

Da'wah Bil Hal and Muslim Women's Religious Humanist Ideology in Indonesian Film

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Received: Oct 14, 2021 | Revised: Nov 27, 2022 | Approved: Dec 29, 2022

Abstract: This study aims to find out the overview of da'wah bil hal as an approach for proselytizing through actual actions or the role model from attitudes and behaviours represented in the religious film entitled "Merindu Cahaya de Amstel" by Hadrah Daeng Ratu. This research used the descriptive-analytic method to analyze the meaning of data in a movie using John Fiske's semiotic theory, which involve three levels, namely reality, including (1) appearance, costumes, environment, manner of speaking, gestures, and facial expressions; (2) representation, including, conflict, action and dialogue; and (3) ideology, the interpretations result of the fundamental level and representations categorized in social relations by ideological codes. The results showed that the da'wah bil hal approach in the movie "Merindu Cahaya de Amstel" was depicted through the appearance of the main character named Khadija, seen in her closed clothes (aurat). Besides, the way of speaking, gestures, and facial expressions revealed the personality of Muslims who are polite, helpful and have good respect for others. How Khadija's conflicts, actions, and dialogues are represented in this movie shows the characteristics of Muslims with a good character, balancing *hablumminallah* and *hablumminannas*, patience, devout worship, and always spreading usefulness. The practice of da'wah bil hal or proselytizing through the figure of Khadija, showed an ideology of religious humanism. The novelty of this research is the analysis of da'wah bil hal in a movie through the depiction of Muslim female characters applying Islamic values, including morals, trust, and worship.

Keywords: da'wah bil hal, movie, woman muslim, representation

Abstrak: Penelitian ini bertujuan untuk menelaah dakwah bil hal sebagai pendekatan dakwah melalui tindakan nyata atau teladan dari sikap dan perilaku yang direpresentasikan dalam film religi berjudul "Merindu Cahaya de Amstel" karya Hadrah Daeng Ratu. Penelitian ini menggunakan metode deskriptif-analitik untuk menganalisis makna data dalam sebuah film dengan menggunakan teori semiotika John Fiske, yang melibatkan tiga tingkatan, yaitu realitas, meliputi (1) penampilan, kostum, lingkungan, cara berbicara, gerak tubuh, dan ekspresi wajah. ; (2) representasi, termasuk konflik, aksi dan dialog; dan (3) ideologi, hasil interpretasi tingkat fundamental dan representasi yang dikategorikan dalam hubungan sosial oleh kode-kode ideologis. Hasil penelitian menunjukkan bahwa pendekatan dakwah bil hal dalam film "Merindu Cahaya de Amstel" digambarkan melalui penampilan tokoh utama bernama Khadijah yang terlihat dalam pakaian tertutup (aurat). Selain itu, cara berbicara, gerak tubuh, dan ekspresi wajah mengungkapkan kepribadian umat Islam yang santun, suka menolong dan memiliki rasa hormat yang baik kepada orang lain. Bagaimana konflik, aksi, dan dialog Khadijah yang direpresentasikan dalam film ini menunjukkan ciri-ciri umat Islam yang berakhlak baik, menyeimbangkan *hablumminallah* dan *hablumminannas*, sabar, taat beribadah, dan selalu

menebar kemanfaatan. Praktik dakwah bil hal atau dakwah melalui sosok Khadijah, menunjukkan ideologi humanisme keagamaan. Kebaruan dari penelitian ini adalah analisis dakwah bil hal dalam sebuah film melalui penggambaran tokoh wanita muslimah yang menerapkan nilai-nilai Islam yang meliputi akhlak, amanah, dan ibadah.

Kata kunci: *dakwah bil hal, film, wanita muslimah, representasi*

Introduction

Islam is a religion of proselytizing that encourages every adherent to proselytize or do da'wah actively. The increase and decrease of Muslims are very dependent and closely related to the da'wah activities carried out. Listening to the word da'wah, what comes to some people's minds is the activity of conveying the teachings of Islam orally through lectures and *khutbah*. However, today, da'wah can be done with an approach through actual actions called Bil Hal da'wah (Sunarso, 2021).

In practice, Bil Hal da'wah has an important role and position in oral bil proselytizing. Bil Hal da'wah is not intended to replace or be an extension of oral bil proselytizing. Both have an essential role in the process of delivering Islamic teachings. The content of oral proselytizing must be balanced with the natural action of a Muslim (Sunarso, 2021).

The approach of Bil Hal da'wah through a movie is considered one of the most effective ways in the current era. The movie entitled "Merindu Cahaya de Amstel" is an Indonesian religious movie that shows the implementation of the Bil Hal da'wah approach, namely practical proselytizing by displaying *akhlakul karimah*. This is the embodiment of the commendable attitude of a Muslim who expresses exemplary behaviour through action by maintaining Islamic values, including the values of *aqidah*, *akhlak*, and worship. Bil hal is a method of da'wah or proselytizing that is quite effective and can reach *mad'u* from various circles and ages. This method is related to the way of worshipping, getting along, treating other humans, and all aspects of human life (Aminudin, 2018; Wahab & Nafi'ah, 2020)

The movie "Merindu Cahaya de Amstel" was adopted from the novel by the same creator named Arumi Ekowati and taken from a true story. The movie was released on January 20, 2022, and produced by Maxima Pictures and Unlimited Production with Hadrah Daeng Ratu's director and screenwriter Benni Setiawan. Overall, this movie tells the story of the spiritual journey of a Dutch descent woman who decided to move to Islam after facing the harsh realities of life. The main casts in the movie are Amanda Rawles as Siti Khadija Veenhoven, Bryan Domanis as Nicolas, and Rachel Amanda as Kamala.

Meanwhile, the supporting casts are Oki Setiana Dewi, Ridwan Remin, Maudy Koesnaedi, Dewi Irawan, and Rita Nurmaliza Alizar.

The storyline and representation of the women Muslim characteristics in applying Islamic values in a non-Muslim majority country, represented in the movie "Merindu Cahaya de Amstel" deserves to be a positive learning for Muslims. Khadija's attitudes and behaviours also expressed the implementation of the religious humanism ideology. Religious humanism is an ideology that sees humans and society based on moral values (ethics) as prevalent in religion. In addition, religious humanism with its theocentric characteristics seeks to provide space for religion to influence human life. Religion is considered capable of providing solutions to the problems faced by humans, even according to Nottingham (1985); for religious societies, religion affects the system value absolutely and becomes the primary basis of social integration.

Based on the above explanations, the researcher informed the representation of Bil Hal da'wah's approach in the movie "Merindu Cahaya de Amstel" through the semiotic analysis by John Fiske a famous author of the theory "*The Code of Television*". In this theory, Fiske puts forward three levels in interpreting the meaning of data, namely the levels of reality, representation, and ideology.

Research Methods

This type of qualitative research uses John Fiske's semiotics approach to describe the meaning of the data identified and then re-analyzed by providing the evidence in the form of documentation. Primary research data sources were obtained from several movie scenes, while secondary data were obtained through books, journals, and other literature sources relevant to the research topic. The data collected in this research used the documentation method to find data related to the research variables through the movie scenes entitled "Merindu Cahaya de Amstel" related to Bil Hal da'wah approach. The stages of data analysis in this study involved: (1) understanding scenes and dialogues in the movie ; (2) identifying signs/symbols in the movie; (3) capturing the movie scenes; and (4) analyzing the selected scenes through a Bil Hal da'wah approach (Anggito, A, & Setiawan, 2018).

Results and Discussion

Based on the documentation from the movie, *some* scenes are considered related to the Bil Hal da'wah approach. This included only some of the scenes in the movie so that the analysis followed the study's focus. The data findings and analysis can be seen as follows:

1. Khadija Helps a Girl on a Tram

In this scene, Khadija saw a girl same with her age entering a tram and choosing to stand rather than sit in a chair next to her. As the girl stood up, Khadija saw a strange man with strange gestures trying to do something to the girl's bag she was carrying. Then, Khadija rushed over and behaved as if a close friend of that girl by embracing and then persuading that girl to come down with her.

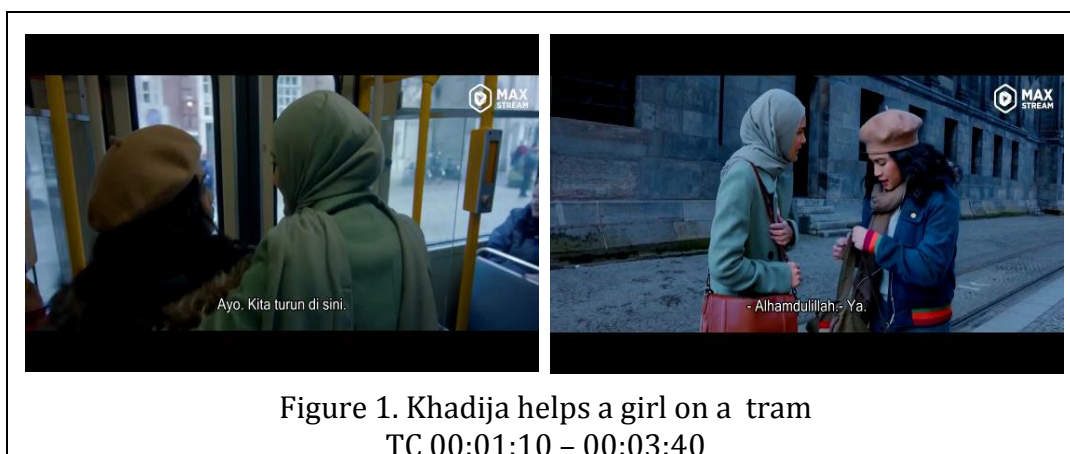


Figure 1. Khadija helps a girl on a tram
 TC 00:01:10 – 00:03:40

John Fiske Television Codes		Findings
Level	Code	
Reality	1) Appearance	Rfire and covers with a casual appearance.
	2) Costume	Wears a long-sleeved coat with trousers, a mint-coloured veil, and a red sling bag.
	3) Milieu	Inside the tram, get off at the station and walk towards de Amstel.
	4) How to talk	Speaks smoothly and in formal words.
	5) Gestures	Has soft body gestures with a polite attitude.
	6) Expression	Expresses of smiling faces when looking at people.
Representati on	1) Camera	Medium Long Shot (MLS) and Medium Close Up (MCU).
	2) Conflict	Mala feels doubt when Khadija is about to help her on the tram.
	3) Action	Khadija helps Mala from a stranger's theft by coming to Mala and intimating to her

		as if an old friend were and forcing Mala to come down with her.
	4) Dialogue	Khadija: "Come on, let us get off here." Mala: "Hey! What is this?" Khadija: "Come with me down. I will explain later... come on" Mala: "What do you mean by inviting me to come down here?... indeed who are you?" Khadija: "I am sorry... look at your bag." Mala: "Astaghfirullah... all is well, fortunately not stolen." Khadija: " Thank God" Mala: "Yes.. thank you."
Ideology	Ideology code	Ideology religious humanism.

These scenes show that Khadija looks neat and wears long clothes covering aurat from head to toe, except for the face and palms, as the *sharia* of Islam. However, she still shows a casual look through a hooded style that follows the trend, which is only draped over the shoulders.

Khadija's act of helping a girl she even just met on the tram is a form of empathy from her willingness. This shows the implementation of Bil Hal da'wah of Khadija's initiative to help. This attitude strengthens the noble character of a Muslim who cares about fellow creatures of Allah. Allah's commands to care for one another and help is explained in Q.S Al-Maidah verse 2: "And help in (doing) virtue and piety, and do not help in sinning and enmity. Be devoted to God, indeed, His torture is very heavy."

2. Khadija Scene Helps an Old Woman on the Street

In this scene, Khadija helps an older woman who seems complicated to carry her groceries. She also guided the older woman to walk a few steps until she felt her body could balance carrying groceries.

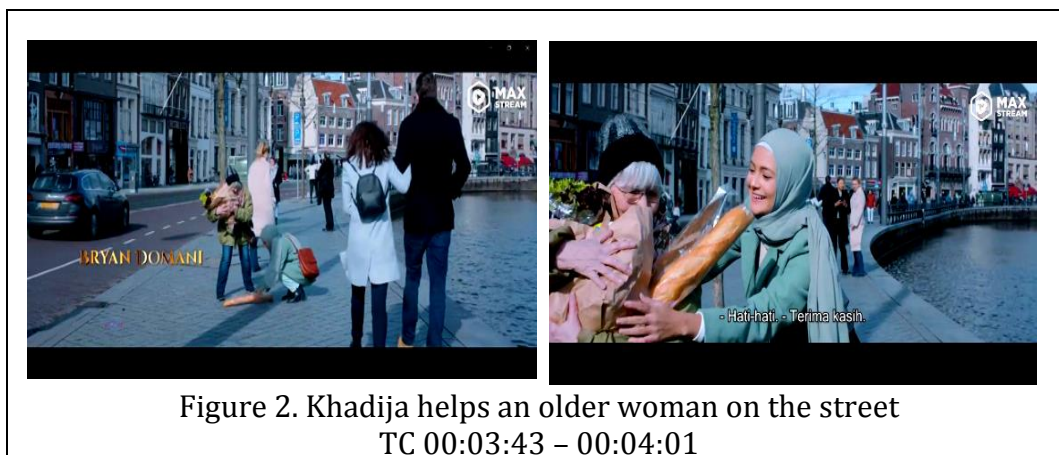


Figure 2. Khadija helps an older woman on the street
 TC 00:03:43 – 00:04:01

John Fiske Television Codes	Findings
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Level	Code	
Reality	1) Appearance	Rfire and covered with a casual appearance.
	2) Costume	Wears a green coat and a white long-sleeved sweater, a mint-colored veil with gray trousers, and a red sling bag.
	3) Milieu	Street on the riverside de Amstel.
	4) How to talk	Speaks smoothly and formally words (<i>soft-spoken</i>).
	5) Gestures	A gesture of soft body and polite attitude.
	6) Expression	Expression of a gentle smiling face when helping an older woman.
Representati on	1) Camera	Long Shot (LS) shooting at a straight angle.
	2) Conflict	-
	3) Action	Helps an older adult when she has trouble carrying her luggage.
	4) Dialogue	Old lady: "Thank you" Khadija: "Be careful" Old lady: "Thank you"
Ideology	Ideology code	Ideology religious humanism.

This scene shows how Khadija's action helps an older adult even though she does not know her. The action reflects the strengthens of Khadija's character as a generous person and shows the *akhlakul karimah* of a muslim for wanting to help fellow human beings without distinction of ethnicity, religion, race, and intergroup. Through this initiative, Khadija implements Islamic values in her daily life, especially moral ones.

The moral value in Islam is not only moral towards God but also includes morals towards oneself, society, and other living human beings. According to the theory of Da'wah Communication, morals are part of the proselytizing material to complement a person's faith and Islam. Applying good morals (ethics) can stop the occurrence of moral erosion. In addition, it is also a part of the approach of Bil Hal da'wah so that the delivery of Islamic values is more acceptable since others immediately see real tangible things that can be exemplified (Ilaihi, 2010).

A Muslim is indeed commanded always to do good, as Allah explained in Q.S Al-Qalam verse 4 which affirms that *doing good to all that is on earth is a necessity for every Muslim, be it towards fellow Muslims, others, and even animals and plants, as exemplified by the Prophet Muhammad SAW during his lifetime.*

Ibn Rajab said that good character is a part of *taqwa*. The proof of *taqwa* is not simply fulfilling one's responsibility to God without regard to one's responsibility to others. The

Messenger of Allah creates good morals as a sign of the perfection of faith. Good morals as an approach to Bil Hal da’wah can be categorized as being generous, fond of doing good, giving happiness to others, being sweet-faced, and being able to keep anger as humans (Tuasikal, 2018).

3. Khadija Keeps a Friendship Environment Boundaries

In this scene, Khadija meets several people in a cafe. They are Kamala and Kamala's two male friends named Nico and Joko. At that time, Joko put forward a right-hand man as a sign of acquaintance. However, Khadija also subtly did not reach Joko's greetings. She just said the name with a smile and nodded her head slightly.

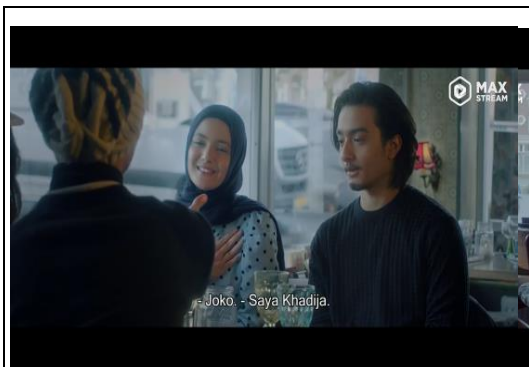


Figure 3. Khadija keeps boundaries in a friendly environment
 TC 00:15:14 – 00:18:55

John Fiske Television Codes		Findings
Level	Code	
Reality	1) Appearance	Rfire and covers with a casual appearance.
	2) Costume	Wears the blouse with long-sleeved light blue color patterned polka dots, a black spandex skirt and a navy veil.
	3) Milieu	Inside a cafe in Amstel.
	4) How to talk	B speaks smoothly and formally words.
	5) Gestures	Gestures of the soft body with a polite attitude.
	6) Expression	Shows a smiley expression while listening and speaking the conversation.
Representati on	1) Camera	Combined Medium Shot (MS) and Medium Close Up (MCU) shooting
	2) Conflict	-
	3) Action	She introduces herself without welcoming Joko's hand with her action, a hand on his chest.
	4) Dialogue	Khadija: "I have met Nico "

		Mala: "Know you guys?" Joko : "Nico was once rejected" Mala: "Rejected?" Nico: "No. Joko is just kidding" Joko: "I have not; acquaintances have not... Joko" Khadija: "I am Khadija" Joko: "Subhanallah"
Ideology	Ideology code	Ideology religious humanism.

Such the previous two scenes analysis before, Khadija wears neat clothes, covers and closes the *aurat*, and does not reveal her body shape, showing the appearance of a good Muslim woman. In speaking any words, Khadija takes excellent care of her every utterance. She said softly with a low intonation that made the interlocutor feel comfortable, even though she still showed respect. However, she still had boundaries in the environment friendships, one of which did not shake hands with male friends who were not *muhrim*.

How Khadija interacts with her friends shows her to be an ethical Muslim woman. Although she can interact socially well with others, she still made boundaries of attitudes according to moral values in Islam. Khadija's actions are indirectly part of the Bil Hal da'wah. Through her action, Khadija showed the people that gender position is highly respected in Islam. Some rules limit friendship between men and women (Judge, 2017).

4. Khadija Tells about Her Spiritual Journey

In this scene, Khadija asks Nico to help make a video that tells the story of her spiritual *hijra*. Khadija begins the story by introducing herself and her early story as a non-muslim. She told Nico that she was a free woman and did a lot of destructive behaviours. She also experienced despair and attempted suicide. Fortunately, she was rescued by Fatima, a preacher and influencer of the Europe Muslim community.



Figure 4. Khadija tells about her spiritual journey

TC 00:37:50 – 00:43:53		
John Fiske Television Codes		Findings
Level	Code	
Reality	1) Appearance	Rfire and covered with casual appearance.
	2) Costume	She was wearing a grey coat, a long-sleeved white sweater, blue jeans, and a patterned hijab with a predominance of pink.
	3) Milieu	A park on the banks of the Amstel river.
	4) How to talk	Speaking a smoothly and polite words.
	5) Gestures	Showing soft body gestures.
	6) Expression	Expressing smiles face and tries to hold her cry when telling the story.
Representation	1) Camera	Close Up (CU) shooting with a straight angle.
	2) Conflict	The conflict is shown in the story of Khadija's experience.
	3) Action	Khadija tells her story through a video.
	4) Dialogue	Khadija: "Until I finally became a new convert/ <i>mualaf</i> . So, I had to live alone, away from those closest to me. Because I understand so well, it is difficult for them to accept my change." <i>(flashback)</i> Fatima : "Allah dear to you, Khadija and everything will be fine" Khadija: "But I am sure that embracing Islam is the best decision of my life"
Ideology	Ideology code	The ideology of religious humanism

Overall, Khadija is a Muslim woman wearing long clothes covering the *aurat*. In the gesture code, Khadija shows soft body gestures. Meanwhile, in the expression code, Khadija always smiles when telling her story and shows a stoic face over her choice to convert to Islam through her friend Fatima's help.

Khadija's courage in telling and sharing her stories in the past shows that she is trying to get up and not be bound by the pressure of those around her. This includes part of the implementation of Bil Hal da'wah.

The purpose of da'wah through concrete actions aims to improve the quality of personal religion to understand and charity of a Muslim, as well as the increasing awareness among Muslims and the general public about Islamic values (Undriyati, 2015). The way Khadija do this in this video illustrates the two purposes of da'wah.

Those scenes are also shown how Khadija's documentary video can finally inspire Muslim women in the Netherlands and some other parts of the world. Although she realizes that what happened to her past life is a sad story, her decision to share her experiences can give positive value to others.

5. Khadija is Doing Istikharah Prayer

This scene shows the indecisive Khadija feeling. Khadija then received advice from Fatima, who said that she could ask for instructions from Allah Almighty when she was confused by doing *istikharah* prayer.

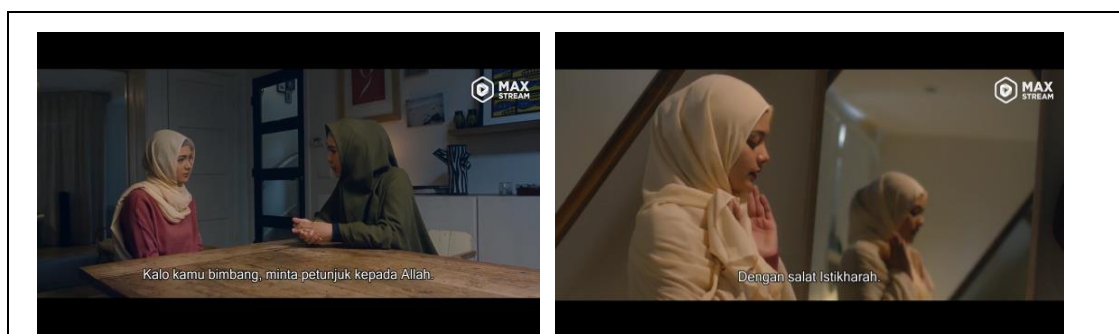


Figure 5. Khadija is doing *istikharah* prayers
 TC 01:02:53 – 01:03:20

John Fiske Television Codes		Findings
Level	Code	
Reality	1) Appearance	simple and quiet.
	2) Costume	Using a red long-sleeved sweatshirt and cloth pants with a light brown colour. Khadija wears a long cream-colored veil that covers her upper body.
	3) Milieu	In her room doing <i>istikharah</i> prayer.
	4) How to talk	-
	5) Gestures	Showing gentle body gestures when doing each prayer movement slowly and solemnly.
	6) Expression	Showing a somber expression.
Representation	1) Camera	Combining Long Shot (LS) and Medium Close Up (MCU) shooting.
	2) Conflict	The visible conflict is the inner conflict felt by Khadija due to indecisive feelings.
	3) Action	Khadija, who feels indecisive and needs Allah's guidance, immediately follows Fatima's advice to do <i>the istikharah</i> prayer.

	4) Dialogue	Fatima: "If you are indecisive, ask Allah for instructions with <i>the istikharah</i> prayer. God will answer"
Ideology	Ideology code	The ideology of religious humanism

The findings in this scene show the Bil Hal da’wah approach when Fatima advises Khadija to do istikharah prayer in a confusing situation. As explained in Q.S Al-Asr’s verses 1-3, humans will be at a loss, except for the believers who have the charity of *salih* and advise one another to obey the truth and be patient.

Da’wah is not only through activities that require physical effort, but also an action that can touch human heartstrings. This reason takes the skill of a *da’i* in taking an approach that can move the hearts of others to do. This is one of the Bil Hal da’wah advantages. If oral bil da’wah only conveys the teachings of Islam through spoken words, then Bil Hal da’wah is better since the example is more visible and can be imitated by *mad’u* (Octaviana , 2020).

6. Scene of Khadija guiding a friend to emigrate

In this scene, Khadija meets Mala near the mosque. They are doing congregational prayer. On that situation, Mala said that she wanted to *hijra* to become a more obedient muslim woman. Khadija responds by giving a veil and covering Mala's hair. She explains how Islam greatly glorifies women.

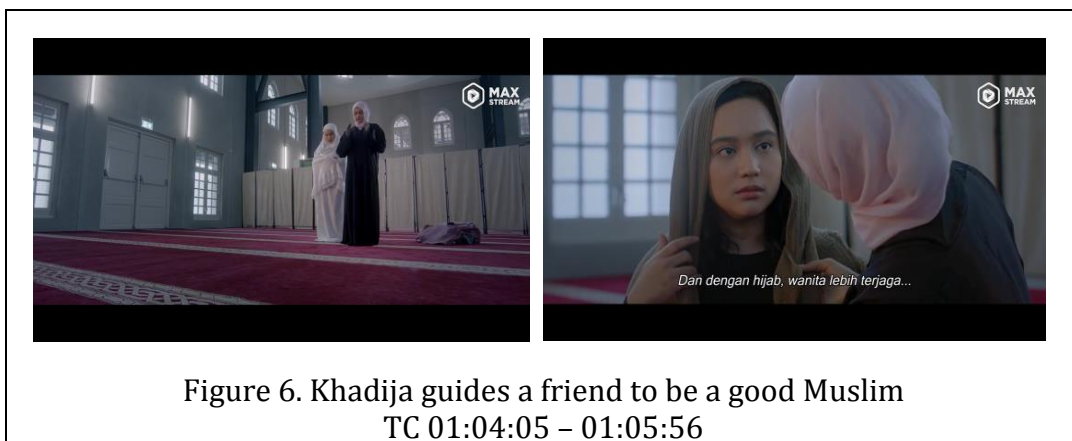


Figure 6. Khadija guides a friend to be a good Muslim
 TC 01:04:05 – 01:05:56

John Fiske Television Codes		Findings
Level	Code	
Reality	1) Appearance	Rfire and covers with a casual appearance.
	2) Costume	She wore a pink coat and a white long-sleeved sweater, matching her hijab. She

		also wears a brown scarf and a red sling bag. While doing prayers, Khadija wears black mukena overalls.
	3) Milieu	In front and inside a large mosque in Amstel.
	4) How to talk	Speaks smoothly and politely words.
	5) Gestures	Soft body gestures with a polite attitude. Khadija embraces Mala to strengthen her.
	6) Expression	Smile on her face while talking to Mala, showing an empathic expression when she heard Mala's good desire .
Representation	1) Camera	Combined Long Shot (LS) and Close Up (CU) shooting
	2) Conflict	-
	3) Action	Khadija and Mala pray congregational prayers in the mosque. Khadija embraces and hugs Mala and also uses the scarf into a veil on Mala's head.
	4) Dialogue	Mala: "I am again trying to fulfil all of my mother's requests. That is all I can do, slowly treating my regrets" Khadija: "Your mother must be delighted in heaven" Mala: "Amiin. Khadija, does Allah still want to accept me?" Khadija: "Allah always accepts the repentance of every one of His people" Mala: "Help me to be a good Muslim, huh?"
Ideology	Ideology code	Ideology religious humanism.

In this scene, Khadija shows gentle body gestures with a polite attitude, particularly when Mala says she wants to emigrate to become a more devout Muslim woman. Khadija embraces Mala to support and encourage her in difficult situations. Khadija's actions show that she wants a good change in her friend's life from wearing a hijab to covering up what a Muslim woman should do. Khadija takes a proselytizing approach to the obligation of covering the *aurat* for a Muslim.

Closing the *aurat* for Muslims is mandatory because it includes *saddu al-dzari'ah*, which closes the door to greater sin. For Muslim women, this obligation will be carried out by wearing closed clothes and a hijab as part of women's clothing (Helmiannoor & Musyarapah, 2019). This obligation is described in Q.S Al-Ahzab verse 59 and Q.S An-Nur verse 31.

Khadija's attitude in this scene indicates the existence of an ideology of religious humanism. She describes the characteristics of a good Muslim who has a human heart in helping others who are grieving and guides her following Islamic values, including *aqidah*, *sharia*, and *akhlak* values (Muawwanah & Darmiyanti, 2022).

Conclusion

The approach of Bil Hal da'wah in the movie "Merindu Cahaya de Amstel" can be seen through the appearance, attitude, and behavior of Khadija's character. Her appearance is always dressed in a closed dress from head to toe and does not form a curve of the body. Wearing a hijab shows her identity as a Muslim woman. Khadija's well-mannered personality supports her and her commendable morals are reflected in her attitudes and behaviours, such as being fond of helping, easy to empathize, not easily ignited by emotions, always smiling, and calming others with a soft words.

Bil Hal da'wah of Khadija can be seen through good actions and praiseworthy morals which also illustrate the existence of religious humanism ideology. The implementation of Bil Hal da'wah is also shown through the characteristics of Khadija as a Muslim woman who can maintain good relations with fellow human beings and Allah SWT, control herself, worship correctly according to Islamic law, and spread kindness to others. This aligns with implementing Islam's *aqidah*, *sharia*, and moral values. How Khadija integrates aspects of humanity in society and religious attitudes is according to the provisions in the Islamic religion which builds her personality as a Muslim who can exemplify her kindness. However, besides the advantages of the Bil Hal da'wah approach and the ideology of religious humanism, there are areas for improvement in practice in the community. For one, the person who does Bil Hal da'wah needs to improve the knowledge every time following Islam's values. To spread kindness to others, a Muslim must do Bil Hal da'wah according to self-respective levels, especially knowledge and understanding of religion.

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