths	A child has a role in fulfilling fulfil their obligations towards their parents. (Q.S. Al-Isra verse 23)

4. CONCLUSION

Based on the discussion in this research, it can be said that films can be used as one of the mediums for da'wah (Islamic propagation), as films are a medium that can influence the emotions of the audience, including the film "Tarung Sarung." The film "Tarung Sarung" contains elements of da'wah, with three main da'wah messages: the message of faith (akidah), the message of worship, and the message of character. Firstly, regarding the message of faith, there are da'wah values such as believing in Allah, sincerity, and greeting others with salam. Secondly, in terms of worship or shariah, there are da'wah messages to follow the Islamic laws, such as wearing hijab, avoiding physical contact with non-mahram individuals, covering the aurah, establishing prayers, values of gratitude, and sincerity in worship. Thirdly, in terms of muamalah (social interactions), there are various da'wah messages promoting goodness, such as teachings on being dutiful to parents, etiquette, and the laws of renting.

In addition to the da'wah messages, the film showcases cultural diversity and religious elements, especially in the Makassar region of Sulawesi. "Tarung Sarung" has the potential to serve as a platform for da'wah through conveying messages of faith, worship, and character, as well as introducing and appreciating the cultural diversity and customs of Indonesia. The film has the potential to influence the emotions and thoughts of the audience, making it an effective means of spreading positive messages and religious values to the broader society.

REFERENCES

- Al-Ghazali, Imam. (n.d.). *Al-Adab fid-din dalam Majmu'ah Rasail Al-Imam Ghazali*. Kairo: Al-Maktabah Al-Taufiqiyah.
- Al-Mukarromah. (2022). Dakwah dalam Pandangan Imam Khomeini (1902-1989 M). *Al-Qaul: Jurnal Dakwah dan Komunikasi*, 1(1), 10. <https://www.ejurnal.iiq.ac.id/index.php/alqaul/article/view/439/257>
- Aminudin. (2018). Konsep Dasar Dakwah. *Al-Munzir*, 9(1), 35. <https://ejournal.iainkendari.ac.id/index.php/al-munzir/article/view/775/706>
- Arifuddin, Andi Fikra Pratiwi. (2017, December). Film Sebagai Media Dakwah Islam. *Jurnal Aqlam: Journal of Islam and Plurality*, 2(2), 117. <https://journal.iain-manado.ac.id/index.php/AJIP/article/view/523/434>
- Asyura, K. (2021). Pesan Dakwah Qaulan Maysura pada Seksi Jamaah (Studi Analisis di Dayah Putri Muslimat). *Jurnal An-Nasyir: Jurnal Dakwah dalam Mata Tinta*, 8(1), 36. <https://ejournal.iaialazizyah.ac.id/index.php/jian/article/view/123/49>
- Barthes, Roland. (2009). *Mitologi*. Yogyakarta: Kreasi Wacana.

- Choirin, Muhammad. (2021). Pendekatan Dakwah Rasulullah SAW di Era Mekkah dan Relevansinya di Era Modern. *Misykat ul Anwar*, 4(2), 109, 35-36.
<https://jurnal.umj.ac.id/index.php/MaA16/article/view/10021/5823>
- Fachrurroji, M. (2017). *Dakwah di Era Media Baru*. Bandung: Simbiosis Rekatama Media.
- Fitri, R., & Jayanti, I. (2020). Fenomena Seleb Hijrah: Tendensi Eksklusivisme dan Kemunculan Kelompok Sosial Baru. *Muharrrik: Jurnal Dakwah Dan Sosial*, 3(01), 1-17.
- Ilaihi, W. (2010). *Komunikasi Dakwah*. Bandung: Remaja Rosdakarya.
- Irwansyah, A. (2009). *Seandainya Saya Kritikus Film*. Yogyakarta: CV Homerian Pustaka.
- Kurniawan, F., & Anwar, K. (2020, Januari). Strategi Dakwah Islam Melalui Media Massa (Televisi) di Indonesia. *Al-Ittishol: Jurnal Komunikasi dan Penyiaran Islam*, 1(1), 37-38.
<https://ejournal.iaiskjmalang.ac.id/index.php/ittishol/article/view/113/93>
- Marwantika, A. (2021). The Sacralization of the Myth of Prohibition of Leaving the House at Dusk in Sandekala Film: Charles Sanders Pierce's Semiotic Analysis. *Muharrrik: Jurnal Dakwah Dan Sosial*, 4(01), 33-46. <https://doi.org/10.37680/muharrrik.v4i01.553>
- Maula, Rizka., & Choirin, Muhammad. (2022). Hukum Dakwah dalam Surah Al-Imran: 104 Perspektif Mufassir Klasik dan Modern. *Diya al-Afkar*, 9(2), 352.
<https://www.syekhnurjati.ac.id/jurnal/index.php/diya/article/view/8950>
- Miftahuddin, L. H. (2018). Ulama dan media Sosial: Analisis Pesan Dakwah KH Mustofa Bisri di Twitter. *Muharrrik: Jurnal Dakwah dan Sosial*, 1(2), 118.
<https://ejournal.insuriponorogo.ac.id/index.php/muharrrik/article/view/32/33>
- Munawaroh, S.F, Dwijayanto, A. Ansori, T. (2023). Pesan Moral Dalam Film Merindu Cahaya De Amstel. *JCS: Journal of Communication Studies*, 3 (1),
<https://ejournal.insuriponorogo.ac.id/index.php/jcs/article/view/2952>
- Nasrullah, Rulli. (2017). *Media Sosial : Perspektif Komunikasi, Budaya, dan Sosioteknologi*. Bandung: Remaja Rosdakarya.
- Nugraha, R. H., Parhan, M., & Aghnia. (2020). Motivasi Hijrah Milenial Muslim Perkotaan Melalui Dakwah Digital. *Muharrrik: Jurnal Dakwah dan Sosial*, 3(2), 176.
<https://ejournal.insuriponorogo.ac.id/index.php/muharrrik/article/view/398/298>
- Qodariah, S., dkk. (2018). Hubungan self-control dengan murū'ah pada anggota Gerakan Pemuda Hijrah di Masjid TSM Bandung. *Jurnal Psikologi Islam*, 4(2), 205–212.
- Rubawati, E. (2018). Media Baru: Tantangan dan Peluang Dakwah. *Jurnal Studi Komunikasi*. Vol. 2 No. 1. 126-142.
- Said, M. (2019). Rekontekstualisasi Pemikiran Islam Dalam Manhaj Ushul Fiqh Hassan Hanafi. *Muharrrik: Jurnal Dakwah Dan Sosial*, 2(01), 1-14.

- Salam, A., Amin, M., & Tajibu, K. (2020, September). Dakwah Melalui Youtube (Analisis Pesan Dakwah Ustadz Hanan Attaki). *Jurnal Washiyah*, 13, 656. <https://journal3.uin-alauddin.ac.id/index.php/washiyah/article/view/16233>
- Sarbani, A. (2010). Paradigma Baru Pemikiran Dakwah Islam. *Jurnal Ilmu Dakwah*, Vol. 4 No. 15. 879-896.
- Sobur. (2001). *Analisis Teks Media*. Bandung: Remaja Rosdakarya.
- Suryadi, A. (2019). Model Dakwah Kirun Melalui Media Pertunjukan Seni Opera Campur Santri Di Desa Bulu, Sambit, Ponorogo. *Muharrrik: Jurnal Dakwah Dan Sosial*, 2, 99-114.
- Syafriani, D. (2017). Hukum Dakwah dalam Al-Qur'an dan Hadis. *Fuaduna: Jurnal Kajian Keagamaan dan Kemasyarakatan*, 1(1), 24. <https://ejournal.iainbukittinggi.ac.id/index.php/fuaduna/article/view/439/pdf>
- Ummah, A. H. (2020). Dakwah Digital dan Generasi Milenial (Menelisik Strategi Dakwah Komunitas Arus Informasi Santri Nusantara). *Tasamuh: Dakwah dan Komunikasi*. Volume 18, No. 1. 54-78.
- Vivian Lee, Jenna L. Cheal, M.D. Rutherford (2015), Categorical perception along the happy–angry and happy–sad continua in the first year of life. *Infant Behavior and Development*. <https://doi.org/10.1016/j.infbeh.2015.04.006>
- Wahyu Ilaihi. (2010). *Komunikasi Dakwah*. Bandung: Remaja Rosdakarya.
- Wibowo, A. (2019). Penggunaan Media Sosial Sebagai Trend Media Dakwah Pendidikan Islam di Era Digital. *Jurnal Islam Nusantara*. Vol.3 no 2. 339-356.
- Zuhdi, M. H. (2017). Dakwah Dan Dialektika Akulturasi Budaya. *Religia*, 15 (1).