

Representation of the Pancajiwa of Islamic Boarding Schools in the Film "Cahaya Cinta Pesantren"

Rahmat Hidayat¹, Sukarno², Sofyan Hady³, Ahmadi⁴.

¹ UIN Kiai Haji Achmad Siddiq Jember, Indonesia; e-mail: rhiday297@gmail.com.

² UIN Kiai Haji Achmad Siddiq Jember, Indonesia; e-mail: hadisofy2006@gmail.com.

³ UIN Kiai Haji Achmad Siddiq Jember, Indonesia; e-mail: sukarno18@gmail.com

⁴ Universitas Al-Amien Prenduan Sumenep, Indonesia; e-mail: ahmadiborju@gmail.com.

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Abstract

This article represents the pancajiwa (five souls) of Islamic boarding schools in the film "Cahaya Cinta Pesantren" using Charles Sanders Peirce's semiotic techniques, Peirce's triadic model, often also called Peirce's triangular theory of meaning, which consists of signs, objects, and interpretants. This article uses qualitative and semiotic methods, as well as document study. The purpose of this article is to represent the pancajiwa (five souls) of Islamic boarding schools in the film "Cahaya Cinta Pesantren". The results of this research show that the film "Cahaya Cinta Pesantren" contains the five souls of Islamic boarding schools in the form of the spirit of sincerity, namely sincerity in terms of giving because of God Allah, seeking knowledge and being warned, the spirit of simplicity in clothing, places to study, worship and to eat, the spirit of independence, namely independence in self-actualization and daily activities, the spirit of Ukhuwah Islamiyah namely brotherhood in overcoming problems without prioritizing individual egos and prioritizing togetherness and happiness of other people, the spirit of freedom, namely freedom of expression and work.

Keywords

Representation; Islamic Boarding Schools; Semiotics.

Corresponding Author

Rahmat Hidayat

UIN Kiai Haji Achmad Siddiq Jember, Indonesia; e-mail: rhiday297@gmail.com

1. INTRODUCTION

Islam is a religion that encourages each of its adherents to proselytize or actively proselytize. The increase and decrease of Muslims are very dependent and closely related to the da'wah activities carried out. Listening to the term da'wah, what comes to mind for some people is the activity of verbally conveying the teachings of Islam through lectures and sermons. However, nowadays, a da'i (communicator) can use many da'wah methods. (Anggraini, 2022).

Dakwah is a process of information on Islamic values that requires communication. The message contained in the content of Islamic teachings delivered or preached is a set of advice communicated to humans. This is where the pattern of the da'wah process with the communication process applies. The difference between the communication process and the da'wah process is that the communication



process includes all types of messages. However, the da'wah process is more focused on messages that contain *al-khayr* (kind), *amr ma'ruf* (call to goodness), and *nahy munkar* (stay away from evil), especially if it is more specific about Islamic teachings sourced primarily from the Qur'an and hadith, and carried out by Muslims as *da'i* or *mubaligh* (communicator) to one or many (audiences). (Miftahuddin, 2018: 117-118).

In this modern era, da'wah faces a variety of increasingly complex challenges and problems. These are not separated from the development and dynamics of the growing nation. The development of increasingly sophisticated technology also makes it easier to access information and the world of da'wah. Dakwah activities are no longer enough to use traditional media, such as lectures and recitations, that use spoken language as a medium of communication to convey Islamic preaching.

For this reason, da'wah media needs to be revitalized and not fixated on traditional media. Technological advances offer many choices to da'i (communicators) to convey their da'wah using suitable media. Da'wah media is the most important element of da'wah itself. (Jihan Afri Batubara, 2023).

Nowadays, many da'wah activities use media to make it easier and easier to reach, such as films, which are contemporary da'wah media, and filmmaking that carries da'wah messages. Initially, movies were only used as a medium for leisure and entertainment, but over time, movies have become an effective message transformation medium.

According to Data Reports Digital Indonesia 2021, YouTube netizens aged 15 to 64 years old are 93.8 per cent of the total internet users in Indonesia. This figure is equivalent to 190 million people, the total number of internet users in Indonesia. According to digital trends, YouTube is the best-selling video streaming application in Indonesia; video content uploaded on YouTube now amounts to millions or even countless. This is because, in one minute, 500 hours of video content are uploaded to YouTube, so the number will continue to grow over time. The Indonesian Internet Service Providers Association (APJII) recently published the APJII Internet Survey Report from 2019 to the first semester of 2020 (18 months). Based on the report, 61.0 per cent of survey respondents claimed to access YouTube frequently, 34.9 per cent of respondents said they only accessed YouTube occasionally, and the remaining 4.1 per cent of respondents said they never accessed YouTube.

Nowadays, many movies adapt folklore and real-life stories, history, and human activities. In most films today, producers and directors steal the audience's attention by spicing up their films in various ways to have different characteristics from other films. Of the many religious films that have been released, *Cahaya Cinta Pesantren* steals the attention of the audience because this film contains elements of a boarding school wrapped in activities as befits a boarding school, which is rarely another film under the reality in the field.

This Cahaya Cinta Pesantren movie has the advantage of conveying the teachings that exist in Islamic boarding schools, particularly the aspects of pancajiwa (five souls) that exist in Islamic boarding schools. This film also explains the struggle of a Santri (student) who struggles to understand religious teachings and dare to dream and actualize themselves. It shows that a Santri (student) has the right to become a leader who contributes under Islamic law.

The film Cahaya Cinta Pesantren narrates the life of a fisherman family in Medan who has a child named Shila; she wants to continue her education at a favourite public high school in Medan. Her parents aspire to send Shila to a boarding school, but this desire contradicts her. Shila's long-planned desire. So that the bond between the two is stretched like never before. Finally, with time, Shila accepted and became a student at the boarding school. Life at the pesantren made it difficult for Shila to adapt. Nevertheless, Shila has a desire to become a novelist. Shila also finds friends at the boarding school who understand her in her joys and sorrows.

The highly disciplined activities of the boarding school made it very difficult for Shila to adapt to the environment and culture of the boarding school. Shila feels bored and away from home during the dense activities in the boarding school. She can survive in the boarding school with the principle that she holds firm to make her parents happy and become a reliable journalist. During her stay at the boarding school, Shila made friends with her dorm mates. Shila found the true meaning of friendship in their friendship. In their friendship, they recognize the existence of a "tear goblet that serves to store tears of sadness and happiness". The Ukhuwah between Shila and her friends is always filled with things that make them laugh so they feel happy amid very disciplined pesantren rules. During her time at the pesantren, Shila learned many things that became lessons in her life in finding the identity of a teenager.

The movie is narrated through dynamic images that form a connected mosaic. The time and place settings are wrapped in beautiful cinematography and added to the element of tourism where the movie has local silat scenes and filming locations in Medan and Lake Toba. The story depicted in this movie not only provides entertainment but illustrates the struggle of children to achieve success.

Based on the description above, efforts should be made to preserve the pesantren culture or the five souls of pesantren and encourage students to have the character of the five souls as the spirit (soul) of change towards national progress. Along with the hope that the application of the five souls can build the soul of students in boarding schools during the rapid development of technological progress, it is necessary to examine further how the representation of the five souls in the film Cahaya Cinta Pesantren.

2. METHODS

This article describes the representation of the pancajiwa (five souls) of Islamic boarding schools in the film "Cahaya Cinta Pesantren" and the semiotic analysis of Charles Sanders Peirce as an analytical knife. According to the author, Charles Sanders Peirce's semiotic theory is very relevant to the analysis of the film Cahaya Cinta Pesantren. The theoretical approach used to analyze the film Cahaya Cinta Pesantren to find out the signs it uses, the author uses the semiotic theory approach according to Peirce with the limitations of Representamen (qualisign, sinsign, and legisign). This restriction is done to avoid misunderstandings when reading this paper later. (Danesi, 2010: 10).

The data of this article will be processed with four techniques: a) viewing and watching the film Cahaya Cinta Pesantren directly on YouTube media, b) listening to all scenes of the film starting from the opening, context, expressions, and visualized narratives, c) screen capture in each scene/scene of shooting which is considered to represent the five souls of Islamic boarding schools, d) analyzing data with Charles Sanders Peirce analysis to find out the five souls of Islamic boarding schools in the film Cahaya Cinta Pesantren. Analyzing data is done by reviewing all data obtained from various sources. Furthermore, the data is reduced, interpreted, and processed by concluding using the Charles Sanders Peirce semiotic analysis method. (Marwantika, 2021: 36).

This article's focus is critical to understanding the meaning of scenes containing the pancajiwa (five souls) of Islamic boarding schools in the movie Cahaya Cinta Pesantren.

Grand Theory is Charles Sanders Peirce's semiotic theory that has become widely known (Kriyantono, 2010: 267) because his ideas are comprehensive, structural descriptions of all signification. Peirce wants to identify the fundamental particles of the sign and recombine the components in a single structure (Winfried, 2006: 39). Peirce's triadic model is often called Peirce's triangle meaning theory, which consists of sign, object and interpretant. (Indiwan, 2011: 34).

From the above explanation, the relationship scheme between the three elements in the process of sign meaning can be illustrated as follows:

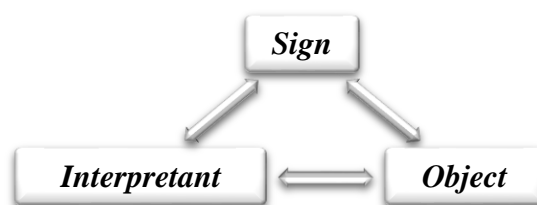


Chart. 1: Peirce's Triangle Theory of Meaning

The two-way arrow emphasizes that each term can be understood only concerning the others because they are intertwined. A sign refers to something outside itself, namely the object. Then, this sign is understood by someone, and the sign affects the user's mind, namely the interpretant. The

interpretant is not the user of the sign, but what Peirce calls the sign effect proper is the mental concept produced by both the sign and the sign user's experience of the object. The most readily accepted example is smoke as a sign of fire. A sign can also refer to a denotatum through convention. Such a sign is a conventional sign commonly called a symbol. So, a symbol is a sign that shows the relationship between the signifier and the sign. The relationship between them is arbitrary or arbitrary, based on society's conventions (agreements).

Of the many semiotic theories, this article chooses and uses Charles Sanders Peirce's semiotic theory, which is the first modern semiotic theory and has many features among other modern semiotic theories. Also, Charles Sanders Peirce's semiotic theory is suitable for analyzing the film Cahaya Cinta Pesantren.

3. FINDINGS AND DISCUSSION



Many articles have studied the film Cahaya Cinta Pesantren, such as Syarifuddin's article entitled Da'wah Messages in the Film Cahaya Cinta Pesantren with Roland Barthes semiotic analysis and the da'wah messages contained are the values of Shari'ah, Akidah and Adab or Rules (Syarifuddin, 2019). There is also an article by Salas and Kartika on the Representation of Santri Identity, and this article is studied with John Fiske's semiotics with the conclusion that the subculture ideology is embedded, that Santri (students) are figures who come out of the dominant culture by prioritizing the afterlife rather than worldly affairs. (Salas, H. J., & Kartika, T., 2020).

The two articles are different. This article examines the five souls of Pesantren, and then the film is analyzed using Charles Sanders Peirce's semiotic theory, consisting of sign, object, and interpretant. The representation of pancajiwa (five souls) will be known in the film.

According to the ideology of K.H. Imam Zarkasyi, the most essential things in pesantren are soul and education. It is the soul and education that provide services for the ummah. These two things also make an impression on the preachers and leaders of the ummah in various sectors of life (PMDG Secretariat Staff, 1997: 4). Therefore, K.H. Imam Zarkasyi at the seminar of pesantren throughout Indonesia in Yogyakarta on July 4 to 7, 1965 formulated the soul of pesantren as follows (Mujib, 2016: 31):

The Spirit of Sincerity

sign	object	interpretant
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 <p>Image. 1: The prayer activity held at the mosque</p>	<p>is a congregational one held at the mosque.</p>	<p>The soul of sincerity is sincere only for worship to God Allah, as shown in Figure 1; the picture is of the students and Santriwati (student) praying in congregation together in the mosque. They worship without any sense of compulsion but only to God Allah or solely worship only because of Allah SWT alone.</p>
 <p>Image. 2: Teaching and learning activities and sock inspection</p>	<p>Was learning and teaching in the classroom then an ustadzah came to check the socks.</p>	

This soul means *Sepi ing pamrih* (not driven by the desire for certain benefits), purely for worshipping God Allah.

This must cover the entire atmosphere of the boarding school. If the soul of sincerity has been established between the kiai, teachers, and students, there will be a harmonious living atmosphere between the respected kiai and Santri (student) who are obedient and full of love and respect with all sincerity. In addition, this soul of sincerity will also grow a strong mentality/character, which is a requirement for the success of the struggle in all life.

Furthermore, in this spirit of sincerity, it is expected and even obligatory for a Santri (student) or every Santri (student) to understand and realize the meaning of Lillah, charity, taqwa, and sincerity.


The Spirit of Simplicity


sign	object	interpretant
 <p>Image. 3: Shila and her friends in Khadijah's room 1</p>	<p>is when Shila and her three friends arrive at Khadijah 1's room and the state of the room they will be staying in.</p>	<p>The spirit of simplicity, however, does not mean destitution and poverty but contains elements of strength, fortitude, great spirit, and courage to face life's struggles without ever backing down in all conditions. As in picture 3 above, when Shila and her three friends just entered the boarding school, they were placed in room Khadijah 1; the room is very simple, and so are the contents inside, such as bedding is very simple. The room is not short of students to live.</p>

Modesty does not mean passivity or poverty but rather the strength of heart and self-control in the face of life's struggles and hardships.

This spirit of simplicity contains great meaning. It does not mean passivity (Javanese language *narimo*) or poverty or destitution. But it holds an element of strength or fortitude, the ability to fight against life with all its difficulties. And from behind this soul of simplicity will emanate a great soul, daring to continue to develop in the face of life's bitterness and never backing down in all circumstances.

The Spirit of Independence


sign	object	interpretant
 <p>Image. 4: Shila drying clothes.</p>	<p>Is Shila drying the clothes after washing ?</p>	<p>Image 4: Shila is drying her clothes independently without being told or washed by her parents or friends.</p> <p>Shila and all the students are taught to be independent in this boarding school. If they want to be independent and successful, they instil this in themselves and strive to achieve their desired results.</p>


 <p>Image. 5: The fun stage event.</p>	<p>was the final class to perform in the fun stage event.</p>	<p>The spirit of independence or berdikari (standing on one's own feet), namely being able to help yourself (self-help). This is one of the characteristics of the cottage environment; thus, the creativity and talent of the students will appear by itself. This independent ability becomes the awareness of the students to run it. Like picture 5, The students are creative according to their wishes, from clothing to making the stage occupied to perform, so they are accustomed to being independent.</p>
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An independent spirit means learning to understand and accept one's own needs and desires while avoiding imposing one's will or opinions on others.

This soul is a powerful weapon in boarding school education. Independent means not only that students always learn and practice taking care of all their interests but also the boarding school itself by never relying on the help or mercy of others. This is called the Zalp recruiting system (equally contributing and using). However, it is not rigid, as it does not accept help from people who want to help.

The Spirit of *Ukhuwwah Islamiyah*


sign	object	interpretant
 <p>Image. 6: Shila, Manda, Icut, and Aisyah on top of the mosque</p>	<p>Shila, Manda, and Aisyah comforted Icut, who was crying, and they talked about their families.</p>	<p>The spirit of Ukhuwwah Islamiyah is the brotherhood between students from various tribes and nations. This value is in line with Islamic religious and social values.</p> <p>Like the picture 6, when Icut Sad Shila, Manda, and Aisyah</p>

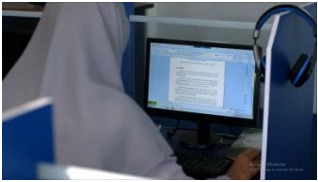
 <p>Image. 7: Shila, Manda, Icut, and Aisyah in front of her room.</p>	<p>Shila is comforted by her friends because her father passed away.</p>	<p>And so is the picture: 7 When the death of her father saddened Shila, her three friends consoled her to be strong and not dwell on her father for too long.</p>
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The soul of Ukhuwwah Islamiyah is an atmosphere of life filled with close brotherhood so that all pleasures are felt together with religious feelings.

Activities in boarding schools that run for 24 hours must prioritize an atmosphere of close brotherhood so that all pleasures are felt together with religious equality. This spirit of ukhuwwah (brotherhood) does not only apply when a Santri (student) is still studying at the boarding school but this spirit of ukhuwwah (brotherhood) is aimed at the unity of the ummah when they have become alumni of the boarding school.

The Spirit of Freedom

sign	object	interpretant
 <p>Image. 8: The muhadlarah activity</p>	<p>involved Manda performing a speech in English in a muhadlarah.</p>	<p>Everyone can act, move, and behave according to his religion. Within the scope of the boarding school, the students have the right and are accessible to actualize themselves without any demands from others. In picture: 8 when manda performed a speech in English muhadlarah, manda was very accessible to express what she did, her attitude illustrated that she was free to express herself without any coercion and pressure from her teacher.</p> <p>So, the meaning of freedom here is that students are guided to think, act, and determine life in society and can sort and choose between good and bad</p>

 <p>Image. 9: Shila doing scientific work</p>	<p>is Shila composing or creating a scientific paper to be sent to one of the famous magazines?</p>	<p>ways of life.</p> <p>While studying at the boarding school, students are not only taught to become a da'i (communicator), become a teacher, become a private employee, or become an entrepreneur, but students are also guided to achieve their respective goals. For example, in picture 9, when Shila made a scientific paper and sent it for the competition, Shila's writing was accepted and published in one of the magazines.</p>
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The freedom to think, act, and choose a future and a way of life is not taken for granted, so it becomes liberal. However, this freedom must be understood in the context of positive discipline (Zarkasyi: 11-14).

The meaning of free here is focused on thinking and acting, free to determine its future. With this free spirit principle, Santri (student) must be free to choose and determine their path in society later, with an extensive and optimistic spirit in facing difficulties.

But it is unfortunate if this free spirit is interpreted negatively, like outrageous freedom (liberal), so that it loses its direction, purpose, and essence. So, freedom here must be returned to its true meaning, namely the lines of positive discipline with full responsibility, both in cottage life and society. The cottage's souls, summarized in pancajiwa (five souls), must be revived, maintained, cared for, implemented, and developed properly and regularly.

4. CONCLUSION

The representation of Pancajiwa boarding school in the film *Cahaya Cinta Pesantren* from the semiotic approach can be analyzed in a way, namely the sign, the interpretant, and the object, as well as the relationship between the three. In the context of this movie, the sign can be divided into three components: icon (physical representation of the object), index (causal or temporal relationship with the object), and symbol (conventional relationship between sign and object).

The movie "*Cahaya Cinta Pesantren*" has the content of Pancajiwa representation. In the movie "*Cahaya Cinta Pesantren*", the concept of Pancajiwa (five souls) in Islamic boarding schools is essential in describing the spiritual and educational values instilled in pesantren. Pancajiwa (five souls) Islamic boarding schools is a concept that describes the five main aspects that are the main focus of education in pesantren, which include: 1). The Soul of Sincerity: The creation of a personality based on faith and

piety. In the context of this film, it is reflected in scenes that show Santri (student) learning religious teachings, worshipping, and internalizing moral values. 2). The Spirit of Simplicity: Developing practical skills and expertise. In the context of pesantren (Islamic boarding school), this may be seen in scenes showing daily activities, such as farming, handicrafts, or social activities that build independence and practical skills for Santri (student). 3). Spirit of Freedom: Development of practical skills and expertise. In the context of pesantren, this may be seen in scenes that show daily activities, such as farming, handicrafts, or social activities that build independence and practical skills for Santri (student). 4). The spirit of *Ukhuwwah Islamiyah*: The formation of Islamic Ukhuwwah when brotherhood has been strongly bonded between fellow humans will lead to a love for cooperation or helping each other. This also fosters affection, brotherhood, and mutual trust towards brothers. In this movie, it can be seen in the way the characters support each other and work together in facing challenges or conflicts that arise, and form close relationships among fellow students and with teachers. 5). Spirit of Independence: Developing a healthy spirit and emotions. This can be reflected in the relationship between the characters in the movie, students, teachers, and the surrounding environment, which shows care, cooperation, and mutual respect.

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