

DESACRALIZATION OF ISLAMIC VALUES IN '*BISMILLAH CINTA*': Semiotics Analysis in the Character of *Ustadz Rehan*

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Abstract: This paper aimed to elaborate the construction of an *ustadz* (Moslem teacher) in the religious drama series (*sinetron*) '*Bismillah Cinta*'. The research is focused on exploring the desacralization aspect related to the commodification of the *ustadz* character shown in '*Bismillah Cinta*' drama series. The researchers used a qualitative research method with the semiotic approach of Charles Sanders Peirce. There are 5 scenes that have been selected based on the criteria of the desacralization in the *ustadz* character. Data collection techniques were carried out through observation and documentation. The results showed that the commodification of the *ustadz* character in the drama series '*Bismillah Cinta*' did not reflect an *ustadz* who hold the role in keeping peace and harmony with the religious messages.

Keywords: Desacralization, Islamic Value, Drama Series, Ustadz

Abstrak: Penelitian ini bertujuan untuk menganalisis konstruksi seorang *ustadz* (guru agama) dalam *Sinetron Religi 'Bismillah Cinta'*. Penelitian diarahkan untuk menggali aspek desakralisasi yang berkaitan dengan komodifikasi tokoh *ustadz* yang diperlihatkan pada *Sinetron Religi 'Bismillah Cinta'*. Penelitian ini menggunakan metode penelitian kualitatif dengan pendekatan semiotika Charles Sanders Peirce. Terdapat 5 buah adegan yang telah dipilih berdasarkan kriteria desakralisasi tokoh *ustadz*. Teknik pengumpulan data dilakukan melalui observasi dan dokumentasi. Hasil penelitian menunjukkan bahwa komodifikasi tokoh *ustadz* pada *sinetron religi 'Bismillah Cinta'* tidak mencerminkan peran *ustadz* sebagai tokoh agama yang menyebarkan kedamaian dan keharmonisan melalui pesan-pesan dakwah islami.

Kata Kunci: Desakralisasi, Ajaran Islam, *Sinetron*, *Ustadz*

A. Introduction

Television as a form of electronic mass media that has a function to provide information, educate, entertain, and persuade¹. However, in Indonesia Television, the entertaining function is more dominant to be functioned. The entertainment program which is very popular among the Indonesian audience is serial drama television series/*sinetron*.² *Sinetron* always gets high appreciation from the public, especially the *sinetron* with religious themes. Indonesian audiences will always appreciate religious-themed *sinetron* which adapts religious values. Sometimes, the audience accepts the religious *sinetron* uncritically and takes it for granted. Seeing this condition, the media industry made many *sinetron* to gain profit by advantaging the level of public acceptance. In fact, this entertainment media industry provides the religious *sinetron* for the accumulation of multiple profits, rather than in the context of quality content of education.³ Basically, *sinetron* is an entertaining television program that reflects people's daily lives. The

¹ E. Ardianto, Komala, L., & Karlinah, S. *Komunikasi Massa: Suatu Pengantar*. (Bandung: Simbiosis Rekatama Media, 2017).

² R, Thadi. Tafsir Komunitas Dakwahtainment di Televisi. *Syi'ar*, vol.13, no.2 (2013): 23-34.

³ R, el Ishaq." Sinema Religi Dalam Pusaran Industri Media". *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, vol.5, no.2, (2011): 279-290.

content of the message conveyed is all about casual love, family conflict, relationships, and all aspects of people's realities.

Indosiar is one of the televisions that profoundly dominates its program production of *sinetron*. In the momentum of *Ramadhan*, Indosiar broadcasted the *sinetron* entitled 'Bismillah Cinta' (2021). It was a mega-series that airs at 06.00 PM which was produced by *Mega Kreasi Films*. Basically, the advantages of cinema in general lie in the strength of the story. A good storyline will be able to grab the attention of viewers. This research paper will be investigated further why *sinetron* 'Bismillah Cinta' attracts many viewers in Ramadhan month.



Figure 1 Official Cover Image of Sinetron "Bismillah Cinta"
Source: <https://www.indosiar.com/> (2021)

This *sinetron* was intended to be broadcast during the month of Ramadan. Each episode airs for 120 minutes. Unfortunately, the dialogues that were uttered by the entire cast do not fully contain Islamic messages. From the total of actors (13 characters), there were only 3 actors that play the protagonist (Ustadz Rehan, Jannah, and the Ustadz Rehan's Father). Along with the episodes, the audience keeps listening to bad dialogues throughout the *sinetron* from the 10 antagonist actors during the breaking fast time. The content of this *sinetron* is more about how to win the love of an Ustadz by two women who are competing to get Ustadz's heart.

The synopsis of the 'Bismillah Cinta' *sinetron* started from the figure of Ustadz Rehan who is described as a handsome young cleric from a religious family. However, Ustadz Rehan and Jannah's love is hindered by status and degree. Ustadz Rehan loves a karaoke woman, named Jannah, who wants to live a better life according to Islamic religious guidelines. Jannah is a female karaoke. She accidentally met Ustadz Rehan. Ustadz Rehan wanted to guide Jannah, who is desperate for her life. Then, Jannah confessed that she was in despair because being a karaoke guide was not a good job. We put the list of the characters' names who play their role in the *sinetron* of 'Bismillah Cinta'.

Ustadz Rehan is a handsome young cleric who wants to be like his father who is also an ustad or preacher. Unlike Rehan, Jannah is a karaoke guide who questions why there is hell if Allah loves his servants. Jannah's uncertainty is expressed in a letter that is included in the charity box. Where the paper was read by Rehan and made him wonder who wrote the question. In his search, Rehan often goes in and out of karaoke places which makes many people disappointed with what he is doing. Besides, Jannah changed her name to Jeni for some reason. He always avoided Rehan because he felt unworthy and felt a lot of sin. Although on the way, they both fall in love with each other with conflicts that can't be said to be easy.

Table 1 These are the lists of the chararter of Bismillah Cinta *sinetron*

Real Actor/Actress Names	Character Role Names	Role Description
Ali Syakieb	Ustadz Rehan	Rehan is a young man, the son of an Ustadz Akbar. Ustadz Rehan falls in love with Jannah, a girl who works as a karaoke guide.
Margin Wierheerm	Jannah	Jannah is a karaoke guide who wants to be a better woman.
Fristriana Aldila	Mawar	Mawar is the daughter of a wealthy man who has the status of being the fiancée of Ustadz Reihan.
Lian Firman	Panji	Panji is the brother of Mawar who fell in love with Jannah. He tried to get the love of Jannah by all means.
Shinta Bachir	Wina	Wina is Jannah's Stepmother who uses Jannah to work at the Karaoke Place in order to pay off Stepmother Jannah's debts.
Dewi Affandi	Fitri	Fitri is Ustadz Rehan's mother, her nickname is Umi Fitri. Umi Fitri opposes the marriage of Ustadz Rehan and Jannah. She did not agree that Ustadz Rehan loved Jannah because of the difference in status. Umi Fitri conspired with Mawar's incitement to separate Ustadz Rehan and Jannah.
Dolly Martin	Ustadz Akbar	Ustadz Akbar is a preacher. He is the father of Ustadz Rehan who approved the marriage of Ustadz Rehan and Jannah. However, Ustadz Akbar could not educate his wife (umi Fitri) to be obedient to her husband because his wife often complained about Jannah who was loved by Ustadz Rehan.
Wenny Rosaline	Madame Mery	Madame Mery is the owner of Karaoke where Jannah works as a karaoke guide. She often cursed Jannah at the karaoke place.

Source: <https://www.vidio.com> (2021)

Ustadz Rehan's and Jannah's love journeys are full of adventure and of obstacles from many people who wanted to separate them in the *sinetron*. There are many evil plans made by the antagonist actors. Strangely, Ustadz Rehan role in the cast seems to have no guts and firmness to tell about good and bad things. Whereas, Ustadz in Islam is a knowledgeable, pious person and should be described as a character who can guide people in Islamic guidelines. Da'wah material (*maddah ad-da'wah*) is the content of messages in the form of Islamic teachings conveyed by *da'i* to *mad'u* based on *naqli* arguments and *aqli* arguments. In order for da'wah to run properly, a *da'i* must first prepare da'wah material according to the situation and condition of the *mad'u*. The aspect of faith is what will shape human morals. Therefore, the first thing that is used as material in Islamic da'wah is the issue of *aqidah* or faith. People who have true (essential) faith will tend to do good and will stay away from evil deeds because evil deeds will have bad consequences. Faith is that which is related to Islamic da'wah in which *amar ma'ruf nahi mungkar* is developed which then becomes the main goal of a da'wah process. Da'wah requires a da'wah interpreter or *da'i* as a dynamist of improvement and change as well as a mover who is able to live the teachings of Islam and practice it which will be emulated by every *mad'u*. Da'wah is to invite or encourage people to invite good things and prevent bad things. Remind the creator to always carry out orders and stay away from prohibitions.

Islam as a da'wa religion must be able to use the mass media as a means of preaching. Mass communication experts from Muslims are obliged to come down and participate in this world because after all the teachings of Islam must continue to be spread to achieve the welfare of mankind.⁴ Based on this background, the focus of our research is how the desacralization of Islamic values in 'Bismillah Cinta' uses semiotics analysis in the character of Ustadz Rehan?

B. Theoretical Review

The authors used the semiotic theory of Charles Sanders Peirce with a triangle meaning. The triangle meaning theory proposed by Peirce consists of three main elements, namely the sign, object, and interpretation.⁵ Semiotics aims to find out the interpretation of signs or symbols to identify the message construction. It should be included in certain ideological perspectives, cultural concepts, and values to the symbol meaning. The cultural code has a function to construct the message in the sign. The construction of meaning that is formed is what an ideology in a sign becomes. Semiotics looks at how culture becomes the rationale for the formation of studying the systems, rules, conventions that allow these signs to have meaning.⁶ In Peirce semiotics, Human life is characterized by the mixing of signs and how they are used in representative activities. The explanation identifies signs created by humans which are representations of their cultural background. Therefore, in a certain area or area, there are signs that are different according to their respective cultural backgrounds. Often repeating that in general a sign is something that represents something for someone or things. Peirce sees the subject as an integral part of the process's significance. Peirce's triadic model (Representamen, Object, and Interpretant equals sign) shows the major role of the subject in the process of language transformation. Peirce views that signs have meanings that undergo endless changes or unlimited semiosis, namely the process of creating an endless series of interpretants. Representamen or commonly referred to as a sign in the form of visual and verbal displays in the lyrics of the song. A sign or representamen is termed an object or object that functions as a sign. So, it can be said that the sign or representamen is the first process to interpret an interpretant itself so that readers or observers can understand the meaning of the formation of the musical sound in the lyrics of the song. The object is a component that is represented by a sign, or it can be described as something different and different from a sign but continuous. It can be said that this is the second process of representamen. Based on the object, the sign itself is also divided into three parts, namely Icon, Index, and Symbol. Icons are signs that are related between the signifier and the signified which are simultaneously natural forms or in other words, the icon is the relationship between the sign and the object and the reference that is similar.⁷ Nawiroh also stated that an index is a sign based on a cause and effect relationship or a combined connection between a sign and its object.⁸ A symbol is a sign that refers to a particular object outside the sign itself and is conventional. Interpretant can be interpreted as something else in some way or capacity which is a sign as absorbed by our minds, as a result of our encounter with the sign itself. Something else that comes from the first sign and in turn refers to the object to be interpreted

C. Methods

This research was conducted with qualitative method with the approach of semiotic analysis. Qualitative research aims to understand the phenomenon and does not prioritize the size of the population or sampling. It emphasized on the problem of depth quality of data, not the amount quantity of data.⁹ Semiotic analysis considers that language can be utilized for certain

⁴ M. T. Y. Omar. *Islam dan Dakwah*. (Jakarta: Al-Mawardi Prima, 2004).

⁵V. Nawiroh. *Semiotika Dalam Riset Komunikasi*. (Bogor: Ghalia Indonesia, 2014).

⁶ Ibid

⁷ V. Nawiroh. *Semiotika Dalam Riset Komunikasi*. (Bogor: Ghalia Indonesia, 2014).

⁸ Ibid

⁹ K. Rahmat. *Teknik Praktis Riset Komunikasi*. (Jakarta: PT. Kencana Perdana, 2006).

purposes. The definition of semiotic analysis in the context of this research was formulated in a way that revealed the activities and views based on the language used in the discourse.¹⁰ It also offers proper methodology on how specific a researcher can construct his/her argument about self-evident and truth. Thus, the researchers become the research instruments that must be directly involved in the field. Therefore, this research is subjective and the results are more casuistic, and not to be generalized. Research designs can be made in accordance with research developments.¹¹

The validity of the data is very necessary for a study because to get valid data it is necessary to conduct an examination. There are various ways of testing data credibility or trust in qualitative research data, including by extending observations, increasing persistence in triangulation research, discussing with colleagues, Data analysis is the process of systematically searching and compiling data obtained from test results, by organizing data into categories, describing it into units, synthesizing, compiling into patterns, choosing which ones are important and what will be studied, and making conclusions so that they are easily understood by themselves and others.¹² In accordance with this research, which focuses on the representation of an *ustadz* in the *sinetron* of 'Bismillah Cinta'. The analysis used in this research is descriptive which refers to the semiotic theory of Charless Sandrs Pierce which is famous for the triangle meaning (representamen, objects, and interpretants).

Accordingly, we only viewed the physical touch of Ustadz Rehan to Jannah (two main actors) in 'Bismillah Cinta'. The 5 scenes are at Episode 24 (2 scenes), Episode 6 (1 scene), Episode 18 (1 scene), Episode 11 (1 scene).

The physical touch of Ustadz Rehan to Jannah (before the marriage) at the scenes has been indicated that there aren't viewing the representation of an Ustadz. These 5 scenes were identified into the coding categories. Then, we examined the categories into the object, concept and sign to find the data interpretation on the desacralization of Islamic values through the characterization of Ustadz in 'Bismillah Cinta' *sinetron*.

D. Results and Discussion

Religious *sinetron* has become one of the products of da'wa in the mass media. Da'wa in *sinetron* has indeed gained a fairly large profit and economic value. The existence of religious *sinetron* on various television stations turned out to be fruitful as an effort in the relationship between mosque traditions and market culture (N. C. H. Wibowo, 2017).¹³ It is applied in *sinetron* of 'Bismillah Cinta'. We have selected 5 scenes to be analyzed about the desacralization of Ustadz Rehan below:

Table 2 Selected Scenes of Physical Touch of Ustadz Rehan at "Bismillah Cinta"

Object	Representament	Interpretation
Ustadz Rehan wears white long-sleeved (koko shirt) while accidentally hold Jannah who stumbled while		Ustadz Rehan and Jannah looked at each other when neither of them were married. This unintentional gaze is not in accordance with Islamic values in the

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³N. C. H. Wibowo "Pengembangan Manajemen Penyiaran Walisongo TV". *Islamic Communication Journal*, vol. 2, no. 1, (2017).

Object	Representament	Interpretation
<p>walking together in an alley (Episode 24)</p>	 <p>Source: https://www.vidio.com/watch/2197762-mega-series-bismillah-cinta-episode-24</p>	<p>relationship between man and women who are not <i>muhrim</i> (unmarried) because it will cause the lust.</p> <p>This scene is not in accordance with Islamic values, where in QS An-Nurr: 30-31) it is said that: "Let them hold their gaze, and guard their private parts, and let them not reveal their adornments except what is (usually) visible to them."</p>
<p>Ustadz Rehan will marry Mawar, but still trying to chase Jannah (Episode 6)</p>	 <p>Source: https://www.vidio.com/watch/2197762-mega-series-bismillah-cinta-episode-6</p>	<p>Ustadz Rehan met Jannah to explain his love for Jannah even though Ustadz Rehan had been arranged to marry Rose.</p> <p>This scene is not in accordance with Islamic values, where in HSR Al-Bukhari (No. 4934) and Muslim (No. 2172)] it is said that: "It is forbidden to meet a woman without a <i>mahram</i>, even though she is the husband's brother (in-law), based on the words of the Prophet Muhammad SAW: "Beware of you (from the action) to meet women (without a <i>mahram</i>)".</p>

Object	Representament	Interpretation
<p>Ustadz Rehan accompanies Jannah shopping from the market and helps carry her plastic shopping bag (Episode 18)</p>	 <p>Source: https://www.vidio.com/watch/2197762-mega-series-bismillah-cinta-episode-18</p>	<p>An <i>ustadz</i> walks alone with a woman who is not his mother who is feared to cause slander.</p> <p>This scene is not in accordance with Islamic values, where in HR At-Tirmidhi (No. 2165) it is said that: "It is not at all times that a man is alone with a woman unless the devil will be the third"</p>
<p>Ustadz Rehan proposed to Jannah while on his knees giving a ring (Episode 24)</p>	 <p>Source: https://www.vidio.com/watch/2197762-mega-series-bismillah-cinta-episode-24</p>	<p>Ustadz proposed to Jannah by applying the western (non-Muslim) style. Whereas in Islam, men proposing to women should be accompanied by the family for the application process so that it does not cause slander. The goal is to maintain the glory of both parties to the couple who will be married (the <i>Ta'aruf</i> and <i>Khitbah</i> process).</p> <p>This scene is not in accordance with Islamic values, where in H.R Bukhari) it is said that: "Men should not be alone with women in lonely places and women should not travel, except with their <i>mahram</i>."</p>

Object	Representament	Interpretation
<p>Ustadz Rehan accused Jannah of harming Umi (Ustadz Rehan's mother) and scolded her in the hospital hall (Episode 11)</p>	 <p>Source: https://www.vidio.com/watch/2197762-mega-series-bismillah-cinta-episode-11</p>	<p>Ustadz Rehan be a man who easily takes anger out on a woman or his wife. In fact, the husband must be able to withstand any anger that always wants to come out. Because actually, a strong person is he who can hold back and not vent his anger.</p> <p>This scene is not in accordance with Islamic values, where in Surat An-Nisa (4:19), "And associate your wife with good (morals). Then if you do not like them, (then be patient) because it may be that you do not like something, even though Allah has made it a lot of good."</p>

Source: <https://www.vidio.com> (2021)

The figure of Ustadz Rehan feels like throwing away sacred values and eliminating aspects of the role of an Ustadz based on Islamic teaching. Ustadz in reality in society are believed to be role models because they have broad and deep knowledge about the teachings of Islam. The figure of religious leaders, such as Ustadz in religion is considered important because it becomes a religious symbol.¹⁴ This religious symbol is the key in understanding spiritual life.¹⁵ In this *sinetron*, the scenes of Ustadz Rehan do not show the figure of a cleric who spreads Islamic da'wa. The feuding conflicts over the *ustadz*, the conflict between the *ustadz* and his mother who did not approve of his relationship with Jannah, as well as indecisiveness in seeing the problems that should be resolved Islamically. The *ustadz* figure here is only depicted with anxiety and confusion in the dilemma of love, not focusing on the actual role of the *ustadz*, namely how to spread the message of da'wa to the community and become a role model. The role of Ustadz Rehan actually seemed to be silent when he saw the oppression that was happening. The main figures depicted in this *sinetron* are Ustadz Rehan and Jannah. Throughout the entire episode of the *sinetron*, more of the evil plans of the antagonists are depicted to separate Ustadz Rehan and Jannah. Some of the characters shown in the antagonist with his evil plan are the character of Mawar, Panji, Jannah's

¹⁴A. Wibow. "Komodifikasi Agama: Studi Analisis Terhadap Tampilan Agama di Media Televisi". *EDUGAMAL: Jurnal Kependidikan dan Sosial Keagamaan*, vol. 6, no. 1, (2020): 56-74.

¹⁵ A. Sani. "Atraksi Barongsai: Dari Klenteng ke Mall, Sebuah Fenomena Desakralisasi Simbol Ritual Agama". *Jurnal Kebudayaan dan Sastra Islam*, vol.17, no. 2, (2017): 1-7.

step-mother, Ustadz Rehan's mother, Aunt Mery's, and the rest of the characters. The percentage of the antagonist's character is more dominant than the protagonists in this *sinetron*.

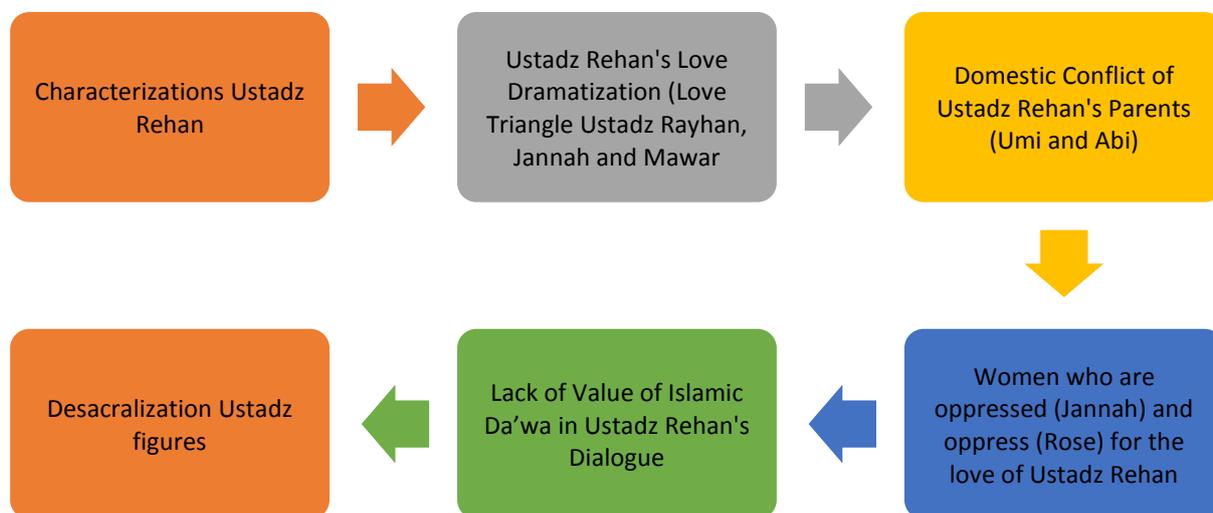


Figure 2 The depiction of Ustadz Rehan's character in the sinetron Bismillah Cinta
Source: Research Result (2021)

In fact, *sinetrons* have become a tool as the embodiment of a new civilization and have a moral message which is usually in the form of wisdom that can be taken from the problems experienced in people's daily lives.¹⁶ However, most of these *sinetron* programs are only weighed from looking for profits to increase ratings. The lack of moral responsibility to convey good messages to the audience is presented in educational *sinetron* programs.¹⁷ The quality of television shows is currently very minimal due to the pursuit of ratings without considering the quality and educational broadcasts. In Q.S Al-Hujurat verse 6 it is explained:

يَا أَيُّهَا الَّذِينَ آمَنُوا إِنْ جَاءَكُمْ فَاسِقٌ بِنَبَأٍ فَتَبَيَّنُوا أَنْ تُصِيبُوا قَوْمًا بِجَهَالَةٍ فَتُصْحَبُوا عَلَيَّ مَا فَعَلْتُمْ نَادِمِينَ

Meaning: "O you who believe, if a wicked person comes to you with news, then examine it carefully so that you do not inflict a disaster on a people without knowing the circumstances that cause you to regret your actions." (Q.S. Al-Hujurat, 6).

In the verse, it is explained that the importance of sorting and selecting good and correct information so as not to cause negative behavior. Like in the *sinetron* of 'Bismillah Cinta' with the duration of 49 episodes that aired during the month of Ramadan, it can affect bad behavior for audiences watching. The audience feels like they are taught to be jealous, jealous, full of anger, and revenge in the messages conveyed in the 'Bismillah Cinta'. Likewise, the *ustadz* who should reconcile the atmosphere according to his role as a religious figure in spreading goodness does not reflect charismatic behavior, is a role model, and struggles to uphold Islamic law, puts forward *tabayyun*.

An *ustadz* in delivering the da'wah material (*maddah*) must always refer to the Qur'an and Hadith. These references must be a guide in any da'wah activity, especially when it is performed at *sinetron* in the television. In conveying the preaching material, the Qur'an should be the first

¹⁶ K. Wawan. *Komunikasi Massa Analisis Interaktif Budaya Massa*. (Jakarta: Rineka Cipta, 2008)

¹⁷ Haidir Fitra Siagian & Mustari, F. A. The Position of Da'wah Messages and Ethics in Malaysian and Indonesian Television Programs. *Malaysian Journal of Communication*, vol.32, no.2, (2016): 744-769.

when facing. Unfortunately, both in terms likewise, most of the *sinetron* in Indonesia are apart from it. The fact shows that it doesn't reflect the true teachings of Islam. Sometimes there are scenes that are not worth showing and violate Islamic norms. Normatively, the media has the function of conveying information, education, entertainment and social control. On the basis of this function, the media is given the space to establish direct communication with the audience. This space then makes the media have a strategic position that can be utilized not only from a social perspective but also from an economic and political perspective. One way the media create the entertainment program is through *sinetron*. This *sinetron* show was chosen because it has a high level of public interest. In the context of the media industry, the public is positioned as a consumer who must be served by the media. The audience should be satisfied by the program which broadcasted by the television. It is because the more satisfied the audiences are, the more benefits the media will gain. Religious *sinetron* always gets high appreciation from the public. It seems that the audience isn't really interesting to criticize the religious *sinetron* even in some cases the program content is an excessively bad quality program. This condition is then used by the media industry through religious-themed *sinetron* to gain a level of audience acceptance. The goal is not in the context of education or providing quality content of entertainment but rather to the accumulation of multiple profits through rating.

A *Sinetron* program always appears from morning to night on much Indonesian television. Actually, *sinetron* wants to sell the storylines. If the plot storyline is good, then the *sinetron* selling is a success. The storyline should be extended in such a way as to maintain the rating if the audience loves the rational storyline. Speaking of ratings, in the end, it will allude to the problem of viewers as a market. A show that has a good rating means that the audience market is good. In the end, the market becomes the main consideration in determining a *sinetron* that will be broadcast on television. Between rating and market can not be separated. Without ratings and markets, *sinetron* will not run. Without a market (viewers) it is impossible for a television program to be programmed because if it is forced to run, the main mission in the field of television broadcasting will fail. Television will not be able to make a profit. A cinema show must be packaged according to the interests of the audience. Even though a television program is declared to be of high quality, if viewers do not state it is interesting, then the television program will not be continued. Viewers are buyers, even though they don't pay directly for what they buy. The direct payer is the advertiser whose money is actually charged to the public through the price of a consumptive product. In other contexts, viewers can also be said to be a commodity sold by television to advertisers. How many viewers can be collected will determine how much advertisers will buy. This is where the importance of viewers in the economy of television media is here.

Philosophically, broadcast media should be oriented to the function of information, education, healthy entertainment, and social control.¹⁸ The economic function is only a concomitant function. Thus, although an economic orientation can be justified in the operation of broadcast media, it must not be separated from the main functions that have been set. But what happened was different. Broadcast media prioritizes the entertainment function within the framework of the economic function regardless of its main function. Religious *sinetron* is presented on television using various methods and attractive packaging, with the aim of achieving high ratings. The ideal concept of da'wah itself was shifted by the dominance of entertainment in religious *sinetron* on television. The rating of the program determines the success of the program on television, so that the main essence of the sacredness of religion which should be the dominance of the Islamic religious da'wah program, is actually replaced by the dominance of entertainment in preaching on television. This can endanger the religion of Islam itself because people enjoy entertainment more in da'wah *sinetron* so that the purpose of da'wah is no longer important. It is clear to be seen that the substance of da'wah is lost because its goals are shifted

¹⁸ A. Wibowo. "Komodifikasi Agama: Studi Analisis Terhadap Tampilan Agama di Media Televisi". *EDUGAMAL: Jurnal Kependidikan dan Sosial Keagamaan*, vol. 6, no. 1, (2020): 56-74.

by entertainment in which it dominates the actual program content. This happens because the media as a strategic platform is more concerned with its existence so that it is loved by viewers. Rating becomes a mainstay symbol of the achievements of a media, regardless of the religious value that is conveyed to the audience.

Even religious *sinetron* that is currently spreading in the entertainment program is not very educational. In the *sinetron*, the background of religion and *pesantren* (Islamic boarding school) sometimes crosses the boundaries so that they do not respect the applicable religious rules and norms. In accordance with Article 4 of the Broadcasting Law that broadcasting is a mass communication activity that has a function as a medium of information, education, healthy entertainment, and social control.¹⁹ For the television industry, this is very profitable, because it can make a business from *sinetron* with high ratings. If it is associated with the broadcasting industry, film or *sinetron* is a cultural industry that includes in the field of business reality that will never be separated from mass economic politics.²⁰ Usually, in the month of Ramadan, *sinetron* with the theme of religion begin to appear. In '*Bismillah Cinta*', it is actually a medium of preaching through television that has a network and support for technological sophistication, so that it is seen as being able to influence change and improve the quality of life. However, unfortunately, there are scenes that are not worth showing and violate Islamic norms.²¹ Likewise, the quality of the content is concerning and does not reflect true Islamic values. Moreover '*Bismillah Cinta*' is broadcast in prime time and does not reflect the true teachings of Islam.

E. Conclusion

Television *sinetron* as a medium of da'wa basically has advantages over other media, namely having a very wide reach so that the expansion of da'wa can reach heterogeneous and large amounts of *mad'u*. This is in accordance with one of the characteristics of mass communication, namely heterogeneous and scattered communicants. This advantage, if used properly, will certainly have a positive effect on da'wa activities through quality religious *sinetrons*. Referring to '*Bismillah Cinta*', the content of religious *sinetron* should avoid excessive dramatization of romantic conflicts or domestic feuds that do not visualize religious values. The commodification of human romance *sinetron* that usually exists in Indonesian *sinetrons* in general should have more visualization of the values of the message of goodness based on the humanist side of humans and religion in religious *sinetron*.

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¹⁹ A. Sudibyo. & N. P. The Television Industry in Post-Authoritarian Indonesia. *Journal of Contemporary Asia*, vol. 43, no. 2, (2013) 257–275.

²⁰ Ibid

²¹R. Thadi, Tafsir Komunitas Dakwahtainment di Televisi. *Syi'ar*, vol.13, no.2 (2013): 23–34.

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