

THE DA'WAH MESSAGE IN AN INDONESIAN HORROR FILM (CASE STUDIES ON FILM PENGABDI SETAN USING A SEMIOTICS MODEL ROLAND BARTHES)

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Abstract: The study described a horror film entitled Pengabdi Setan that describes a family that believes in Islam. However, it is said that the family did not follow the true Islamic Friday. With all the weird and creepy things that often happen to his family. In this case one member of the family is the mother of the devil. It was done to produce offspring. In research for this thesis, researchers formulated the problem as "what message of Pengabdi Setan?" to address the problem, researchers employed the method and type of study of the semiotical analysis of Roland barthes. The results of this study indicate that the messages of the da'wah in the hideous film Pengabdi Setan have three messages covering the aqidah, the Shari'ah message, and the morals message. These are summed up by the three theories of monology, dialogue, and speech. So, the three theories were used to obtain the message of Pengabdi Setan.

Keywords: Messages, Da'wah, Horror Movies

Abstrak: Penelitian ini menjelaskan tentang film yang berjudul Pengabdi Setan bergenre horor yang menceritakan sebuah keluarga yang menganut ajaran Islam. Namun, diceritakan bahwa keluarga tersebut tidak melakukan ajaran Islam sesuai dengan syari'at Islam yang benar. Dengan berbagai macam kejadian aneh dan menyeramkan yang sering kali menimpa keluarganya. Dalam hal ini salah satu anggota keluarga yaitu pemeran ibu menjadi penganut setan. Hal tersebut dilakukan untuk mendapatkan keturunan. Dalam penelitian skripsi ini, peneliti merumuskan masalah yaitu "Apa pesan da'wah yang terkandung dalam film horor Pengabdi Setan?" untuk menjawab permasalahan tersebut, peneliti menggunakan metode dan jenis penelitian yaitu analisis semiotika Roland Barthes. Hasil penelitian ini menunjukkan bahwa pesan da'wah dalam film horor Pengabdi Setan memiliki tiga pesan yang meliputi yaitu pesan aqidah, pesan syari'ah, dan pesan akhlak. Ketiga hal tersebut dirangkum berdasarkan tiga teori yaitu monologi, dialogika, dan pembinaan teknik berbicara. Sehingga tiga teori tersebut digunakan untuk memperoleh pesan da'wah dari film horor Pengabdi Setan.

Kata Kunci: Pesan, Da'wah, Film Horor

A. Introduction

As science and technology developed especially in the field of communication, people and communicators became increasingly facilitated in delivering a message. In addition, this increasingly sophisticated media communication, we can use as mediums to deliver the message of the da'wah and the Islamic shallows to fellow Muslims. To date, film is one of many media outlets of interest in the vast masses. Therefore, they are considered to be equally effective in conveying messages of both goodness and preaching, or otherwise. Effective in affecting the viewer.

They are a combination of dramas with choirs and music, and a drama with a mixture of conduct and emotions that both audiences and audiences can enjoy in one eye, ears in both darkness and light.¹ Film can be an effective da'wah medium because it is made with a cultural art approach based on the cinematography code. The message of the da'wah in the film was presented in story form and thus had a more effective way of presenting to audiences.²

In general, it tells about the life of a family consisting of a mother, father, four children and a grandmother. The film portrayed the family of the main character as being Islamic, but it was portrayed as being disobedient to his religious teachings and principles. With all the weird and creepy things that often happen to his family. The movie *Pengabdi Setan* is a horror movie in general, where horror films generally feature scenes that are able to shock or even scare viewers. But on the other side, the story line in the film features Islamic values and aspects in the scene. Behind his terrifying horrors, *Pengabdi Setan* was present with the insertion of a religious message within. It certainly gives a little bit of a different twist and makes this movie fun to watch.

Film *Pengabdi Setan* was featured with the rumors of veneration or the devil, often continuing with Indonesian life. The film depicts people as still unable to escape belief in the supernatural, including satan or jin. The Indonesian people still believe in the power of another world beyond the human world. This is difficult to argue with, for so far so many societies still frequent places where witchcraft is regarded as sacred, engage in witchcraft and, by others, practice-practice.

It is a fact that Indonesia is truly a predominantly Muslim country. This is surely ironic, for the true religion of Islam clearly forbids its devotees to worship or thrust themselves aside from the almighty God. In the teachings of Islam itself, Muslims are obliged to believe in a life other than that of humans. In other words, Muslims are obligated to have faith in something supernatural or something invisible to the eye and difficult to comprehend. From the foregoing, it can be concluded that film *Pengabdi Setan* was a reflection of the lives of Indonesians that never escaped belief in the occult. But beyond that, people still cling to the tenets of religious doctrine.

B. Theoretical Review

1. Film and Semiotics Analysis

Film is an electronic mass communication form of audio-visual media capable of speaking words, sounds, images, and the combination. It is also one of the second modern forms of communication to appear in the world.³ In general, film can be divided on the basis of a few things. First, they are distinguished by the media, the big screen and the glass screen. The second film is divided by non-fiction and fiction. Non-fiction films are divided into three documenter films, documenter documentaries and movies for scientific purposes. The fiction film itself is divided into two kinds, which are experimental and genre.

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¹ Widjaja, "komunikasi: komunikasi dan hubungan masyarakat", (Bumi Aksara : Jakarta 2008). 84

² Anwar Arifin, *Da'wah kontemporer: sebuah studi komunikasi*, (Graha Ilmu : Yogyakarta, 2011). 106

³ Alex Sobur, *Semiotika Komunikasi*, (PT.Remaja Rosdakarya: Bandung, 2004), 126

fiction. Non-fiction films are divided into three documenter films, documenter documentaries and movies for scientific purposes. The fiction film itself is divided into two kinds, which are experimental and genre. Generally, in horror movies, it's customary to use scary, physical antagonistic characters with terrorists looking human, supernatural, monster, to aliens. Normally, this horror film is combined with some supernatural genre, which includes supernatural creatures, which include ghosts, vampires, or werewolves, science fiction, the movie genre where it involves aliens, zombies, or mutants, and the thriller scene as a psychopath.

Laid out in the predecessor that this study was using a semiotics model of Roland Barthes. Speaking of the semiotical analysis model Roland Barthes, Barthes' semiotics theory was developed from the one of signs coined with the Ferdinand de Saussure. One of the Saussure theories that Barthes developed was of significance.

Roland Barthes taught a valuable lesson in analyzing the communication signals he called communication semiology, that is, the relationship between the sign and the recipient. Thus, a researcher analyzes each text based on its context, his references and can use both synthetic explanations and semantic analysis (meaning signs) and even historical events and objects, including written texts. Because of the semiology, textual analysis, such as Roland Barthes, meant analyzing everything relating to the symbolic and semantic systems of the entire human civilization.⁴

2. The Message of Da'wah in an Islamic Perspective

Speaking of the da'wah message, the message of the large English dictionary has the sense of being relayed, of counsel, to others.⁵ In English the word message is a message that has a meaning of messages, warta and sacred commands. It means that the message of the da'wah is a sacred command. Where virtues abound.

The transmission of messages can be done either by verbal, face-to-face, or by direct use of written media. The message contains encouragement or input. A message is information that is sent to the recipient. These messages can be either verbal or nonverbal, they can be written in writing like books. The message in Islam is the counsel, the request, the humanity to be conveyed to others.

Whereas the message of the da'wah according to Mustafa Bisri contains the understanding of any statement of a meaningful lambing set forth to encourage people to follow Islamic teachings and apply them in daily life aimed at world and afterlife.⁶ Therefore the message of the da'wah is every communication message that contains written or unwritten values. In his book the methodology of the science of da'wah, Wardi Bachtiar explains that the message of da'wah is none other than al-Islam, which stemmed from the Qur'an and the hadist as a major source covering aqidah, sharia, and moral as well as the various scientific sources derived from it.⁷

Ethically, aqidah is a bond or liberation, whereas technically it means faith or confidence. Aqidah is the basic basis for every amaliah a Muslim and is very determined on its amaliah value, in Islam it is an I'tiqad bathiniyah which includes problems closely related to harmony of faith.⁸ Chastity is a Muslim's creation of the faith and resort. Akhlakul karimah in its broad sense is a trait, behavior or culture based on the values of revelation as practiced by the prophet (peace and blessings be upon him). Akhlakul karimah has proved to be effective in solving a problem as complicated as possible.

According to the Islamic perspective, the message in the communication process is something that is delivered by the sender to the recipient. The message is a meaningful lambing

⁴ Mohammad Zamroni, *Filsafat Komunikasi: Pengantar Ontologis, Epistemologis, Aksiologis*, (Graha Ilmu: Yogya, 2009), hal. 92-93

⁵ Wjs. Purwa Darminta, *Kamus Besar Bahasa Indonesia*, (Balai Pustaka: Jakarta, 2005), edisi Ke-3, h.883

⁶ Mustofa Bisri, *Saleh Ritual, Saleh Sosial*, (Mizan: Bandung, 1995), 28

⁷ Wardi Bachtiar, *Metodologi Penelitian Ilmu Da'wah*, (Logos wacana Ilmu: Ciputat, 1997), cet Ke-1, 33-34

⁸ Muhammad Munir, *Wahyu Ilahi, Manajemen Da'wah*, (Kencana: Jakarta, 2009), 26

set that is conveyed by communicators to communities.⁹ Etymologically, the word da'wah is a masdar form of the words yad 'u (fi 'il mudhori ') and do 'a (fi 'il madhi), meaning to call, invite, invite, invoke, encourage, and entreat.

The theory of symbols comes from the Greek word *symploion* of *syreward lo*. Symbols or lambing as a means or mediation for making and conveying messages, systemic epistemology and cherished beliefs.¹⁰ The concept of symbols does not fade from the human memory. The meaning of a symbol is also often limited to the conformation sign, that is, something that society or individuals build up with a particular meaning which is more or less agreed-upon or adopted by members of the community. The meaning of symbols is often limited to the conventional sign, that is, something that societies or individuals build in a sense more or less agreed-upon or adopted by members of the community.

In the history of thinking, the term symbol has two very different meanings in religious thinking and practice, the symbol can be considered an image. Visible from transcendence in logical and scientific thinking.¹¹

The concept of symbolic interaction theory was introduced by Herbert Blumer about 1939. Symbolic interaction is based on ideas about the individual and its interactions with society. The essence of symbolic interaction is an activity characterized by humans, a communication or exchange of symbols given meaning. This perspective suggests that human behavior should be viewed as a process that enables humans to mold and organize their behavior by taking into account the expectations of others who become their interaction partners.

C. Methods

In this study researchers use a critical paradigm approach. Researchers focused the study critically on understanding the message contained in Film *Pengabdi Setan*. The study is of this type, so researchers use a semiotics study with the semiotic model Roland Barthes. Semiotics rooted in classical and scholastic studies of the arts of logic, rhetoric and poetics. The "semion" of its own name appears to have been derived from hypocratic or polygraphic medicine with its attention with chitomalogies and diagnostics inferential.

Roland Barthes reveals that meaning on the second order is the result of subjective thought or at least the user's subjective influence by its feelings and cultures. It was here that analysis of myths was used after examining the connotation shown, that the whole structure in this "Pengabdi Setan" movie would emerge revealing ideologies by a connotation hidden in the second level of meaning. To interpret the present sign or symbol requires a device of analysis. A dozen researchers would use the da'wah message symbols in the movie "Pengabdi Setan". The focal point in this media textual analysis is in visual or language pictures involving the message of the da'wah in the horror film *Pengabdi Setan*. So, with the kind of semiotics approach of Roland Barthes and the critical paradigm that become part of the main object of research.

The kind of data and data that will be used to get the message of the da'wah contained in *Pengabdi Setan* movie horrors. The answer or understanding that researchers need in order to find out the spud message of the terrifying movie and the minister is the first of all that is the *Pengabdi Setan* movie documentaries (movies, videos, pictures), the movie documentaries that researchers refer to are electronic documents obtained from the files in the form of a film Whereas the second secondary data or backup data. Can be obtained from literature that supports primary data such as books, articles, the Internet, and other relevant literature with research materials. More systematic study building results from more systematic research. As for the study stages, that is finding topics, determining the focus of research, data processing, and data classification. The object here includes how the message sign of the da'wah message contained in the Film *Pengabdi Setan*.

⁹ Toto Tamara, *Komunikasi Da'wah* (Gaya Media Pratama: Jakarta, 1997), 9

¹⁰ Sujono Soekamto, *Sosiologi suatu Pengantar*, (Raja Grafindo Persada: Jakarta, 2001), 187

¹¹ Loren Bagus, *Kamus Filsafat*, (Gramedia Pusaka Utama: Jakarta, 2005) 1007

The research technique based on its type and approach, the type of critical appendages and research used semiotics is the study of signs developing two different high-level marking systems, called denconnotations and connotations that can be used in recognizing and understanding the signs or symbols and meanings featured in the Film Pengabdi Setan. Data obtained from film documenting, but not all scene were studied, the scene contained the spurious message elements. And while the unit of analysis that researchers are examining here is audio and visual. It included dialogue or monologues and music. The visuals include angles, sets, and gestures or actions.

The study used semiotics analysis. Since semiotics as a model of social science understood the world of how a system of relationships had a basic unit called "mark," then semiotics learned the nature of the sign. A study of this analysis is to use the semiotics theory developed by Roland Barthes. Roland Barthes, which teaches a valuable lesson in analyzing the communication signals he calls communication semiology, that is, the relationship between the sign and the recipient. Thus, a researcher analyzes each text based on its context, his references and can use both synthetic explanations and semantic analysis (meaning signs) and even historical events and objects, including written texts.

The denotative meaning is not something that can be correctly determined. This meaning is generalization. The details differ from one medium to another, but the common quality involved still remains. The connotation is an operative mode in the creation and encoding of the creative texts. And of course, all text and the mass media genre are based on a connotation, since they are designed to capture a significant cultural significance.

D. Results and Discussion

1. A Semiotics Analysis of Pengabdi Setan's Filming

Film Pengabdi Setan is a horror film released on September 28, 2017, which was directed and composed by Joko Anwar and produced by Rapi Films. This film was the making and repackage of the same title in 1980 that stars Ruth Pelupessy, W.D. Mochtar, Fachrul Rozi, Siska Karebety and others. Meanwhile, the latest film starring Tara Basro, Endy Arfian, Ayu Laksmi, Bront Pallarae, the little actor of the newcomer Muhammad Adhiyat and others.



Picture 1.1 Pengabdi Setan's Film

The synopsis of Film Pengabdi Setan is Rini (Tara Basro) lives in the outskirts of the city of Jakarta in an old house belonging to her grandmother Rahma Saidah (Elly D. Luthan), along with her mother Mawarni Suwono (Ayu Laksmi), her father (Bront Palarae), and her three younger brothers, Tony (Endy Arfian), Bondi (Nasar Annuz), and Ian (Muhammad Adhiyat). Their story opens to financial difficulties in the family, which ran out of money to pay for the ailing mother's medical bills. A disease so severe that the mother would be unable to move her body and simply lie down in bed. To call and ask for help, the mother must ring a bell. The

family's attempts to cure the mother of her illness failed after Rini found her on the floor in her room and breathed her last.

At the funeral of the mother, the family of Rini was introduced to an Ustadz (Arswendi Bening Swara) and his son Hendra (Dimas Aditya), who tried to help them in their mourning. With the mother's death, his father returned to the city to pawn their home. The mother's death turned out to be the start of terror at the Rini house. They are often visited by a figure that resembles the deceased mother. Grandma was found dead by Bondi drowned in the well. In grandma's room, Rini found a letter addressed to Budiman Syailendra (Egy Fedly), and Rini went to deliver it to rusun where Budiman lived with Hendra. Budiman told Rini that he was his grandma's friend and told her that his grandmother had disapproved of Rini's parents' marriage because her mother was an artist and could not have children. Hence, it is said that the mother has joined a Satanic cult in order to produce offspring.

Meanwhile, Bondi, who was surprised after finding her dead body in the well, began to act as if possessed and was about to hurt her sister, after Ian had been haunted by her dead grandmother (whom he saw approach Bondi and try to capture her in an pretend game of hide-and-seek). Tony, who was reading the Maya magazine that was given a Budiman who had an article about Pengabdi Setan, talked about their mother's relationship with the pengabdi setan sect and possibly their brother Ian, would be taken away by the sect when he turned 7 years old, but Rini did not. After experiencing some strange and frightening event, they were encouraged by Ustadz for more worship. That night, when Rini sholat, he was terrorized by a ghost that looked like the mother who caused Rini and his siblings to run to Ustadz's house, and Rini planned to have a presentation at his home the next day.

Hendra went to righteous rusun, after Budiman called him and gave him an article he had written in corrections for the preceding one. On the way home, someone stripped Hendra of his motorcycle and ran him over and over. Hendra's body was taken home by onlookers, and Rini came across an article that Hendra had taken with him. That night, Rini saw a sighting of tohru outside Ustadz and almost got pulled out while Ustadz looked on with fear and gave up because his son had died as a result of interfering with the family affairs of Rini. Their father came and took them home and wept when he was told that his mother had died from drowning at the well.

When Rini was about to confront his father about his parents' conversation the night the mother died, Ian, who was urinating near the well, was pulled by grandmother's spirit into the well. His father also saved Ian while the house was subjected to the poltergeist caused by his grandmother and the house was surrounded by demon worshipers who spread saga in the yard. Rini, Tony and his father were locked in the stairwell while the father begged his mother and his wife for forgiveness. After Bondi rescued Ian and thwarted her efforts (which also left him no longer possessed), the servants of satan left and the house calmed down.

The next morning, the Rini family was ready to move to rusun and wait for a car to pick them up, but no one came to fetch them until evening and Ustadz came to apologize that he couldn't help them, and accompanied them to the car, all while waiting for Ian's 7th birthday at midnight. When he arrived in the middle of the night, Rini woke up to remember a Budiman article that Hendra had taken and told Tony about. While they were talking, the father was revered by the mother and Bondi as they found Ian speaking a foreign language while looking at the window (when she had been mute before). Rini, Tony, Bondi and their fathers went to hide in grandma's room and found out that the dead bodies from the funeral had risen and that the Rini family had found a dead Ustadz had been stabbed and Ian had walked into the thrills with the mother.

The dead surrounded the house and entered through the kitchen door, which was later captured by her grandmother's spirit, who had been trying to kill Ian. Righteous arrived and took the Rini family away. A year later the Rini family had settled down with the family and was approached by a neighboring mother (Asmara Abigail) who gave them a pail of food. The neighbor returned to his house and talked to Batara (Fachry Albar), and it revealed that he was

Darmina (the main antagonist of the original film).



Picture 1.2 Scene 25

Table 1.1 Analysis Scene 25

Represant	Object	Interpretant
<ul style="list-style-type: none"> • Saying a sentence • Visual: Minute 18:16 – 18:46 	In this scene is residents in the cemetery.	In the funeral process of mawarni's mother, Ustadz read tawl, while others appeared around the house to pay their respects to the Rini family.

The denconnotation on this scene was an Ustadz reading tawassul during the process of oawarni's mother's eaters and showing some of the residents around. The connotation of this scene can be seen in the funeral of mawarni's mother and several nearby residents. This shows that people cared for Rini's devastated family. The mythical significance of this scene shows the funeral process led by an Ustadz by reading the tawassul. The tawl was the amaliah of the muslims as the heretic akidah. Tawl has the sense of being close to God by hoping for a blessing on the degree one offers beside God and of God's closeness and love to them. With the bertawlmake the prayers answered.



Picture 1.3 Scene 26

Table 1.2 Analysis Scene 26

Represant	Object	Interpretant
<ul style="list-style-type: none"> • Text: The public speaks "Laillahlallah" • Visual: Minute 20:45 – 21:24 	In this scene is residents in the neighborhood are taking a stand at the Rini family home.	The Rini family held a stand with the surrounding population over the death of the mother in order to pray for the deceased mother.

The full meaning of this scene indicates that the local people were taking a stand at Rini's home, and there were also several courses for the resident. Connotation of this scene can be seen in the Rini family's home taking a stand on the death of the mother. Although the Rini family did not obey its religion, the Rini family remained strict. The mythical meaning of this scene is a stage. Tahlilan is a congratulatory ceremony performed by some muslims to commemorate and pray for the dead. Normally performed from the first day of death to the seventh day and then another stage was made on the fourth day of pulu, the hundredth, the first year onwards. By reading a paragraph that can lead to the dead.



Picture 1.4 Scene 61

Table 1.3 Analysis Scene 61

Represant	Object	Interpretant
<ul style="list-style-type: none"> The sound of backsound music Visual: Minute 41:05 – 41:07 	In this scene is granny floats on water.	Grandmother decided to commit suicide in order to save her family from any threat.

The full meaning of the scene is that a grandmother using a kebaya and a batik skirt floats on the water with her hair covered. The connotation of this scene suggests grandmother floating in the well because of suicide. It was to save his family from harm. It was meant to save his family from harm. The mythical meaning of the scene was grandmother's suicide. Suicide is a God-given act. A man who kills himself describes someone who's desperate. God gave tests in accordance with the abilities of his servants. There's a lesson in every test that can be taught. For those who commit suicide suffer excruciating pain in the afterlife.



Picture 1.5 Scene 72

Table 1.4 Analysis Scene 72

Represant	Object	Interpretant
<ul style="list-style-type: none"> Text: Budiman: "back then artists were less human and your 	In this scene is Budiman is conducting a conversation with a cigarette.	In the discussion was said about his relationship with Rini's grandmother, which also explains that Mawarni's

<p>mother couldn't give you offspring." Rini: "but as far as I know, my mother and grandmother were all right." Budiman: "yes, after you were born. But during your mother's illness for 2 years your grandmother thought something was wrong." Rini: "what?" Budiman: "your grandmother believed your mother prayed not for God to have children." Rini: "so who do you pray to?" Budiman: "devil." • Visual: Minute 44:07 – 45:18</p>		<p>mother gained children by worshipping other than God. At that Rini did not believe her mother's actions, since the relationship between her mother and her grandmother seemed to be in order.</p>
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The connotation of this scene is that it looks like a righteous man talking over a cigarette and then describes his grandmother's relationship with him and her multicolored deeds. The connotation of this scene is that Rini did not believe a righteous explanation of the mother's bearing offspring by worshipping satan. This indicates that the act of the mother was that of shirik in God's eyes. The mythological meaning of this scene was shunk's bringing forth offspring. Many people today worship something other than God for instant gratification. Shirik's actions were abhorred by God and his sin beyond forgiveness, for they compared God to his creatures.



Picture 1.6 Scene 25

Table 1.5 Analysis Scene 25

Represant	Object	Interpretant
<p>• Text: Ustadz: "sorry I haven't seen you to the mosque?" Father: "we don't pray Sir." • Visual: Minute 19:25 – 19:33</p>	<p>In this scene is Ustadz spoke to father in the grave of faith while having a conversation with a cigarette.</p>	<p>Ustadz asked me mildly so as not to offend him. When I answered the question of Ustadz, Ustadz just fell silent and went on the road.</p>

conversation in the cemetery area. The man is a father and also a Ustadz. Ustadz and I were talking about a father who had never been seen in a mosque. The connotation of this scene can be seen as having serious conversations in the burial area. It talked about prayer. A person who is Muslim but who has never practiced prayer shows that a person was disobedient to the commandments of God. The mythical meaning of this scene is that the works performed by the father are prohibited by the islamic religion. For prayer is the first prayer to be hissed and questioned by God at the end of the day. Prayer is a religious pillar for a Muslim and anyone leaving prayer will be tortured in the grave later.



Picture 1.7 Scene 2

Table 1.6 Analysis Scene 2

Represant	Object	Interpretant
<ul style="list-style-type: none"> • Long shot • Text: Producer: you can't help it because the company's finances are not well. • Visual: Minute 01:48 – 02:28 	In this scene is the producer gave an envelope to Rini.	The producer gave Rini this envelope of money for her mother's treatment.

The denconnotation of this scene was that the producer sitting on the chair with his hand holding an envelope of money to give to Rini. The connotation of this scene is the apparent look on the producer's face for Rini, which gave the producer a helping envelope containing money. The producer's attitude shows that the producer has a big heart, which with such help could reduce the financial problems that the Rini family has suffered. The mythical meaning of this scene is to describe it in help. It is impossible for a person to live alone without help from others. Islam is highly espoused to help, for help is already a necessity and a need in social life. With rolong helping God will bestow great rewards upon his servant who will always help in the matter of goodness.



Picture 1.8 and 1.9 Scene 10 and 14

Table 1.7 Analysis Scene 10 and 14

Represant	Object	Interpretant
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<p>Scene 10</p> <ul style="list-style-type: none"> • Text: Rini: "mom, are you peeing? Mommy wants to eat." • Visual: Minute 07:03 – 07:09 <p>Scene 14</p> <ul style="list-style-type: none"> • Text: Mother: "Tony..Tony..Tony.." Tony: "Mom, Tony brushes your hair. Did you finish your lesson? hmmm smells good. When you get better, sing Tony plays guitar. Tony is a pro. What's wrong with your hair?" Tony: mom. Tomorrow Tony will get you medicine so it doesn't fall out again. • Visual: Minute 11:39 – 13:05 	<p>Scene 10</p> <p>In this scene is Rini is taking care of the mother in her room.</p> <p>Scene 14</p> <p>In this scene is Tony is combing her hair.</p>	<p>Scene 10</p> <p>Rini is treating the mother by tilting her body to see how she is.</p> <p>Scene 14</p> <p>Every night Tony's in charge of combing her hair.</p>
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The connotation of scene 10 is evident that Rini was a devoted child to both parents and particularly a mother. It was seen when Rini was checking on the mother's terminally ill condition. As for scene 14, Tony is also carefully combing his mother's hair. It's because Tony doesn't want to see his mother in pain. Tony's attitude shows that he is a loving child who Cares for his terminally ill mother. The mythical meaning of scenes 10 and 14 reflects a child who is devoted and affectionate to his parents, especially the mother. Filial piety can make a full measure of sustenance and ease the affairs of both the world and the afterlife. Because God ridho is in the old man's ridhonya.



Picture 1.10 Scene 24

Table 1.8 Analysis Scene 24

Represant	Object	Interpretant
<ul style="list-style-type: none"> • The sound of backsound music. • Text: Rini: "Dad.. Dad.." 	<p>In this scene is Rini, Father, Tony, Ian, and Bondi were crying over the mother's absence.</p>	<p>Rini's family is losing the mother that has been caring for and educating them.</p>

father: "rin" Mum: "mom.." father: "mother is gone.." Rini: "mother.." Tony: "mom.. Mom.." • Visual: Minute 17:29 – 18:14		
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The significance of the corruption on this scene is that the Rini family is in the mother's room crying over her forever. The connotation of this scene can be seen in the mourning of the mother who has passed away. The scene revealed that the Rini family was missing the mother figure who had cared for them since childhood and was now gone forever. The mythical meaning of the scene is that crying over the dead is Islam's legal practice. But it was not allowed to cry with a loud voice and not to weep too deeply, as the mayith would be subjected to torture caused by overcrying families.



Picture 1.11 Scene 29

Table 1.9 Analysis Scene 29

Represant	Object	Interpretant
<ul style="list-style-type: none"> Text: Ustadz: "you people should pray, right?" Rini: "eem. No Ustadz." Ustadz: "but can you pray?" Rini: "can." Ustadz: "yes cultivate earnestly ', sincere and sincere toward God" because all creatures fear God. If your prayers are not special then You'll be easily distracted. Visual: Minute 01:00:57 – 01:01:32 	<p>In this scene is Ustadz spoke to Rini and Tony.</p>	<p>Ustadz gave advice to Rini and Tony to do a solemn prayer 'so as not to be easily interrupted by satan, since after the death of the Rini family's mother is often subjected to terror or distraction.</p>

The significance of this scene is that Ustadz gave counsel to Rini and Tony to perform a solemn prayer. The connotation of this scene indicates that Ustadz's caring attitude toward the Rini family was an advice on its carrying out of them. The mythical meaning of the scene is to give counsel that is required of the islamic community. When counseling is done together, then individual tendencies meet and interact with one another, then multiply in force to establish the truth. Moreover, giving advice will save you from harm.



Picture 1.12 Scene 154

Table 1.10 Analysis Scene 154

Represant	Object	Interpretant
<ul style="list-style-type: none"> Text: Rini: "ooh Ustadz. Ustadz: "Assalamualaikum" Father: "wa 'alaykum salam" Ustadz: "I heard you're moving on. So, I came here to say good-bye." Father: "thank you." Visual: Minute 01:24:13 – 01:24:30 	In this scene is Ustadz shook hands with me, where there's Ian and Rini, too.	Ustadz came to the Rini family's house to say goodbye because Rini's family wanted to move to town. My look was elated when Ustadz came home.

The significance of this scene is Ustadz came to Rini's house and then came to touch your hand. Besides, there was this kid Ian who was playing. The connotation of this scene shows excitement on Ustadz's countenance that excited about silaturahmi, one of whom called at Rini's home. Furthermore, the look on your face was especially happy when Ustadz called at his home. The mythical meaning of this scene was to callus. That is vital in life, so that humans do not forget family status. From a small scale to an extensive one. With silaturahmi can prevent a person from dying a bad death, it can open his sustenance and prolong his life.



Picture 1.13 Scene 159

Table 1.11 Analysis Scene 159

Represant	Object	Interpretant
<ul style="list-style-type: none"> Text: Rini: "Ustadz has not drunk yet? I'll make ya." Ustadz: "yes, thank you." 	In this scene is Tony, Ustadz, and Rini are in the dining room.	Rini offered a drink for Ustadz and also the father, a few minutes later Rini came with the pot containing the

Rini: "what would you like to drink?" Ustadz: "tea please." • Visual: Minute 01:25:54 – 01:26:18		and put the tea in the glass of Ustadz and father.
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The implication of this scene is that the Rini family gathers at the table with Ustadz. Additionally, Rini had a drink for father and Ustadz. The connotation of this scene is reflected in Rini's serving a guest with a drink. This indicated that Rini was hospitable and respectful. The mythical meaning of this scene is respect for guests. In receiving a guest one should receive a warm, radiant face, gracious and pleasing face upon his arrival, and a guest must be entertained by food and drink nor to distinguish between the wealthy or the wealthy. With the arrival of a guest, the host will receive God's forgiveness and be cleansed of his sin.



Picture 1.14 Scene 182

Table 1.12 Analysis Scene 182

Represant	Object	Interpretant
<ul style="list-style-type: none"> Text: Darminah: "hello, I've brought food, overcooked." Rini: "thank you, it just so happens we're cooking eggs today." Darminah: "even if I have to eat to my house, I cook plenty of food." Rini: "thank you very much." Visual: Minute 01:38:29 – 01:38:43 	In this scene is Rini brought the containers given by Darminah.	Rini's face lit up when she was given some food by darminah for the Rini family.

The connotation of this scene is that Rini is standing at the door carrying a lunch that is fed by her new neighbor Darminah. The connotation of this scene reflects Darminah's good neighbor doing food alms. Moreover, Rini's face seemed especially happy to be obtaining food from her new neighbors. The mythical meaning of this scene is that giving alms to neighbors is a duty to a neighbour. The prophet told friend Abu Dzar when cooking cooking stew, flexing the gravy and giving the minimum to a neighbor. Giving alms to a neighbor creates a harmonious social life.

2. The Da'wah Message in a Horror Movie

The importance of the preaching message in horror movies Pengabdian Setan teaches is explained that a servant's faith and faith may occasionally rise and sometimes falter. This could have happened to anyone ordinary or someone who was thought to have great knowledge. As depicted in the Film Pengabdian Setan explains that when a person faces a test and is unable to stand

up to a test, he takes measures that are prohibited by the Islamic religion, such as suicide and devil worship. Moreover, many Muslims still take shortcuts to obtain their own way by going to shamans, worshipping trees, worshipping graves, and so on, which practice includes the sin of shirk (representing God). A person who does shirk will certainly not be forgiven by God. After presenting the data presented above, various messages of da'wah contained in the scary film in the *Pengabdi Setan*.

Aqidah Messages

Funeral prayer reading is an encouragement to Muslims. Because prayer is an introduction to the dead. By praying they are convinced that God exists. The encouragement to carry out the stage because of the long established and traditional Muslim *amaliah*. The law against suicide is prohibited by God. Then the ban on doing shrugs for the greatest, that will not be forgiven, infinite *kezhalian*, fatal mistakes, severe calamity and destructive calamity.

Syari'ah Messages

The ban on leaving prayer is because the Friday's religion is primarily in connection with establishing prayer. *Shari'ah* in Islam is closely linked with birth (real) charity that serves to regulate the relationship between man and his God and man with his neighbor.

Moral Messages

Help is one of the things encouraged by God. Rendering assistance to others teaches us as humans always carry out the *shaleh amalan*. Being devoted to both parents is something Islam recommends highly. Islam makes filial duty to the mother at the root of good, as she bears the heavy burden of conceiving, bearing, breast-feeding and educating children. Everything that is communicated well will result in a positive sense. Just as giving advice for one's good is good. Creating a common sense of friendship, understanding and understanding, creating a cooperative relationship. Honoring a guest is a noble thing, for in the teaching of Islam a guest views a guest as being noble and commands his people to treat the guest with kindness. Then the last part is giving alms to a neighbor, because through the dole of man not only rewards God but also can promote good relations with his fellowmen.

Film *Pengabdi Setan* and movie reels feature many of the messages of woe on the scenes that researchers have presented. If judging from the tears of Islam, much is explained in the Qur'an that anyone who prays to God will always be granted his prayers by God. And those who maintain their faith, being obedient to his commandments and walking away from them are powerful means to the accomplishment of their prayers. In this film are scenes with *bertines* and stages that are the same as praying to God. Helping one another, honoring one's parents, honoring his guests, establishing a *callahan*. Giving charity, giving advice, is a divine command in accordance with the Islamic *Shari*. As Muslims it is only right that we do what God tells us to do.

The scene of suicide and shunning 'is a crime forbidden by God because it includes not the right way and God is not *meridhoi*. Because suicide is like giving up on what God has destined for his life. To be shunned 'is a thing abhorred by God because it is equal to the sanctifying of God. On the scene of leaving prayer was a God-forbidden act because as Muslims should run the prayer five times. Because prayer is a religious pillar. And a Muslim is obliged to have a five-time prayer. Leaving prayer is not right.

E. Conclusion

It may be concluded that the message of the preaching of the Film *Pengabdi Setan* is in the fields of *aqidah*, *Shari'ah* and morals, *aqidah* includes self-serving, and *tahlilan*, as well as the divine prohibitions of suicide and shunning. In the area of *Shari'ah*, reference is to the laws and rules of God, which include not forsaking prayer.

In morals matters there is to do with good and bad deeds or attitudes. We as humans must

have a helpful soul toward our fellow man. Devoted to both parents especially since surge was on his feet, advising others for good, always worked on calaboses to keep the bond unbroken, and had empathy for families that suffered such losses as death as not to cry with a loud voice and not to be too upset, since the dead needed no tears but needed prayer.

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