

Religious Moderation in Islamic Films (Buya Hamka Volume 1 Semiotic Analysis)

Siti Raudhotul Munawaroh *

Institut Agama Islam Syarifuddin Lumajang, Indonesia

Email: raudho.muwaroh4@gmail.com

Rio Febriannur Rachman

Institut Agama Islam Syarifuddin Lumajang, Indonesia

* Corresponding author: riofrachman21@gmail.com

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Abstrak:

This study reveals the values of religious moderation contained in the Islamic film Buya Hamka Volume 1 (hereinafter written as Buya Hamka), through Charles Sanders Pierce's semiotic analysis. The film Buya Hamka is a film that was released in 2023. This film tells the life story and thoughts of Buya Hamka, a prominent Islamic figure in Indonesia. The purpose of this study is to analyze the signs or symbols used in the film Buya Hamka to represent Islamic values and religious moderation. In addition, this research aims to understand the messages that are intended to be conveyed to the audience about religious moderation. The theory used is religious moderation which was popularized by Masdar Hilmy, and also the concept of religious moderation was told by Abdul Aziz and Khoirul Anam in the book *Moderasi Beragama Berlandaskan Nilai-Nilai Islam (Religious Moderation Based on Islamic Values)*. The method used in this study is qualitative with Charles Sanders Pierce's semiotic analysis approach. The conclusion of this study is: 1) the Buya Hamka film successfully represents religious moderation through the use of relevant signs or symbols; 2) The characters in the film show an attitude of deep understanding of religion and peaceful conflict resolution.

Keywords: buya hamka, film, semiotics, islam, religious moderation

Introduction

Media has an important role in facilitating communication because it can convey messages to a wider and more diverse audience. To communicate, media is needed in the delivery process.¹ Media can be print, electronic, or digital such as newspapers, magazines, television, radio, and the internet. In today's digital era, social media and online platforms are also an integral part of communication.² Film is a very powerful medium for conveying messages to the audience, a combination of images, sound, and narration. Films have the unique ability to present stories in depth and interestingly.³

Not only that, films can also arouse the emotions of their audience in a way that is difficult to do with other media, so that these messages can penetrate deeper into the hearts and minds of their audience. In addition, films have great potential to influence public opinion and thinking. By reflecting social, political or cultural realities, films can also act as a mirror that forces the audience to think about and discuss important issues in their lives.⁴

There are two elements in the film, namely narrative elements and cinematic elements.⁵ The narrative elements include plot, characters, dialogue, conflict, and theme. Meanwhile, the cinematic elements are the elements that manage the story. Covering cinematography, art direction, use of camera, editing, sound, music, visual effects. These two elements work together to create a complete and immersive cinematic experience, combining a strong story with effective visual and audio elements to make the message conveyed in the film more alive and memorable. Films have a strong relationship

¹ William L. Rivers, Theodore Peterson, and Jay Walbourne Jensen, *The Mass Media and Modern Society* (San Fransisco: Rinehart Press, 1971).

² Rio Febriannur Rachman, "Menelaah Rih Budaya Masyarakat Di Dunia Maya," *Jurnal Studi Komunikasi* 1, no. 2 (2017): 206–222.

³ Leonie Schmidt, "Aesthetics of Authority: 'Islam Nusantara' and Islamic 'Radicalism' in Indonesian Film and Social Media," *Religion* 51, no. 2 (2021): 237–258.

⁴ Dedi Novialdi and Satria Nugraha, "Islamic Educational Values In Nussa The Movie Animation," *Cinematology: Journal Anthology of Film and Television Studies* 3, no. 1 (2023): 85–92.

⁵ Himawan Pratista, *Memahami Film* (Yogyakarta: Homerian Pustaka, 2008).

with representation in several aspects that include social, cultural, and individual representation. So representation in film refers to film events that depict and visualize various aspects of human life. Indonesia is a country with diverse ethnic, cultural, and religious origins. Requires Islam to preach that prioritizes the values of harmony, tolerance, and brotherhood. The message of religious moderation provides an important foundation in encouraging harmony between religions in Indonesia.⁶

Over time, films in Indonesia have continued to develop, This is a sign of the growth of the film industry in Indonesia. The development of films is also supported by several factors that have contributed to the increase in the number of Indonesian films. For example, films that raise the theme of Indonesian ulama have an important role in immortalizing the cultural and intellectual heritage of prominent ulama who have made great contributions to the development of Islam and society in Indonesia. Several films such as "Buya Hamka Vol 1", "Habibie & Ainun", and "When Love Recites Tasbih (Ketika Cinta Bertasbih)" are real examples of cinematic efforts in raising inspiring stories and thoughts of Indonesian ulama. Through these films, the audience can dig deeper into understanding the religious values, exemplary behavior, and positive contributions that have been given by Indonesian ulama in the context of history and modern life.⁷

In addition, films related to Indonesian ulama also play a role in strengthening the religious and cultural identity of the Indonesian people. They depict the important role of ulama in shaping the morals, ethics, and social values that underlie Indonesian society.⁸ films like

⁶ Harry Purwanto and Achmad Arifulin Nuha, "Post Dakwah Di Era Cyber Culture," *DAKWATUNA: Jurnal Dakwah dan Komunikasi Islam* 6, no. 2 (2020): 1–28.

⁷ Mubasyaroh, "Film Sebagai Media Dakwah (Sebuah Tawaran Alternatif Media Dakwah Kontemporer)," *AT-TABSIR: Jurnal Komunikasi Penyiaran Islam* 2, no. 2 (2015): 1–16.

⁸ Redi Panuju, *Ide Kreatif Dalam Produksi Film* (Jakarta: Kencana, 2022).

this also have the potential to strengthen a sense of pride and awareness of the history of religion in Indonesia, as well as provide inspiration for the younger generation to use the thoughts of ulama as a guideline in living their daily lives. Thus, films about Indonesian clerics are not only entertaining, but also educational and inspiring, and play an important role in preserving and promoting the rich cultural and religious values of Indonesia.⁹

In the Indonesian context, the intellectual and Islamic wealth of Buya Hamka is a source of infinite inspiration. In this study, the author will discuss the value of religious moderation in the context of the film Buya Hamka Volume 1. Buya Hamka, a Muslim scholar whose works include literature, religion, and thought, played an important role in shaping the religious and national insights of Indonesia. This film, as a visual representation of Hamka's thoughts, serves as a foundation for exploring how the concept of moderation he promoted can be understood and implemented in everyday life. The film, entitled Buya Hamka Volume 1 (hereinafter referred to as Buya Hamka), was produced by Falcon Pictures and Star Vision Plus, directed by Fajar Bustomi.

By involving the audience in a visual story, the film has great potential to communicate values, ideologies, and outlooks on life. Therefore, the researcher took the title Religious Moderation in the Buya Hamka Film. By highlighting the visual, narrative and cultural elements in the Buya Hamka film. Therefore, the researcher used the Charles Sanders Peirce semiotic analysis model. The study focuses on how the value of religious moderation in the Buya Hamka film is using Charles Sanders Peirce's semiotic analysis? Based on the focus of the study, the purpose of this study is to determine the value of religious moderation in the Buya Hamka film.

Method

The research method used is qualitative with a semiotic analysis approach. Charles Sanders Peirce. The use of this theory to interpret the hidden meanings in sounds or objects, with the Charles Sanders

⁹ Rio Febriannur Rachman, "Representasi Islam Di Film Amerika Serikat," *Dakwatuna: Jurnal Dakwah dan Komunikasi Islam* 2, no. 2 (2016): 1–12.

Peirce model, this study will explore films based on "Ground", "Object", Interpretant.¹⁰ The target of this study is the *Buya Hamka* film produced by Falcon Pictures and Star Vision Plus, this film stars Vito G Bastian and Laudya Cynthia Bella. *Buya Hamka* film, which began airing on April 19, 2023, was watched by one million viewers in theaters. The primary data for this study was obtained from *Buya Hamka* film. Secondary data was obtained from various sources, from book notes and previous research with topics that are relevant to films and religious moderation. Data analysis was carried out by collecting, compiling, and disclosing important things from the data obtained.¹¹

Results and Discussion

Religious moderation has a strong conceptual basis in the history of Islamic civilization. In the history of Islam in the archipelago, moderation has become a characteristic and character of the nation's religiosity. Therefore, strengthening this concept in the modern era is part of the continuity of history and the application of old values. Here are nine principles of religious moderation in *wasathiyah*:¹² First, *At-Tawassuth* (taking the middle path) means not leaning to the extreme left or right, and maintaining a balance between rights and obligations. *Tawassut* can be used as a principle for living a life that values understanding or attitudes to live a life that values understanding or attitudes that are straight in the midst of life together, acting honestly and constructively, and avoiding extreme approaches. Second, *Tawazun* (balanced) is a balanced understanding and practice of religion, covering all aspects of life, both the world and the hereafter and giving rights to everyone without addition or reduction. *Tawazun* emphasizes the principles that distinguish

¹⁰ James Jakob Liszka, *A General Introduction to the Semiotic of Charles Sanders Peirce* (Bloomington: Indiana University Press, 1996).

¹¹ Imam Suprayoga and Tabrani, *Metode Penelitian Sosial Agama* (Bandung: Remaja Rosdakarya, 2001).

¹² Abdul Aziz and Khoirul Anam, *Moderasi Beragama Berlandaskan Nilai-Nilai Islam* (Jakarta: Dirjen Pendidikan Islam Kemenag, 2021).

between deviations and differences of opinion. Third, *P'tidal* (straight and firm) is a concept that refers to implementing something according to its rights, obtaining rights, and carrying out obligations and responsibilities based on professionalism and strong principles. Fourth, *Tasamuh* (tolerance) is an attitude that recognizes and respects differences, both in terms of religion, ethnicity, race, class, and other aspects of life. This can include providing space for others to practice their religious beliefs, express their beliefs, and express their opinions, even if they differ from their beliefs. Fifth, *Musawah* (egalitarian) does not discriminate against people who are different, any differences caused by beliefs, traditions, culture, or whatever, we must not judge, discriminate, or bring down the person.

Sixth, *Syura* (deliberation) is an activity carried out to resolve various problems by sitting together, gathering various diverse views to reach an agreement aimed at the common good. Seventh, *Ishlah* (improvement) is involvement in reformist and constructive actions for the common good. These reformist and constructive actions are carried out to create better conditions by accommodating changes and developments in the era.

Eighth, *Aulawiyah* (prioritizing priorities) means the ability to identify what is more important and should be prioritized compared to things that have low importance. This is the principle of prioritizing tasks or responsibilities based on their level of importance. Ninth, *Tathawwur wa Ibtikar* (dynamic and innovative) is an attitude of always being open to making changes for the better. This includes the readiness to adapt and create new solutions to improve current conditions or situations. Basically, religious moderation should be carried out by adhering to two basic principles, namely fairness which is also balanced and balanced. First, fairness and balance means putting something in its place, not too excessive. Second, Balance shows a person's perspective that does not belittle each other. Masdar Hilmy explains several characteristics to define moderation in the context of Indonesian Islam, including:¹³ Ideology in spreading Islam

¹³ Masdar Hilmy, "Integritas Moderasi Beragama," *Mimbar Pembangunan Agama* 50, no. 425 (2022): 40–41.

without violence; Accepting modernity including science and technology, democracy, human rights; Use of rationality in thinking; Using a contextual approach in understanding Islam; Use of Ijtihad. These five characteristics can be expanded with several other principles of moderation such as attitudes of tolerance, harmony, and willingness to cooperate between groups.¹⁴

Film is a media or art form that uses moving images to convey stories, ideas, or messages to the audience. Film is one of the mass communication media that is able to convey various messages clearly, whether on religious, ethnic, or social themes.¹⁵ It can also function as a useful tool to collaborate on specific issues that affect society as a group. Mass communication is defined as a continuous communication process where information is shared with the audience using mechanical tools. According to this definition, mass communication is a form of communication that uses mass media, both electronic and print media.¹⁶

Film can be called an audio visual that combines moving images, sound, and narration to become a medium of entertainment, conveying stories or messages. Films can cover various genres, such as drama, comedy, action, horror, and others. The division of these types of films is based on the characteristics that are typical of a film. The structure of the film is generally simple so that the audience can easily understand what is being conveyed.¹⁷

¹⁴ Masdar Hilmy, "Quo-Vadis Islam Moderat Indonesia? Menimbang Kembali Modernisme Nahdlatul Ulama Dan Muhammadiyah," *MIQOT: Jurnal Ilmu-Ilmu Keislaman* 36, no. 2 (2012): 262–281.

¹⁵ Ninis Fitria and Rio Febriannur Rachman, "Islamic Values In The Media (Critical Discourse Analysis Of The Film Hati Suhita)," *Jurnal Spektrum Komunikasi* 12, no. 1 (2024): 66–75, <https://journal.stikosa-aws.ac.id/index.php/spektrum/article/view/674>.

¹⁶ Lala Palupi. Santyaputri, "Multiplikasi Sebagai Strategi Narasi Film," in *SENADA (Seminar Nasional Manajemen, Desain Dan Aplikasi Bisnis Teknologi)* (Denpasar: Sekolah Tinggi Desain Bali, 2019), 91–97.

¹⁷ Pratista, *Memahami Film*.

As a work of art, film has its own method in the process of entering ideas or ideologies into a film that is made. An applied science that has a purpose in making films, or commonly known as cinematography. Cinematography is a technique of taking pictures in making a film so that it can bring up the idea of a story, content, or moral message that you want to convey. The process of making a film involves several stages, including scriptwriting, shooting, editing, and providing sound effects. Films can be a means of entertainment, education, or artistic expression, and the film industry does this to achieve a goal in production management.¹⁸

1. Ideology in spreading Islam without violence

The ideology of spreading Islam without violence is an approach that emphasizes the values of peace, tolerance, and interfaith dialogue. This concept emphasizes the importance of understanding religious teachings in depth, prioritizing mutual respect for differences in beliefs, and using a persuasive and educational approach in preaching. In the film *Buya Hamka*, it can be seen that Buya Hamka uses an educational approach in spreading Islamic teachings. Buya Hamka focuses on spreading knowledge about religion through his writings, lectures and teachings.

On one scene, Buya Hamka talks about the importance of seeking knowledge, the Sign in this scene is a serious facial expression that Buya Hamka expresses therefore the classification of signs based on the sign type is Legisign, namely a sign that makes a sign based on a general regulation. The object in this scene is Buya Hamka who is telling that the importance of seeking knowledge, the classification of signs based on the Object type is an icon, and the interpretant of this scene that seeking knowledge is so important because it is very useful in community life is an argument type, this is because of the ideological value of seeking knowledge contained in Buya Hamka.

In another scene, Buya Hamka explains how a person behaves fairly. Sign in this scene Buya Hamka's gaze accompanied by finger movements so that it can be considered that Buya Hamka's words are

¹⁸ Adi Pranajaya, *Film Dan Masyarakat Sebuah Pengantar* (Jakarta: BP SDM Citra, 1999).

emphasized can be classified as a qualisign type sign, namely a sign that becomes a sign based on its nature. Represented by the scene object Buya Hamka is telling about how humans must be fair. The classification of the Object is a symbol type, while the interpretant of this scene is that behaving fairly is very important but only God can be fair, an interpretant of the Decisign type.

There is scene Buya Hamka speaks to his co-worker that newspapers can be a mouthpiece of truth for society. The sign in this scene is Buya Hamka's serious face while holding a newspaper, Sign is classified as a sign based on a qualisign type sign, namely a sign that becomes a sign based on its nature. Represented by the scene Buya Hamka explaining how newspapers can voice modern thinking. The object of the sign classification based on the object is an index type. The meaning in this scene is that conveying thoughts does not have to be done violently because in conveying our thoughts we must do it in various ways, one of which is by writing an interpretant in the form of a rhema.

One scene, Buya Hamka and his wife are chatting. Buya Hamka's wife said that the language of preaching does not always have to be delivered through lectures or speeches in prayer rooms or mosques. Through beautiful romance that captivates the heart, preaching will certainly be much more touching. The sign in this scene is Buya Hamka who is listening to his wife is classified as a sign based on a sign of the sinsign type, represented by the scene of Buya Hamka's wife explaining about how people who do not like Buya Hamka's work respond. The object of the sign classification is based on an icon-type object, the meaning in this scene is not listening to the words of people who do not like Buya Hamka's work because with the existence of newspapers spreading religion does not have to be with violence. There is also a scene when Buya Hamka wakes up his sleeping child while the dawn call to prayer is still being given. The sign in this scene is Buya Hamka's expression who is opening the window. The sign is classified as a sign based on a sinsign-type sign,

namely a sign that is a sign based on form or appearance in reality. Represented by the scene of someone telling his child to pray. The object of the sign classification is based on an index-type object, the meaning of this scene explains that as a believer in Allah, especially prayer, whatever the situation, it remains a sense of gratitude. The interpretant is a decision.

2. Accepting modernity including science and technology, democracy, human rights

Accepting modernity is an open and adaptive attitude towards changes in the times and technological, social, and cultural developments. This includes a willingness to acknowledge the positive values brought by the development of the times, such as innovation, technological progress, and progressive thinking. By accepting modernity, one can broaden one's horizons, improve one's quality of life, and adapt to the demands of the ever-changing times.¹⁹

Buya Hamka used printing technology to spread his writings because Buya Hamka understood the importance of studying and utilizing modern science. Buya Hamka also supported freedom of opinion, freedom of expression, and active participation of society in decision-making. And Buya Hamka taught the values of humanity, equality, and justice as part of Islamic teachings.

Buya Hamka received input from his wife to work in the community guidelines, because of that Buya Hamka could spread the creed of monotheism. The sign of two objects that are talking is classified as a sign based on a sign of the qualisign type, namely a sign that becomes a sign based on its nature, represented by the scene of Buya Hamka's wife explaining about being accepted to work in print media, the object of the classification of signs based on objects of the symbol type, the meaning of this scene is that working by following the times is very important, the interpretant is in the form of an argument.

In another scene, it is explained that Buya Hamka speaks to his co-workers that newspapers can be a mouthpiece of truth for society.

¹⁹ Rijal Mamdud, "Dakwah Islam Di Media Massa," *Al-I'lam: Jurnal Komunikasi dan Penyiaran Islam* 3, no. 1 (2019): 47–54.

Signs of several objects that are being discussed are classified as signs based on qualisign type signs, namely signs that become signs based on their nature, represented by the scene of Buya Hamka talking to his co-worker, the object of the sign classification based on index type objects, the meaning of this scene is that as a writer, you must believe clearly in order to be able to report correctly, the interpretant is in the form of a decision.

3. Use of rationality in thinking

Using rationality in thinking is an approach that emphasizes logic, evidence, and critical thinking in making decisions and solving problems. Rationality allows a person to consider facts, data, and information objectively without being influenced by emotions or personal prejudices.²⁰

Buya Hamka uses analysis, dialogue, discussion, and critical thinking to gain a deeper understanding of religion and the world. In one scene, Buya Hamka is depicted explaining about working with enthusiasm and sincerity. The sign of two men discussing is classified as a sign based on a qualisign type sign, namely a sign that becomes a sign based on its nature, represented in the object of the scene Buya Hamka who is informing that work must use the spirit of monotheism, the object of the classification of signs based on the object of the symbol type, the meaning of this scene as workers we must have a mindset and act logically, interpretant in the form of decision. One scene shows Buya Hamka showing the rationality of the framework of thinking to make a generation understand religion, brilliant in acting, masterful in belief. Sign in this scene is Buya Hamka's facial expression classified as a sign based on a sinsign type sign, namely a sign that becomes a sign based on its form in reality, represented by the scene object Buya Hamka explaining about faith, the classification of signs based on objects is an index type, the

²⁰ Muhammad Quraish Shihab, *Islam Yang Saya Anut: Dasar-Dasar Ajaran Islam* (Tangerang: Lentera Hati, 2017).

meaning of this scene explains that as humans we must deepen our faith in order to become humans who have the right mindset, the interpretant is an argument.

Buya Hamka does not think about what Sukarta (one of the characters) said but reprimands him because there is no word if in the world, the sign in this scene is Buya Hamka's relaxed facial expression classified as a sign based on a sinsign type sign that becomes a sign based on reality, represented in the scene object Buya Hamka talking to Soekarno about God's will, the object classification of signs based on objects is an icon type, the meaning in this scene explains that as humans, do not daydream too much before God's will occurs, the interpretant is a rhema.

4. Using a contextual approach in understanding Islam

The use of a contextual approach in understanding Islam emphasizes the importance of considering historical, cultural, social, and political contexts in interpreting religious teachings. This approach allows for a deeper and more relevant understanding of Islamic values that can be applied in everyday life.²¹

Buya Hamka is depicted as having a great understanding of history, adapting to the times, appreciating cultural differences, and delivering messages in an easily understood language. In one scene, Buya Hamka and his wife are conveyed, his wife makes a firm statement that Allah loves our children. The sign in this scene is a woman stroking her husband's hand, classified as a sign based on a sinsign type sign, namely a sign that is a sign based on reality, represented in the object scene Buya Hamka's wife holding Buya Hamka's hand while telling Buya Hamka to accept the departure of his deceased child, the object of the sign classification based on the index type object, the meaning of this scene explains that as humans we must remind each other of Allah's will which cannot be changed by humans, the interpretant is a decisign. In another scene, there is someone who is telling his friends to read Buya Hamka's writings, to increase your knowledge of Islam and Minang culture. The sign in this

²¹ Imam Al-Zarnûji, *Ta'lim Al-Muta'allim Tharîq at-Ta'allum* (Beirut: al-Maktab al-Islami, 1981).

scene is a man who is lifting a book facing his friends. The sign is classified based on the legisign type sign, a sign that becomes a sign based on its nature, represented in the scene object. A man who tells his friends to read a book by Buya Hamka.

The sign classification object is based on the symbol type object, the meaning of this scene explains that as humans we must have a sense of curiosity about Indonesian scholars and existing cultures. The interpretant is a decisign. There is also a scene of Buya Hamka and his father reading a book in the room. The sign in this scene is two men reading a book. The sign is classified as a sign based on the qualisign type sign, namely a sign that becomes a sign based on its nature, represented in the scene object. Buya Hamka and his father who are reading a book in the library. The object classification of signs based on the index type object, the meaning intended in this scene explains that we as humans must continue to seek knowledge even though we are old. The interpretant is a decisign.

5. Use of Ijtihad

Through ijtihad, Islamic scholars and intellectuals can provide relevant and sustainable solutions to complex problems that arise in modern society. In addition, the practice of ijtihad also encourages critical thinking, innovation, and adaptation in responding to the challenges of the times, so that Islam remains relevant and can provide useful guidance for its people. Thus, the use of ijtihad is an important means of maintaining the sustainability and diversity of Islamic understanding and strengthening the quality of religious life of Muslims.²²

Buya Hamka uses Ijtihad to protect his nation, engage in critical thinking, innovate, and develop religious understanding. In one scene, Buya Hamka is visited by Japanese soldiers to confiscate equipment in the community guidelines office. When the soldiers come, Buya

²² Ann Elizabeth Mayer, *Islam and Human Rights: Tradition and Politics* (London: Routledge, 2018).

Hamka tries to hide the paper in his clothes. The sign in this scene is two men who are tidying up the papers classified as signs based on the type of qualisign, namely signs that become signs based on their nature, represented by the scene of Buya Hamka who is putting papers into his pants so that the Japanese army does not find out, while his friend is trying to tidy up other papers, the object of the classification of signs based on the object type of index, the meaning in this scene is that we as humans must continue to defend the nation and religion of Islam by any means, the interpretant is a decisign.

There is also a scene of Buya Hamka talking to Nakashima (one of the characters in the film) about the Japanese army that oppressed our society, which had disbanded religious schools, books and newspapers that were burned. Even killing the clerics. Sign of two men talking by talking` is classified as a sign based on the qualifying type of sign, namely a sign that becomes a sign based on its nature, represented in the scene object Buya Hamka who is giving an explanation about how the Japanese army oppressed his nation and religion because there is nothing better than fighting for his religion and nation object classification of signs based on the object type of symbol struggle, the meaning of this scene is that as humans we must continue to fight for the nation and religion even though the nation and religion have been trampled on the interpretant in the form of an argument. In another scene, Buya Hamka and the community gather to fight for the country and culture. The sign in this scene is a gathering of citizens classified as a sign based on the type of sinsign, namely a sign that is a sign based on its form or appearance in reality, represented by the object of the scene of Buya Hamka who is gathering with residents to explain about welcoming the army, this shows courage or defense for the nation and religion, the classification of signs based on the object is the type of index struggle, the meaning in this scene is that as humans we must fight anyone who wants to destroy the nation and religion with the compactness of each other, the interpretant is in the form of a decisign.

Conclusion

Based on the research that has been conducted on the value of religious moderation in the Buya Hamka film using Charles Sanders Pierce's Semiotic analysis, it can be concluded that there are signs with classifications that represent the value of religious moderation. Through the characters and stories presented in the Buya Hamka film, it is able to stimulate positive thinking and self-reflection related to the importance of maintaining religious communities. Advice to the audience of the Buya Hamka film, open your mind and heart when watching this film, pay attention to how the characters in the film interact with various scenes so that the characters have their own messages, do not hesitate to reflect on the messages that this film wants to convey. Advice to the audience if they want to watch the Buya Hamka film and explore more about religious moderation, take the time and an open heart. Suggestions for further research, for researchers who are interested in continuing research on religious moderation in the Buya Hamka film, there are several approaches that can be taken such as conducting a comparative study between this film and other films that have a similar theme. Or researchers can study the Buya Hamka film to deepen their knowledge of religious moderation in the Buya Hamka film.

Author's Contribution

Siti Raudhotul Munawaroh, Rio Febriannur Rachman: Contribute to formulating research ideas, collecting data, processing data, interpreting data, research methods, interpretation results and discussion

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Declaration of Competing Interest

The author declares that there is no conflict of interest.

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