

# **Analysis Semiotic In Film Insya Allah Sah**

Nur Azhima, Indra Dita Puspito, Tri Isniarti Putri, M. Rafiq Al-Faruq

[nurazhima1@gmail.com](mailto:nurazhima1@gmail.com), [indraditapuspito@gmail.com](mailto:indraditapuspito@gmail.com),

[isniarti Putri92@gmail.com](mailto:isniarti Putri92@gmail.com), [rafiqalfaruq112@gmail.com](mailto:rafiqalfaruq112@gmail.com)

IAIN Laa Roiba

**Abstract:** With technological advances that are developing rapidly and advancing at this time, film can be a means of da'wah. The film "Insya Allah Sah" is no exception, which requires meaning and a moral message that breathes religious values (Islamic of Value). The presence of this film provides a choice for film connoisseurs that competes with other films and is a treat that has great benefits in everyday life. The purpose of writing this paper is to find out what content in this film is in accordance with Islamic values which are then analyzed through semiotics from several scenes taken from the film. Semiotics Research Method is a content analysis that uses a qualitative content analysis approach. So, this study uses a qualitative approach, with a descriptive method that is relevant to the research. By using a critical paradigm, it is hoped that in-depth and factual research results will emerge, because with a critical paradigm, researchers have the opportunity to make alternative interpretations in interpreting the symbols that appear in the film.

**Keywords:** Film, Islamic Values, Semiotics, Da'wah Media

## Introduction

The film "Insya Allah Sah" is a comedy genre film produced by MD Pictures and directed by Benni Setiawan as well as a screenwriter taken from a bestseller novel by Achi TM. The story of this novel InsyaAllah is based on his experience in the form of a vow by the novelist one third of the night when he lost his valuables at the airport. The film "Insya Allah Sah" is here to give a different color, besides this film is packed with comedy, light, smooth and reaches the general public, this film is quite thick with da'wah values.

In recent religious films, the very popular films began with the film *Ayat-ayat Cinta* (2008), then followed by the films *Woman Berkalung Turban* (2008), *Tiga Cinta Tiga Doa* (2008), *Prayer which Threatens* (2008) *When Love is Tasbih* (2008). 2009), *In Mighrab Cinta* (2010), *Film Question Mark* (2011), *Cinta Suci Zahrana* (2012), and so on (Lukman Hakim, 2013:248). However, as religious films are emerging, audiences are starting to sort out religious shows that are packaged in a unique way that can become a magnet for audiences to come to buy tickets for the film, this can be seen from 2016-2017 films that have da'wah values have decreased viewing level.

The phenomenon of the development of da'wah media is a benchmark for conveying information quickly and precisely. One example is film which is an effective means of communication to provide entertainment and educational information so that the film world in Indonesia can provide a good color in people's lives.

Based on the writer's interest in seeing the phenomenon of religious comedy films in conveying messages, the comedy technique visualized by Raka in conveying *amar ma'ruf nahi munkar* is what made the writer interested in choosing the film "InsyaAllah Sah". This film indicates that anyone has the opportunity to convey kindness according to the Qur'an and hadith.

To examine the research on the signs contained in the film, a semiotic analysis is needed and the researcher will use Roland Barthes's semiotic analysis method to analyze what values are contained in the film, God willing, it is legitimate. Semiotic analysis in film does have some differences from other media semiotic analysis methods related to communication media.

### Research Method

In analyzing films, there are more semiotic methods and it is easy to use as a tool to see and reveal the signs in the film. but the use of the semiotic method is only able to see the representations that exist in the film itself (Rachmah Ida, 2014:145). Basically, film is a form of entertainment that is popular and makes people immersed in a world of imagination at certain moments. Currently, several films have combined elements of entertainment and education in them, so that films or films can also be a medium for human learning about history, human behavior and science (Rabiger, *et. al.*,2012:Web 12).

The study of signs (signs) and symbols which are important traditions in the tradition of communication, the semiotic tradition includes the main theory of how signs represent objects, ideas, situations, circumstances, feelings and so on that are outside the self. The study of signs not only provides a way or way of studying communication but also has a major effect on almost every aspect used in communication theory (Morissan, 2013:31). Semiotics, etymologically or linguistically, is an absorption from the Greek word semeion which means sign (Indiwan, 2011:5). Semiotics or semiology is a way of analyzing meaning by looking at signs (Jonathan Bignell, 1997:1). The sign itself means everything, both verbal and non-verbal. Signs can be colors, cues, mathematical formula objects, even the blink of an eye. The term semeiotics was originally introduced by Hippocrates (460-377 BC), where this figure was the founder of Western medical science, such as the symptomatic sciences. (Marcel Danesi, 2010:7)

In terms of terminology, there are many definitions raised by experts. However, it can be simply understood that semiotics is a method of analysis

that examines signs (Alex Sobur, 2009:15). Signs, as mentioned above, are various forms of verbal and non-verbal signs. Quoting littlejohn's keywords: "Signs (signs) are the basis of all communication". This is the basic concept of the emergence of semiotics. Signs always bring out something else in him. Therefore, the emergence of the sign system which eventually led to the study of semiotics.

In Barthes' terminology, any type of popular culture can be decoded by reading the cues in the text. These signs are the autonomous rights of the reader or viewer. When a work is finished, the meaning contained in the work no longer belongs to him, but belongs to the reader or viewer to interpret it in such a way. (Ade Irwansyah, 2009:.42)

Image rhetoric (image) according to the ancient etymology of the word image must be extracted from the root word imitari (imitate), it can be interpreted as a copy. (Barthes, 2010:19) Barthes interprets it as a representation (resurrection, in mystical terms is defined as a revival). Furthermore, the image is understood as the limit of meaning. Barthes limits his writing by examining the image or representation of advertisements because the infiltration of messages from advertisements is intentional so that they can be interpreted optimally.

According to Barthes, there are three types of messages in advertising: 1). Linguistic message (linguistic message) or literal message, 2). coded iconic message or connotative message, and 3). an uncoded iconic message (a non-coded iconic message) or a denotative message. The second and third messages are not easy to distinguish compared to the first type of message because the two messages cannot be captured directly. Therefore, literary images or images are also called denotative images, while symbolic images or iconic messages are also called connotative images. Next will be described one by one the three messages. (Barthes, 2010:20)

Semiotics is a content analysis that uses a qualitative content analysis approach. So, this study uses a qualitative approach, with a descriptive method

that is relevant to the research. By using a critical paradigm, it is hoped that in-depth and factual research results will emerge, because with a critical paradigm, researchers have the opportunity to make alternative interpretations in interpreting the symbols that appear in the film. (Indiwan, 2011:22)

Roland Barthes' semiotic model explains that the first stage of signification is the relationship between signifier (expression) and signified (content) in a sign to external reality. This is what is referred to as denotation, which is the most obvious meaning of the sign, while connotation shows the second stage of significance. This describes the interaction that occurs when the sign meets the feelings or emotions of the reader and the values of his culture. Barthes's two orders of signification consist of the first order of signification, namely denotation, and the second orders of signification, namely connotation (Dr. Udi Rusadi, 2015:5).

The approach used is a qualitative approach, with a descriptive method and a critical paradigm. The object of this research is film. While the unit of analysis is the cut images and dialogues contained in the film related to the formulation of the research problem. Then, the data were analyzed using Roland Barthes' semiotic model by looking for Denotative and Connotative elements.

### **Discussion and Findings**

Amar Ma'ruf Nahi Munkar is a term that has the equivalent and meaning of da'wah. Amar ma'ruf nahi munkar cannot be separated. Ma'ruf is the opposite of Munkar. In language comes from the word arafa which means to know, to know. So ma'ruf is something that is known, known, understood, accepted and appropriate, whereas Munkar is something that is hated, rejected and inappropriate.

Da'wah as a sign of a believer is to fulfill his sacred duty, namely to enforce amar ma'ruf nahi munkar. Every evil has the consequences of sin, and every sinful act causes a person's relationship with Allah SWT to be severed.

Amar ma'ruf nahi munkar is an obligation for fellow Muslims as well as the identity of the believer. The implementation is given priority to the closest people according to their abilities. People who leave this are seen as sinful and even cursed with torment in this world and the hereafter.

The markers in the scene can be seen from everything that stands out that is displayed and naturally has a certain meaning. However, signs that have certain meanings or ideas, are clearly the result of representations that require knowledge about the prevailing narrative of meaning.

In this study, the researcher tries to find signifying elements in the elevator scene by classifying signs that have other meanings or what are known as connotations. The choice of denotation and connotation can be through several objects that can be heard, seen and felt. And in this scene, denotation and connotation are only chosen based on their level of relevance to the research objectives. The denotation and connotation of the main scenes in this study are as follows:

#### Analysis of Denotation and Connotation Signs in Scenarios

Signs of Denotation	Signs of Connotation and Myth
Assalamualaikum	The popular Islamic syiar saying that means may prosperity (safety) be bestowed on all of you, as well as Allah's mercy and His blessings
InsyaAllah	The answer to something is that humans have a plan and Allah also has power over all actions determined by Allah. Shows the humility of a servant as well
Marriage	Status in human relations based on worship.
Nazar	The determination of the words of the human heart in making a promise to himself by having to keep this promise if he does not fulfill it the

	responsibility of the Creator's sin
Muhrim	Muhrim of the opposite sex between men and women in Islamic language and may not touch each other because there is no legal bond.

In the scene of being trapped in an elevator, symbols, icons and indexes are visualized based on the narration. The icon in the first scene has several settings that show a scary situation being trapped in an elevator. In this section, the setting as an icon of being trapped in an elevator with a woman and Index is contained in several conversational texts of Raka and Silvi who attack each other. The symbol is dominated by raka which is visualized as someone who is religious, ancient and annoying.

Icon	The elevator icon becomes an icon of building infrastructure to be used. The batik worn by Raka has the artistic value of Indonesian ancestral culture, the batik worn is typical of Pekalongan. The wig (wig) attached with a bowl-like pattern on Raka's hair builds a character that is old-fashioned, whimsical, and innocent.
Index	Word Index, utterances that have elements of causality to an event. In this scene, in particular, it has been summarized in a large text in conversation and narration. There are several indices that appear and are quite dominant in the scene. The first lies in the great conversation and vows in the elevator as an indication of the separation between the antagonist role played by Silvi and the protagonist role by Raka. As an indication of the ongoing da'wah process.
Symbol	Symbol Speech with low intonation and a cheerful face and Raka's smile as a symbol of worship and serenity. Clothing and other attributes as traditional symbols and entertainment. Ordering good

and preventing evil as a symbol of love for others.

Here are the visualization scenes in the elevator:



1.1 Poster image film insya Allah sah



1.2 Main Scene (Stuck in the lift and Void)

Chronologically, in the early cut scenes Raka and Silvi were visualized using Close Up and Medium Close Up camera distances where the director wanted to highlight Raka and Silvi's characters from close range, so that interpretation could be done easily, because they only focused on objects.

This scene shows an elevator that is small, full and about to close but Silvi comes and forces entry and Raka asks Silvi to enter but the elevator still issues a sounding alarm. In this condition, activity has begun to occur, amar ma'ruf Raka said that a person's weight cannot be seen from the size of the body, it is deeds that affect it, then Silvi's annoyed face was visible and Raka kept smiling. Then after the elevator opened Raka thanked God for the assalamualaikum which was considered strange by Silvi. Raka and Silvi displayed an inner condition that was very depressed and thought hard and showed concern. Furthermore, the elevator stopped and the lights went out, the conditions in the elevator were dark, and Silvi panicked saying the word 'shit' and Raka with a calm face called for forgiveness (begging for forgiveness) to Allah). (KH. Qamaruddin Shaleh, 2008:41)

Humans have various ways of respecting each other. Christians pay respects by placing their hands over their mouths. The Jews gestured with their fingers, while the Magi bent their backs. Islam has taught a noble way of paying respect to others, namely by greeting. Greetings also contain a prayer of salvation for everyone who receives or says it. Then speaking is one of the greatest blessings of Allah, which is given to humans. Dalam surat Arrahman 1-4: (Muhammad Al Ghazali, 1986:160)

الرَّحْمَنُ ۙ ۱ عَلَّمَ الْقُرْآنَ ۚ ۲ خَلَقَ الْإِنْسَانَ ۚ ۳ عَلَّمَهُ الْبَيَانَ ۚ ۴

- 1) The Beneficent. 2) Hath made known the Qur'an. 3) He hath created man.
- 4) He hath taught him utterance.

Islam has explained how humans should take advantage of the pleasure of speaking so that humans can speak good everyday for the good path. A free tongue is like a rope released from the hands of Satan, which can ensnare and control people according to their will. If a human does not control his tongue,

his mouth will become a hole for defecating, but when the tongue is firmly controlled, the heart and faith become firm.

The production cost is approximately 5 billion, and another strategy in this film is to bring up nearly 20 cameos. Barriers in making this film is time and weather. A relatively short time of only about two months in production and this film succeeded in making the audience laugh which is useful.

The activities of amar ma'ruf nahi munkar in the role of Raka can be found in several sequences in the film *Insyallah Sah*. In this sequence there are several scenes that are directly related to research, the researcher will analyze important scenes, namely the activities of amar ma'ruf nahi munkar Raka with his funny, eccentric and unique appearance.

In the mahfudzat it says "salaamatul insan fii hifdzi lisaan" the safety of humans when they are good at guarding their tongues. Good words determine good character as well. Type of shot Long Shot Shows the overall physical image of the subject and shows the scene well.

Raka pressed the emergency button which also didn't work and a conversation took place between Raka and Silvi, Silvi who looked panicked and Raka who was still calm in the face of the incident that hit, Raka through his words advised Silvi not to panic because the devil easily enters with people who are panicking. Silvi who was annoyed and screamed for help and Raka muttered dhikr then Silvi's emotional role scolded Raka who was still calm and didn't act. then Raka's answer with a Sundanese accent to pray.

The scene of being trapped in the elevator is quite long in duration, the elevator looks stuffy, the air is getting hotter and Silvi opens her blazer to reveal her sexy body covered in an open shirt. Raka prevented it because it was nakedness that should not be exposed.

Silvi: It's hot you know!

Raka: Hell is hotter

Silvi: It's like going to hell

Raka: Astaghfirullahaladziim

Silvi: Just astaghfirullah, action please (Achi, 2017:23)

Covering the genitals is a sign of the purity of one's soul and good personality. If it is shown then it is evidence of loss of shame and death of personality. It is the duty of satan and his allies from jinn and humans to persuade Muslim men and women to take off their sacred clothes and shawls for their honor. (Sa'ad Yusuf Abdul Aziz, 2004:576)

So covering the genitals is one of the things that is commanded by Allah SWT for Muslims. The limits for men and women are different, the awrah for men is from the navel to the knees and the awra for women is the entire body except the face and palms. This film reminds us that covering the genitals is a form of Allah SWT's love for His creatures. Closing the genitals in front of those who are not muhrim (of opposite sexes between men and women in Islamic language and may not touch each other because there is no legal bond yet.

In the second shot, we visualize Raka raising his palms with a panicked face to pray and vow to tell the people around him to follow Allah SWT's commands. And her invitation was welcomed by Silvi who made a vow that if she survived she would change her life to become a Muslim woman who obeys Allah's commands, the use of shots in this scene uses alternate close-up shots, where the visualization wants to reveal the objects and players inside. selected settings. The next scene visualizes Raka and Silvi who survived the tragedy in the elevator. The camera distance in this scene is a long shot, in which the director wants to show a critical situation when Raka and Silvi's prayers are answered.

The following is the dialogue that occurred between Raka and Silvi who were trapped in Dion's music management office elevator.

Raka: Allahu Akbar, O Allah! If indeed your servant is still useful in this world, turn on your servant and the servant vows to proclaim to the people around me to follow your orders.

Silvi: (crying): O Allah, give me a chance to live, I promise I will live better than now. I will never drink alcohol again.

Raka: Amen. Liquor is not permissible, haram

Silvi: O Allah, if this door opens, I will donate part of my income to orphans.

Raka: Amen. Infak is also a must for tea, try something else

Silvi: O Allah, I promise I will not leave prayer and fasting.

Raka: Amen. The second and third pillars of Islam are obligatory.

Silvi: (angry) heaaaaammmmm !! keep bothering you

The elevator, shaken, slid down again and Silvi, frightened, spontaneously hugged Raka and cried hysterically.

Raka: Punteun tea.. not muhrim.

Silvi hugged Raka even tighter, and shouted I will obey your orders and stay away from your prohibitions, I will become a pious Muslim woman.

(Achi, 2017:25-26)

A promise is a decision made by ourselves and to be carried out by ourselves. Regarding promises, they must be kept and fulfilled, fulfilling promises is fulfilling perfectly what has been promised in the form of contracts or whatever has been guaranteed and guaranteed. Faithful to promises is part of faith, fulfilling promises is one of the pillars of social life. Islam demands the strictest possible way for Muslims to always remain in good character by fulfilling promises.

The promise to believe and do good deeds has two levels, namely the lowest level from the servant of Allah in the form of two sentences of creed in the form of a statement of faith, the highest level is in the form of intention and the practice of monotheism in total. (KH. Qamaruddin Shaleh, 2008:433)

In the hadith narrated by Muslims, it is explained which means: Whoever has sworn on something then knows otherwise than that is better, then he must redeem his oath and do better. Fulfilling promises includes piety

and faith in Allah SWT and is an act that is pleasing to Allah. In the word of Allah surah Al-An'am 125. (Muhammad Al Ghazali, 1986:118)

فَمَنْ يُرِدِ اللَّهُ أَنْ يَهْدِيَهُ يَشْرَحْ صَدْرَهُ لِلْإِسْلَامِ وَمَنْ يُرِدْ أَنْ يُضِلَّهُ يَجْعَلْ صَدْرَهُ ضَيِّقًا حَرَجًا كَأَنَّمَا يَصْعَدُ فِي  
السَّمَاءِ كَذَلِكَ يَجْعَلُ اللَّهُ الرِّجْسَ عَلَى الَّذِينَ لَا يُؤْمِنُونَ ١٢٥

And whomsoever it is Allah's will to guide, He expandeth his bosom unto the Surrender, and whomsoever it is His Will to send astray, He maketh his bosom close and narrow as if he were engaged in sheer ascent. Thus Allah layeth ignominy upon those who believe not..

The next scene is the scene when the elevator is open, the distance of the camera using the extreme long shot type, the director managed to show a realistic situation as a representation of the condition of office workers with properties that support the narrative.

Narration of Meaning An explanation of the narrative of meaning, along with the more detailed elements of the narrative of meaning.

Symbolic Signs	Player	Narration of Meaning
Speak Polite Words	Raka	Indonesian society is a majority Muslim society. Raka represents Islamic culture in this sign by greeting, asking for forgiveness and so on. And by consensus and according to Islamic religious literacy in particular, this kind of attitude becomes an obligation.
How to Greet in Low Tones	Raka	The manifestation of a verse that commands not to raise your voice when talking to anyone.
How to Dress	Raka	Indonesia is rich in culture, one of which is batik, which is a craft that has high artistic value and techniques, with various batik motifs. The classic Pekalongan batik motif is filled with

		stripes, realistic shapes and uses lots of shredded and shredded squiggles (dots and lines).
How to Convey Amar Ma'ruf Nahi Munkar with Humor	Raka	Humor can convey a hint of satire, or a critique that has the nuances of laughter.
How to Communicate with Silvi, Dion and other players	Raka	Humor can also be used as a means of persuasion, to facilitate the entry of information or messages to be conveyed as something serious. The preaching technique in this film is acceptable and does not seem patronizing.
Ways to Face Da'wah Challenges	Raka	Manifestation of Islamic teachings that function as rahmatan lil'aalamiin. Communication built on Islamic principles that have a spirit of peace, friendliness and safety.
How to Worship	Raka	Calmness and patience in thinking have been considered as a first step in dealing with complicated problems.

Technically, the whole scene above has several cinematographic characters. The camera distance used is close up, long shot and extreme long shot. The lighting used tends to use a key lighting light source with a hard light quality that clarifies the object. the settings used are shot on location and studio set types. The sound and editing aspects in this scene are dieges sound and non dieges sound with editing dominated by montage, crosscutting, and match on action types.

## Conclusion

To conclude the research results in this thesis, the researcher refers to the focus of the existing problems. By looking through various theoretical approaches and their implementation of the research object, the researchers' conclusions on the problem are as follows:

The markers contained in the activities of amar ma'ruf nahi munkar played by Pandji are verbal and non-verbal signs in the visualized scene. The selection of markers focuses on the amar ma'ruf nahi munkar scene. Through the study of semiotics, researchers found at least that are significant to the research objectives which are summarized in the denotation and connotation tables.

The narration of meaning in the film, *insyaAllah Sah*, is through several scenes or scenes that have certain values with the culture of society, religion and social values. Usually narratives of meaning are in a consensus that has been mutually agreed upon in a particular area. Narratives of meaning can be sourced from myths, history and culture which have relevance as a consensus in society and serve as a general reference for doing or acting something.

## Bibliography

- Ade Irwansyah, *If I Was a Film Critic*, (Yogyakarta: HomerianPustaka, 2009).
- Arthur Asa Berger, *Introduction to Semiotics: Signs in Contemporary Culture*,  
Tiara Discourse 2010.
- Indiwan Seto Wahyu Wibowo, *Communication Semiotics* (Jakarta: Mitra  
Media Discourse, 2011).
- Jonathan Bignell, *Media Semiotics An Introduction*, Manchester University  
Press: USA 1997.
- Lukman Hakim , *A New Current of Indonesian Islamic Feminism in Religious  
Films*, (Journal of Islamic Communication Volume 03, Number 02,  
December 2013).
- Morissan, *Communication Theory: Individuals to Masses*, Kencana:  
Prenadamedia Group 2013.
- Marcel Danesi, *Messages, Signs and Meanings: A Basic Textbook About  
Semiotics and Communication Theory*. Yogyakarta: Jalasutra 2010.
- Marcel Danesi, *Introduction to Understanding Media Semiotics*, Yogyakarta:  
Jalasutra 2010.
- Muhammad Al Ghazali, *Akhlaq A Muslim*, Semarang: Wicaksana 1986.
- Rachmah Ida, *Media Studies Research Methods and Cultural Studies*,  
Kencana 2014.
- Rabiger, *et. al.*, "*Motion Picture*" (*World Book Student*. World Book, 2012). Web.  
12 Feb. 2012.
- Roland Barthes, *Elements of Semiology*, Yogyakarta: Jalasutra 2012.
- Roland Barthes, *Text Music Image: Semiological Analysis of Photography,  
Advertising, Film, Music, Bible, Writing and Reading and Literary  
Criticism*, Yogyakarta: Jalasutra 2010.
- Achi TM, *Script Writer*, Jakarta 2017.