

ISLAND VALUES IN LAM MIM ALIF FILM BASED ON JOHN FISKE SEMIOTIC ANALYSIS

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Abstract

Alif Lam Mim's film is based on the reality of the current conditions in Jakarta, which are made into Jakarta in the future. Tells about the diversity of religions and cultures propagated by problems in them. Alif Lam Mim film is one of the action genre films with a future time setting of 2036. In this film shows changes in the condition of the post-civil war Indonesia that is more peaceful and prosperous by adopting a liberal understanding. Indonesia changed its name to Libernesia which upholds human rights. State officials are prohibited from using live ammunition in their operations, only allowed to use rubber bullets to paralyze remnants of crime and terrorists. All residents rely on the ability to defend themselves to face the possibility of crime, including ordinary citizens and women. Therefore, the writer formulates the problem as follows: "What are the Islamic Values in the Alif Lam Mim Film Based on John Fiske's Semiotic Analysis?". To answer this research, the writer uses qualitative methods with Jhone Fiske's semiotics approach. The object of research is the video footage of the film Alif Lam Mim and the unit of analysis pieces of images in films which are believed to give birth to debate or pros and cons. From the results of research in assessing Islamic values, found Individual Islamic values, found in the character of Alif that is sincere. Islamic values in the Family, found in Lam figures who provide moral education to their children by freeing their opinions and practicing their way of thinking. Social Islamic values, found in the figure of three small children, who give kindness and say hello to fellow Muslims. Islamic values in the State, there is in the figure Alif who reprimanded anyone who did wrong in the duties of the state, even though his own boss. Islamic values of Religion are found in the Mim leaders who believe in Him and depend on the future for His will, which is described in terms of patience, obedience, and sincerity.

Keywords: Film, Alif, Lam, Meme and Islamic values

I. INTRODUCTION

Alif Lam Mim is the first futuristic action film in Indonesia. This film tells about friendship, brotherhood and family drama. And if the script script. Film is a medium for delivering da'wah messages, especially good messages conveyed through the actions and dialogues of the characters in the film.

Psychologically, live and visible performances that can continue with animation have the advantage of being attractive to the audience. The film can also

indirectly influence someone, both in acting, behaving, and in personality. The effect of film for example on the human soul (the audience) is not only when watching it, but it continues for quite a long time, for example imitating the way to dress or haircut, it is referred to as imitation.

Basically every film produced can produce a work that has its own advantages as a mass media. Movies always have a purpose. The film does not exist solely for itself as a mass media, but is manifested in the scope of the world around it.

Film as a product of art and culture has a use value because it aims to provide entertainment and inner satisfaction for the audience. Through the means of the story, the audience can indirectly learn to appreciate the problems of life that are intentionally felt and offered by various authors, so that the products of art and culture can make the viewer a more wise person.

viewed from various Indonesian film genres, this film is able to combine 3 film genres at once namely; action, drama and religion. The film was directed by Anggi Umbara and and Fajar Umbara as writers. Likewise with the film with Alif Lam Mim, this film made Indonesia especially conflicts such as radicalism, terrorism or even Liberalism, which has been a long debate in several circles in Indonesia as a background and theme raised in this film.

One of the prominent objects in this film, is the issue of terrorism which had graced the news headlines in various media in Indonesia, as well as how the role of the media in packaging the fact that Muslims, especially among Islamic boarding schools, became a big icon behind the terrorism movement.

This case seems to be insinuating or even describing the role and function of the media, especially Indonesia in manipulating the various messages it conveys. The film "3" Alif, Lam, Mim makes Alif, Herlam and Mimbo the main characters in the film.

They are three friends who grow up and study together in a silat hermitage named Al-sincere. More precisely Al-Ikhlas Islamic Boarding School led by cleric Mukhlis. Although very familiar, the three have different ideals. Alif, determined to become a state apparatus that can enforce Meanwhile, Herlam (Lam) convey the truth through becoming a journalist. As for deciding to devote his life as a teacher of Ikhlas Islamic Boarding School, spreading goodness through the dead religion of Khusnul Khatimah.

After some time finally Alif, Lam, and Mim can realize their respective ideals. Alif became a law enforcer and joined the elite forces of the Datasemen 38: 80-83, Lam became a journalist in Libya and Mim became a Ustadz at the Al-Ikhlas Islamic Boarding School. The conflict began with a bombing in a cafe, the next event will describe how the role of the media in directing public opinion to scapegoat a certain group to be a suspect in the practice of bombing. Furthermore Lam who works as a

journalist who tries to reveal the facts, as well as the irregularities behind the bombing issue, was eventually removed and ordered to be silent by his superiors.

Alif who is a state apparatus must experience an inner war, that is, between defending his brother from Al-Ikhlâs's hut or siding with the authorities. But in the end, Alif decided to fight for his religion along with the people from Al-Ikhlâs's hut after reaching the fact that there were unscrupulous apparatus behind it. As for Mim, and Kyai Mukhlis in this film must be sincerely accused of being a terrorist. Colonel Mason and Tamtama in this film are portrayed as figures who try to create peace and change by justifying all means to make it happen, including by marginalizing religion from life social and political. In the film *Alif, Lam Mim*, this effort is realized by accusing Muslims especially from the Al-Ikhlâs pesantren as a den of terrorists. This is done according to them, because people who show too much religious attributes to bring elements of religion in every aspect of life are those who are troubling people for this need to be eradicated.

The end of the film's story will seem hanging, because there is no certainty of the story that illustrates whether crime has been eradicated or not. However, one thing is certain that the peace achieved by means of wanting to marginalize religion will ultimately only be a prolonged conflict and pseudo-peace. Through this portrait, this film was also made to link the issue of terrorism with the understanding of liberalism that is packed with modernism and ends in secularism. Indonesia, as already stated, has become a Liberal country and Human Rights are at a fixed price.

The concepts of marginalizing religion from social and political life, are a major value in the understanding of Liberalism in terms of social, political and intellectual aspects (thinking). Liberals are more inclined to be permissive, aka friends with all sects and denials. They are willing to support heresy for the sake of unity (union). In fact, the unity (freedom and error) meant by liberalism will actually end in chaos. (Hamid Fahmi Zarkasyi, 2012: 125).

This is precisely what happened in the film *Alif Lam Mim*, efforts to marginalize religion for the sake of unity, peace and maintain world stability will only lead to conflict, the existence of parties who are hurt or oppressed. Every film that is made must have its own way to convey a message to the audience, as well as this *Alif Lam Mim* film. This film is interesting to study because besides containing education, this film also contains information which also serves as a warning for all Indonesian people about the dangers of the practice of liberalism. For this reason, this study was conducted to find out how the value of Liberalism in the film 3 *Alif, Lam, Mim*. By using the critical paradigm of liberalism. not seen as pure freedom but freedom of one-sided. It is because of this partisanship that makes groups oppressed or disadvantaged. This research belongs to the category of Mass Communication, where the film is aimed at the public. Film which is considered by many people only as a medium of entertainment, is actually one of the media which is also used to convey

information to a wide audience. Alif Lam Mim's film is interesting to study because in addition to its controversial nature and creates many polemics in the audience, this film is also signs that imply past messages that should be a comparison of established historical facts in society. From the background of the problem above, the authors are interested in conducting research with the title: "Islamic Values in Alif Lam Mim Film Based on John Fiske's Semiotic Analysis". Based on the description above, the writer formulates the problem as follows: "What are the Islamic Values in the Alif Lam Mim Film Based on John Fiske's Semiotic Analysis?"

II. LITERATURE REVIEW

1. Islamic Values Values

in the Big Indonesian Dictionary are traits (things) that are important or useful to humanity. Values are a type or special type of trust that is central to the system and acts as a life guide. Value is a normative pattern, which determines desired behavior for a system that is related to the surrounding environment without distinguishing the functions of its parts. Value is an empirical quality that cannot be defined, but can only be experienced and understood directly. Islamic values are essentially a collection of the principles of life, the teachings about how humans should live their lives in this world, one principle with each other interrelated to form a unified whole cannot separated. So basically Islam is a system, a package, a package of values that are interrelated to one another, forming what are called raw Islamic theories. There are several values in Islam, namely:

- a) Patience Patience is taken from the word collecting, hugging, or embracing. Because the patient who embraces or embraces himself from complaints. There is also the word shabrah which is focused on food. Basically in patience it has three meanings, holding, hard, gathering, or embracing, while the opponent is patience complaints
- b) Tawakal Tawakal or tawakkul from the word wakala is said, meaning "surrender to him". Tawakkal is a mental attitude of a person that is the result of his unanimous belief in God, because in monotheism is taught to believe that only God created everything, His knowledge is vast, He is the one who controls and governs the universe
- c) Repentance The word repentance means "to return as is and surrender". In the expression, "someone has repented" which means someone has returned from sinning
- d) Please Help Please help is among the important issues to be carried out by all human beings in turn. Because it is not possible for a human being to be able to live independently without using the exchange of interests and benefits. Helping means helping friends or people who are experiencing difficulties,

please help means helping each other or working together with people who are helped.

2. Film Ethomilogically, film is a moving image. Meanwhile, according to some opinions, film is an arrangement of images contained in celluloid then played using projector technology which actually has offered a breath of democracy and can be interpreted in various meanings (Prakoso, 1977: 22).
3. Alif Lam Mim film Alif Lam Mim film is the first futuristic action film in Indonesia that tells about friendship, brotherhood, and family drama and Indonesian social and political order in 2036. This film is a film directed by one of Indonesia's young directors who quite famous, namely Anggy Umbara, and is under the production of FAM Pictures and released on October 1, 2015.
4. JohnJohn Fiske Semiotic Analysis Etymologically, semiotics comes from the Greek semeion which measign. The sign itself is defined as something which, on the basis of previously established social conventions, can be considered to represent something else. InIn terminology, semiotics is about signs (sign) and everything associated with it; how it functions, its relationship to other words, its delivery, and its acceptance by those who use it. Thus, semiotics is a science or method of analysis to study signs. Signs are the tools we use in trying to find a way in this world, in the midst of humans and with humans. Even more clearly, semiotics is a discipline that investigates all forms of communication that occur by means of signs (signs) and based on the sign system-code (sign system). John Fiske said that there are three main areas of study in semiotics which consist of the sign itself, the system code or which organizes the sign, and the culture in which the code and sign work. Of the three main fields of study in semiotics according to John Fiske, the first field that the author will use
5. Film Semiotics A more important semiotic system in film is the use of iconic signs which is to describe something that is intended in the delivery of messages to the public. The iconic signs used in the film indicate the message to the audience and each signal received will be different, but if the story being played has indeed formed one main meaning in this case the meaning of the story displayed (Sobur, 2003: 128).

III. RESEARCH METHODOLOGY

In this research, the author uses a type of qualitative approach, using narrative analysis methods. Which aims to describe a phenomenon, fact, or reality. Bigdan and Taylor define methodology as a research mechanism that produces descriptive data in the form of words whether written or spoken from people and behaviors that can be observed by researchers (Moeloeng, 2002: 3). Qualitative research itself according to Straus and Corbin that qualitative research is a type research that produces findings

that cannot be achieved using statistical procedures or other quantification methods (Andi Prastowo, 2012).

Objects and Research Subjects The object of this research is the film "Alif, Lam, Meme". While the research subjects are pieces of pictures, visual scenes or dialogue narratives in the film "Alif Lam Mim" relating to Islam whose elements are depicted in the film "Alif Lam Mim"

Data Sources Primary data, in the form of data obtained from Original video recordings on the film "Alif Lam Mim". The footage from YouTube is then selected or focused on the scenes and narratives needed for research, which contain Islamic values. Secondary data, is data obtained from documents or literatures that support primary data, articles, lecture notes, dictionaries, the internet, books, scientific works, and so on with film research in general or specifically this film.

First Data Collection Techniques, Observation, direct and free observation of the research object and unit of analysis. This is done by watching and observing scenes and dialogues in the films Alif, Lam, Meme. Then the authors choose and analyze according to the desired research model. Furthermore, this is related with the depiction of Islamic elements contained in the film Alif Lam Mim Second, the study of documentation that is collecting data and matters relating to the research of books, articles, archives, scientific works, the internet and so on.

Data Processing Techniques After all data has been obtained, researchers will select only the data that is needed or do the data reduction process. After the data is reduced the next step is to present the data in the form of a brief description, chart or the like. After the data is deemed sufficient and meets the research objectives, then the data analysis and conclusions will proceed later.

Data Analysis Techniques After primary and secondary data have been collected, they are clarified according to the specified research questions. After the data has been analyzed, the data is analyzed using a narrative analysis technique. According to Tzvetan Todorov to examine the plot and structure of the story, Todorov divides the structure of the narrative into three (Eriyanto, 2013: 46): equilibrium (balance), disturbance, and equilibrium (balance). And narrative analysis according to Vladimir Propp is to examine the character of characters and their functions in narration,

IV. RESEARCH RESULTS AND DISCUSSION

Film Profile Alif Lam Mim Film 3: Alif, Lam, Meme is a film which by FAM Pictures and Multivision Plus. The film, directed by Anggy Umbara and produced by Ari Untung, was released on October 1, 2015. The setting of Jakarta in that year changed so much. The country has been peaceful and prosperous since the end of the civil war that occurred after the revolution in 2026. Indonesia became a liberal country, human rights were deified. Sharp bullets commonly used by the police are no longer

used and are illegal. The officers used enough rubber bullets to catch the remaining criminals and terrorists. Therefore, the ability of martial arts is a top priority for both the apparatus and criminals. This film is a warning for religious people, especially Islam. This film illustrates how few people hold fast to their religion in the future. Religion becomes a minority. Religious people have very little attention from the government, are disparaged, even pitted, slandered as terrorists. This is because the western influence is so great for Indonesia. Rich Indonesian culture and eastern Indonesian ethics are rare, replaced by western culture. . Although the film *Alif, Lam, Mim* only lasted seven days airing in the cinema, but this film has been nominated and won awards. Like being nominated for 7 categories in the 2015 Maya Cup, it was nominated in 4 categories in the 2016 Indonesian Movie Awards (IMA). and Ginting Throne was awarded as the best supporting male actor. Even *Alif Lam Mim*'s film was also nominated in the Atlanta Asian Film Festival in America. This film has also been released on DVD in Japan. In addition to some of the things mentioned above, the film that depicts the future is the work of the Indonesian people for the first time. Besides this film is also the first futuristic action film in Indonesia that tells about friendship, and family drama. The role played by top Indonesian actors and actresses adds value to this film. Like Abimana Aryasatya who does action scenes without a stuntman (stuntman).

Profile of Film Director Alif Lam Mim The success of a film certainly does not escape the hard work of a production team that supports the formation of the film *Alif, Lam, Mim*. One of them is the Director, Anggy Umbara. Anggy Umbara (born in Jakarta, October 21, 1980; age 39 years) is an Indonesian director. The first film is *Mama Cake*. Then he worked on the film *Coboy Junior The Movie*, this film was successful. Then his name became even more audible when he made his third film *Comic 8* which received tremendous enthusiasm from the audience. In addition, Anggy Umbara also directed the film *Alif, Lam, Mim* had been nominated as the Best Original Screenplay Writer award for the 2015 Indonesian Film Festival for the screenplay with Bounty and Fajar Umbara. Anggy Umbara is also the director of the action-comedy film *Comic 8: Casinokings* and *Comic 8: CasinoKingsPart 2*.

Synopsis Film 3: *Alif, Lam, Mim Jakarta 2036*, so many changes occur. The country has returned to peace and prosperity since the civil war and the massacre of radicals ended in the Revolution in 2026. Human rights are everything. The use of live ammunition as weapons has become illegal. Officials use rubber bullets to catch the remaining criminals and terrorists. One dilemma that is very difficult for the authorities is that several radical groups have risen again and struggled to change the face of democracy so that the authorities rely on high self-defense skills to crush the criminals. *Alif* (Cornelio Sunny), *Lam* (Abimana), and *Mim* (Agus Kuncoro) are three friends who are both learning martial arts at the Al-Ikhlas boarding school or boarding school. When the three teenagers decided to choose their own way. *Alif*, an ambitious

idealist chose to become a state apparatus, he wanted to eradicate all forms of crime. This desire arises because his parents died by terrorists.

Lam, an idealist also chose to be a journalist who could spread the truth through writing. Whereas Mim, a fundamentalist chose to stay at Al-Ikhlâs's hut and serve his Kyai. When they grow up, the three are reunited after a bombing in a cafe in Jakarta involving the murder of Alif's lover, Laras (Prisia Nasution). Previously, the state apparatus had closed the case because no evidence had been found. However, Lam found one piece of evidence that led to the Al-Ikhlâs Islamic boarding school and then he wrote a paper about the irregularity. Lam's writing reached the state apparatus, so that the state apparatus issued a detention letter from the leader of the Al-Ikhlâs Islamic boarding school which was none other than the kyai Lam himself, who knows what Lam's writing could leak on the internet, even though Lam didn't upload his writing at all. Alif as a state apparatus inevitably has to fight Mim who is a bastion of Al-Ikhlâs Islamic boarding school. Lam who is sandwiched between the two must mediate by finding a meeting point in the case that confuses him. They fought, struggling for the truth of each other while having to protect loved ones and respected. The West has become a symbol of peace, progress and modernity. Western culture has become the center of the world. Indonesia's progress in 2036 is said to be a blessing to follow style west in all respects mainly in politics.

Indonesia is as liberal as America today by upholding human rights. In the film, it is very clear that the Indonesian government is like a duplicate of America now. But behind that success, there is a chronic and threatening disability. The state apparatus whose job is to protect, protect and provide security for the people actually conspires to create unrest, fear, and in the midst of community threats. They reasoned that the state needed balance. The success of the authorities in providing security must be balanced with fear so that the public can respect the security provided by the authorities. They refer to themselves as needed demons or evil in the right and balanced portions. The figures of Alif, Lam and Mim represent idealism in upholding the values of truth. All three have the substance of truth and different ways of channeling and spreading their respective truths. But the conflict, the truth they believe in and the way they deem appropriate they shake their hearts about what is true and what is truth. The state apparatus that Alif is proud of as a truth-spreading was the source of the chaos. The world of journalism is used as a tool spreading facts and truths full of lies and even tend to be puppets of the state apparatus. Whereas Mim, who faithfully devoted himself to the Islamic boarding school and spread the truth of religious teachings, was urged by Indonesia's two biggest mistakes, namely the state apparatus and the media.

V. DISCUSSION

Chapture Scene of Islamic values in Alif Lam Mim Film Here are some scenes that show Islamic values thinking 1. Scene 26 minutes to 00:26:20 In this scene there are Islamic values. This scene continues the previous scene where the special forces led by Lieutenant Bima sneaked and broke into one of the rooms that turned out to be inside the room where Mim was waiting waiting for them. Special Forces automatically brandish weapons on Mim. 2. Scene 28 minutes 00:33: 29. In the scene Alif was at the café to meet Laras. While waiting for Laras, there was a group of people dressed in long robes and wearing cloth wrapped around their heads, who entered the café. It made other café visitors feel disturbed because of their presence. Alif who saw this rebuked these people. 3. Scene 36 minutes to 00:39:20. This scene tells about Lam who questioned the truth news published by his office with the special forces colonel Alif, as his guest speaker. But Lam denied that the news published was not as simple as what the authorities had explained. 4. Scene 55 minutes 01:19:45 Alif confirmed the bombing of the cafe temple bomber was Colonel Mason, he demanded that the colonel kill the innocent people in the cafe. But the colonel denied that the victims were innocent people. 5. Scene 42 minutes 59 seconds 15 This scene shows a scene where alif is pondering, then lam approaches him and questions what alif has done because he caught a kyai. In this scene it also highlights the current state of Jakarta. Many tall buildings were destroyed by taking pen-left with a focus on alif and lam. The roof of the building as a messy background setting illustrates the truth of the messy situation.

From the results of research in assessing Islamic values, found:

1. Individual Islamic values, found in the character of Alif, who is sincere in heart
2. Islamic values in the family, found in Lam figures who provide moral education to their children by freeing opinion and practice how to think.
3. Social Islamic values, there are figures of three small children, who give kindness and say hello to fellow Muslims.
4. Islamic values in the State, there is in the figure Alif who reprimanded anyone who did wrong in the duties of the state, even though it was his own boss.
5. Islamic values of Religion are found in the Mim leaders who believe in Him and depend on the future for His will, which is described in terms of patience, obedience, and sincerity.
6. From every analysis that has been done on every picture using codes at the reality level and representation level, not all of the codes are found in every scene in each Islamic value contained in the film Alif Lam Mim.
7. From a series of codes at the level of reality, and the level of representation produces an ideology of Pancasila (1st sila), family ideology, pesantren education ideology, and ideology of monotheism contained in every scene in the film Alif Lam Mim

VI. CLOSING

Conclusions Based on the results of analytical research on the film Alif Lam Mim Using the semiotics of John Fiske that the author has done, using The Codes of Television John Fiske, namely Level of Reality, Level of Representation, and Level of Ideology can be concluded that: 1. From the results of the analysis through three levels That, there is a correlation that produces a message and the meaning of each scene with each Islamic value in it. 2. From the results of research in assessing Islamic values, found: a. Individual Islamic values, found in Alif's character that is sincere b. Islamic values in the Family, found in Lam figures who provide moral education to their children by freeing their opinions and practicing their way of thinking. c. Social Islamic values, found in the figure of three small children, who give kindness and say hello to fellow Muslims. d. Islamic values in the State, found in the figure of Alif reprimand anyone who does wrong in the duties of the state, even if it's his own superior. e. Islamic values of Religion are found in the Mim leaders who believe in Him and depend on the future for His will, which is described in terms of patience, obedience, and sincerity. 3. From every analysis that has been carried out on each picture using codes at the reality level and representation level, not all of the codes are present in every scene in each Islamic value contained in the Alif Lam Mim film. 4. From a series of codes at the level of reality, and the level of representation produces an ideology of Pancasila (1st sila), family ideology, pesantren education ideology, and ideology of monotheism contained in every scene in the film Alif Lam Mim.

Suggestions After studying and researching more in the film Alif Lam Mim, the writer takes the important things to be made as suggestions, namely: For the audience, especially in Indonesia, do not draw wrong conclusions about the values Islam in it society should keep thinking critically and openly so that we become developed. Take a good lesson in the movie being watched. The author hopes that research on similar issues as a comparison material so that the objectivity of this work can be accounted for and is expected to complement each other. For students majoring in Communication Sciences, the film Alif Lam Mim can be one of the references to be used as research using different theories and analytical methods as comparative material in similar studies.

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