

Islamic Film and Pierce's Semiotic Theory

Dimas Yuda Kusuma^{1,*} Fitri Alfarisyi²

Universitas Diponegoro^{1,2}

*Corresponding author. Email: dimasyuda146@gmail.com

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Abstract. This study aims to determine how a film is represented through various aspects contained within it so that it can be categorized as an Islamic film. The definition and criteria for a film to be considered an Islamic film are still debated and require analysis to determine its category. This study uses Peirce's semiotics theory, which explains three important aspects of semiotics known as the triadic model: Representamen, Object, and Interpretant. Qualitative descriptive analysis was employed in this study using the non-participant observation method, involving repeated viewings of the film used as the data source. The study presents data from the analysis conducted through the audio and visual elements of the Islamic film. The results of the study indicate that a film is considered an Islamic film if it has one main point, namely the story presented, along with supporting points such as the film poster, symbols, dialogue, and scenes depicted in it. This study expands the use of Peirce's semiotics theory, which was previously more commonly used to identify signs as interpretations of elements in films, into a tool for determining criteria for categorizing film genres.

Keywords: *Semiotic Analysis, Charles Sanders Pierce Theory, Film, Islamic Film*

Abstrak. Penelitian ini bertujuan untuk menentukan bagaimana sebuah film diwakili melalui berbagai aspek yang terkandung di dalamnya sehingga dapat dikategorikan sebagai film Islam. Definisi dan kriteria untuk sebuah film agar dapat dianggap sebagai film Islam masih menjadi perdebatan dan memerlukan analisis untuk menentukan kategorinya. Penelitian ini menggunakan teori semiotika Peirce, yang menjelaskan tiga aspek penting semiotika yang dikenal sebagai model triadik: Representamen, Objek, dan Interpretan. Analisis deskriptif kualitatif digunakan dalam penelitian ini dengan metode pengamatan non-partisipan, yang melibatkan penayangan berulang film yang digunakan sebagai sumber data. Penelitian ini menyajikan data dari analisis yang dilakukan melalui unsur-unsur audio dan visual film Islam. Hasil penelitian menunjukkan bahwa sebuah film dianggap sebagai film Islam jika memiliki satu poin utama, yaitu cerita yang disajikan, beserta poin pendukung seperti poster film, simbol, dialog, dan adegan yang digambarkan di dalamnya. Penelitian ini memperluas penggunaan teori semiotika Peirce, yang sebelumnya lebih sering digunakan untuk mengidentifikasi tanda sebagai interpretasi elemen dalam film, menjadi alat untuk menentukan kriteria pengelompokan genre film.

Kata Kunci: Analisis Semiotika, Teori Charles Sanders Pierce, Film, Film Islami

INTRODUCTION

Film is form of mass media that has great power in conveying social, moral, emotional and spiritual messages. This media attracts a lot of interest from its audience because it can convey messages in a different way than other media. This is what is behind the increased growth of film, especially in Indonesia. Conveying a message through film

is an easy and quite effective way so that the audience can find out the information the director wants to convey. As a work of art, film not only functions as entertainment, but also a reflective medium that can explore various aspects of human life which can provide new insights, broaden understanding, and influence a person's outlook on life.

In the context of film studies, categorizing film is important for understanding and analyzing the various aspects contained in them. However, the process and criteria used to categorize films is often a contentious topic. This categorization is important to provide an analytical framework that allows audiences, researchers, and critics to easily understand, compare, and assess films. One of film genre or category that has an important role in the film industry in Indonesia is religious films, one of the types of religious films in Indonesia is islamic film.

However, the definition and criteria that determine whether a film can be called an islamic film are still debated among academics and film practitioners. As written by Alicia Izharuddin in her article "What is "Islamic" about Islamic Films" (2016), there is perhaps a queasiness on the part of filmmakers, critics, and audiences alike about the label 'Islamic cinema'. In the article Alicia explains that there is confusion about the meaning of islamic films because of the diversity of expressions and what it means to be muslim in various films. Alicia also explaining that there has been no research on what makes an islamic film a film genre because there is still a lot of debate among academics, film critics, and filmmakers about what makes a film an islamic film. That is what makes it necessary to define what an islamic film is and through what aspects it is defined. Then, from the research that conducted by Rūta Sutkutė in 2020 entitled "Representation of Islam and Muslims in Western Films: An "Imaginary" Muslim Community" tell about how islam or muslim is described in western film that portrayed with oriental character. From this literature it can get depiction of islam and muslim in western films but it cannot yet categorize the film as an Islamic film or not.

Karmila (2021) defines religious films as moving images that told about human life as religious people, how to speak, behave well in relation to God and fellow human beings, as well as relations with the surrounding environment. Karmila (2021) also conveys the characteristics of religious films as follows: (1) The film tells about love, both love for Allah, His Messenger, love for Muslims and all of Allah's creatures, fellow humans, the universe and so on. (2) A film whose story is based on Islamic morals sourced from the Koran and Hadith as well as stories from role models. (3) A film that has educational values and wisdom at the end of each story that we can use as a picture of life. (4) A film that does not teach polytheism, injustice and immorality.

Previous research is used in this study as reference material. The first research was Previous research is used in this study as reference material. The first research was research conducted by Triadi Sya'Dian "Semiotic Analysis of The Film Laskar Pelangi" in 2015. In this research, the researcher used an aesthetic approach analysis from Charles Sanders Pierce in describing signs including icons, index and symbol in the film Laskar Pelangi to produce a conclusion. The result of the research is the meaning of the icons in the Laskar Pelangi film.

The second research is research by Rahmi Ramadhani "Representation of Nationalism in The Film 5 CM" in 2014. This research uses Pierce's semiotic analysis method and the unit of analysis is an image containing interpretation of scenes. The result of this research show that the 5 CM film depicts relevance to the realities of life that occur in society, especially among young people.

The last research is conducted by Masdiana, Mhd. Syahminan and Abdul Rasyid “Semiotics Analysis of The Message of Tolerance in The Film ‘Ajari Aku Islam’ Charles Sanders Pierce Method” in 2022. This research aims to find out the meaning of tolerance signs and islamic values in the movie ‘Ajari Aku Islam’. This research used a descriptive qualitative research method. Through this research, researchers found the meaning of religious tolerance and islamic values contained in the movie ‘Ajari Aku Islam’.

From some of the previous studies described above, there are some similarities and differences with this research. The similarities found in the previous research above and this research include: the use of semiotic theory in the research, the theory used in the research used Charles Sanders Pierce’s semiotic theory, the approach taken uses a qualitative approach.

While the differences contained in the previous research and literature review such as: there is a literature review that researcher used is using western film as object to be analyzed while in this research using indonesian film; the previous study focused on finding the meaning or representation of an aspect in the film being studied, while researchers focused on analyzing aspects that can categorize a film into islamic film as expected results.

This research aims to answer two questions, first how a film can be defined and categorized as an Islamic film and the second is what aspects can be used as a medium to define an Islamic film using semiotic analysis. So, through this research, aspects can be identified that serve as criteria for determining whether a film is considered islamic film or not, which was a gap in previous research where there were no aspects that could determine this.

The objective that wants to achieve in this research is to find out how film are represented through the various aspects contained in them so that they can be categorized as islamic film. Urgency of this research, it is hoped that people can categorize a film through categories found from this research also that it can contribute to enriching understanding of how film can be used as an effective medium in conveying values that are beneficial to society.

METHODS

According to Anggito and Seiawan (2018), a qualitative approach is collecting data in a natural setting with the aim of interpreting the phenomena that occur, where the researcher is the key instrument, sampling of data source is carried out purposively and snowball, data collection techniques are carried out in combination, analysis is inductive/qualitative, and qualitative results emphasize meaning and generalization. Meanwhile, in Dewanta (2020), Djajasudarma explains that using the descriptive method, the data collected is not numbers, it can be words or a picture of something. Descriptive qualitative method was chosen because through this method the semiotic elements contained in the film which is the object of research can be described in detail and also can examine in more depth what aspects can be used as benchmarks for a film to be called an islamic film.

Non-participant observation is used in this research, according to Meidy in Kurniawati (2022), where the researcher only acts to observe without having to participate in field activities like other groups being researched, whether their presence is known or not. Through this data collection method, observation will be made on islamic films in relation to the object of research, focusing on analyzing and understanding the aspects that determine whether a film can be categorized as an islamic film. According to Kurniawati, Fathurrohman and Rosya (2022), documentation is a data collection

instrument that is often used in various data collection methods. In this study, the documentation technique was used by documenting the scenes in the film that were analyzed to be used as supporting material for the research. The observation was conducted by carefully watching selected films with criteria of more than 500,000 viewers and a duration of approximately 120 minutes repeatedly (between 4-5 times per film). A media player was used to help observe scenes, dialogues, and symbols related to Islamic aspects. Observations were also conducted using the pause-play method, taking screenshots, and taking notes during the analysis process. The data in this study was selected based on several criteria, namely scenes that clearly depict Islamic aspects such as worship activities, the clothing worn by the characters, and the use of Arabic terms. In addition, data was also selected based on implied depictions such as body gestures, dialogue about Islamic law, or religious matters.

This research uses Pierce's Semiotic Theory, according to Peirce (in Sobur 2013) says that sign is something which stands to somebody for something in some respect or capacity. He also explains about the three important things in semiotics that he called as the triadic model or triangle meaning of semiotics. The representamen (R): the form which the sign takes (not necessarily material, though usually interpreted as such) – called by some theorists “the sign vehicle”. In Saussure dyadic it's called as signifier. For example, a nod of the head as a representament. An object (O): something beyond the sign to which it refers (a referent). In Saussure dyadic it's called as signified. For example, a nod of the head used to indicate agreement. An interpretant (I): not an interpreter but rather the sense made of the sign. A part of interpreting process the relationship between representament (R) and object (O). For example, the relationship between the representamen and the object in the previous example can be interpreted as an agreement on something that someone is going to do.

FINDING AND DISCUSSION

The result of the research that has been carried out regarding semiotic analysis in an Islamic film after repeated careful viewing of the four films that are the source of research data, namely *Sang Pencerah*, *Bulan Terbelah di Langit Amerika*, *Ajari Aku Islam*, dan *172 Days*, several signs have been found in these films. These signs can then be used as aspects of determining a film can be said to be an Islamic film. These signs are then categorized into five points, namely The Story as the main point, then Movie Poster, Symbol, Dialogue and Narration, and Depicted Scene as the supporting points or factors.

1. Story

This point is the main point that becomes an assessment of how film can be categorized as an Islamic film or not. At this point, the content of the story and the moral value contained in a film are the benchmark for assessing the categorization of a film. According to Syah (2013), Islamic films can be interpreted as films that will explain the concept, reality and life of Islam and the lives of people, communities and Islamic society. According to Deddy Mizwar in Syah (2013), Islamic films are not those that are full of symbols, but substance. Therefore, according to him, films made by non-Muslims can be called Islamic films. Based on that reference a movie or film will be called an Islamic film if it tells stories about god or religion, or highlights things related to divinity. From the signs found in the findings category here, it can be concluded that viewers can interpret this film as an Islamic film through the story it tells, especially after watching the film.

Representament on the sign contained in film *Sang Pencerah* is a film that tells the story of the journey and struggle of an Islamic figure, K.H. Ahmad Dahlan in straightening the teachings of Islam in his environment and in his efforts to establish an Islamic organization, namely Muhammadiyah. In this movie, there are many things related to Islamic moral values, both morals, worship, and faith. This Islamic moral value is then used as an object in this sign. Moral values are reflected in the behavior shown such as doing good deeds, being polite, helping each other, being patient, respecting each other, being gentle and forgiving. The value of worship is seen from how the actors in the movie who carry out their worship wholeheartedly. The value of faith is illustrated by how the filmmaker wants to convey that the act of associating partners with Allah SWT is prohibited and is a big sin that should not be tolerated. Through the two aspects that have been conveyed, it can be interpreted that both what is told and depicted in the film and what the audience wants to convey are things that are closely related to Islamic values, which shows that this film is an Islamic film.

What becomes a representament in the sign contained in the movie *Bulan Terbelah di Langit Amerika* is that this movie tell about how a Muslim's effort to maintain his belief in an environment that discriminates against his religion which is a minority. It also shows how a Muslim tries to show the truth of a tragedy that makes Islam accused of being a religion that brings destruction. The object of the sign here can be seen through the values that want to be conveyed to the audience. The moral values contained in this movie include the value of tolerance between religious communities and the value of justice that wants to be shown to the audience. How messages such as despite having different beliefs every human being must remain tolerant and willing to help other humans as well as messages about how good deeds will always produce good fruit in the end. In addition, this movie also shows how a person is steadfast in maintaining his beliefs despite the many trials that arise in his life. Through these signs, it can be interpreted that this movie is an Islamic movie when viewed from the story and the problems described in it. In addition, through the moral message that wants to be conveyed to the audience, it can also be a point that is considered as an Islamic film.

Representament in the sign contained in *Ajari Aku Islam* is that this movie tells about the struggle of a man who wants to fight for a woman who has different beliefs. Although on his way there is a lot of opposition from both families and other parties that also intersect, Kenny, who is the male actor in this film, is still trying to fight for his love. On the other hand, Kenny has also been interested in Islam for a long time and began to want to explore Islam since meeting Fidyah. And in the end Kenny chose to convert to Islam at the end of his life. The moral values that then become objects on the signs contained in this film are the value of tolerance, mutual assistance, and the value of never giving up in trying something. This movie depicts the figure of Kenny who tries to explore Islam to convince himself of the religion he wants to believe in and his efforts in fighting for his love. The interpretation depicted in this film shows that this film is an Islamic film because clearly the filmmaker wants to convey the efforts of someone who wants to convince himself of the religion he will embrace, whether the religion that was passed down from his birth or the Islamic religion that brings peace to him.

Representament in the sign in *172 Days* is that this movie tells a story of the hijrah of someone who was far from God and began his turning point to become a person who wants to fix himself and return to walk on the right path and explore Islam again. From that he began to find his love who was fought with Islamic religious law despite getting many tests in his story. What is then identified as an object in the sign contained in this film is the moral value that is presented such as constancy in facing the trials given by

Allah SWT, resilience in living life as described in a person's efforts in returning to the right path after experiencing downturns and doubting God in his life. From these points, it can be interpreted that this film is an Islamic film because it tells the story of a Muslim's journey and contains a message of Islamic moral values in the film.

2. Movie Poster

At this point the assessment is based on the elements or signs found on a movie poster to determine whether the film is an Islamic film or not. In this category of findings, the signs found are more intended to help viewers construct an interpretation that the film is an Islamic film even before watching it, simply by looking at the film poster, such as through the objects depicted on the poster or the background of the poster. The signs found on each movie poster that is the object of this research are as follows:

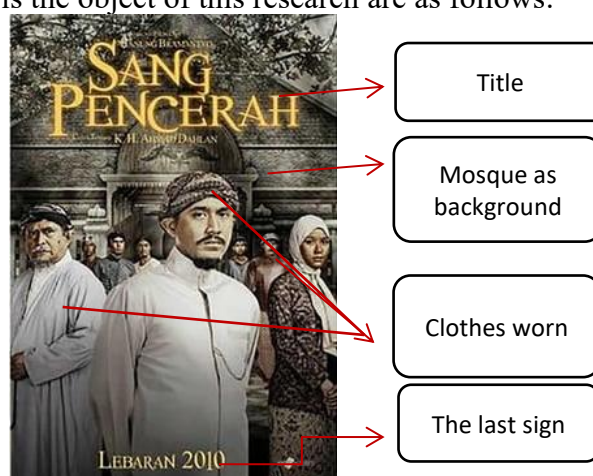


Figure 1. Movie poster Sang Pencerah

According to figure 1, the representant in the first sign that appears at this point is the title of the movie “Sang Pencerah - K.H. Ahmad Dahlan”. The object of this sign, namely the sentence “Sang Pencerah” found on this movie poster, refers to the nickname of a figure who brings good things or someone who justifies something deviant. This sentence or nickname is also closely related in a religious context. The sentence “K.H. Ahmad Dahlan” refers to the name of one of the Islamic figures and “K.H.” itself is an abbreviation of “Kyai Haji” which is a title given to Islamic religious figures. From these points, it can be concluded that the interpretant of this sign is that this sign shows that this movie will tell the story of an Islamic figure who brings enlightenment to the people around him.

The next sign is shown through the representant in the form of depicting a character wearing clothes in the form of a turban, robe, and hijab. The object is that the clothing used is clothing that becomes an identity or is identical to Muslims as its users. These clothes are used as a form of obedience of a servant to his god. This poster interprets that through the depiction of the character, this movie will tell the story of an Islamic figure who will bring enlightenment to Muslims at that time.

The third sign is shown in the representant in the form of the background on the poster which shows the depiction of the mosque at that time. The object of this sign is that the background shown is a depiction of the mosque at that time which shows that the film will discuss topics related to Islam or specifically present conflicts originating from the mosque. This is also the interpretant that implicitly shows that the main topic in this

movie has to do with the mosque itself specifically or will discuss Islam in general because the mosque is a place of worship for Muslims.

The fourth sign shows the representament in the form of the sentence “Lebaran 2010”. The object of this sign is an indication of the time of the release of this film, namely on Eid, which is a Muslim holiday precisely on Eid in 2010. This sign interprets the release of the movie which is done during the celebration of this Muslim holiday, showing that this movie is intended for Muslims in particular.



Figure 2. Movie poster Bulan Terbelah di Langit Amerika

According to figure 2, the representament of the first sign on the Bulan Terbelah di Langit Amerika movie poster is the depiction of a character wearing a hijab. The object is the hijab itself, which is a garment that is required to be used by Muslim women to cover their aurat as a command from Allah SWT. From this, it can be interpreted as this movie will contain a message conveyed through the characters and the storyline presented in it, therefore this movie is an Islamic movie.

The second sign is shown with a representament in the form of a hijab that is depicted with an American flag motif. The object in this sign shows that this sign reinforces the relevance of the title of the film which describes the condition of Muslims in America where Islam is a minority in a large country with conflicts and bad stigma about Muslims or Islam itself. This sign can then be interpreted as a depiction of the main topic of this film which will tell how Islam or a Muslim maintains his beliefs and beliefs in a large country as a minority.

The third sign is shown through the sentence “after that day, their world had changed”. The object in this sign shows that this sentence refers to the event that underlies the conflict or the main topic in this film, namely the attack on the World Trade Center. It is interpreted that after the incident, the life lived as a Muslim changed to be more difficult because of the bad stigma that arose due to misunderstanding in the tragedy.



Figure 3. Movie poster Ajari Aku Islam

According to figure 3, the first sign that appears on this movie poster is the representation of the movie title itself, "Ajari Aku Islam". The object of this sign shows that the title of this movie describes this movie will tell the story of someone who wants to know more about Islam so he asks to be taught about Islam. This sign interprets this film as an Islamic film by explicitly using the word "Islam" in the title and making Islam the main topic in this film.

The second sign shows the depiction of a female character wearing a hijab. The object of this sign is that the clothes used are a depiction that the character is a Muslim. This sign can then be interpreted as this movie is an Islamic movie because the character is a Muslim and the message to be conveyed contains Islamic moral values.

The third sign is shown with a representament in the form of the appearance of a mosque image on this movie poster. The depiction of the mosque, which is a place of worship for Muslims, then becomes the object of this sign. This sign interprets that this movie will tell the story of Muslims with the depiction of a mosque that strengthens the impression of "Islam" on this movie poster.



Figure 4 Movie poster 172 Days

According to figure 4, the representament on the first sign in the 172 Days movie poster is a depiction of a character wearing a hijab. The object is a hijab which is a garment used as an obligation to cover the aurat of a Muslim woman. The interpretation of this sign is that this film will tell the story of Muslims and make this film an Islamic film.

The representament on the second sign is that there are two characters who appear on the poster of this film. The object on this sign is the characters who appear on this poster are a depiction of a husband and wife who are the main characters in this film. This sign can be interpreted as this film tells the story of a husband and wife who from the beginning of their meeting until they live their husband and wife life and face the tests that are present in their lives.

3. Symbol

The first symbol that becomes a point to categorize a film into an Islamic film is the point of clothing worn by the film's cast.



Figure 5 Male outfit in Sang Pencerah



Figure 6 Female outfit in Sang Pencerah



Figure 7 Male outfit in Bulan Terbelah di Langit Amerika



Figure 8 Female outfit in Bulan Terbelah di Langit Amerika



Figure 9 Male outfit in Ajari Aku Islam



Figure 10 Female outfit in Ajari Aku Islam



Figure 11 Male outfit in 172 Days



Figure 12 Female outfit in 172 Days

According to figure 5 until figure 12 the representament of those signs is the clothing worn by the characters in the film in the form of hijab, peci, turban, robes, etc. The object is that the clothing is clothing that identifies muslims as users either because of the command and obligation of Allah SWT or because of the advice of their exemplary apostle. This interprets that film contains elements that are closely related to the islamic religion and depicts islamic teaching during time period the film is aimed at.

The second symbol that becomes a point to categorize a film into an Islamic film is the point of attributes in the film.



Figure 13 Hadroh accompaniment in Sang Pencerah

According to figure 13, the representament in this scene is hadroh. The object, hadroh is an Islamic art in the form of chanting sholawat accompanied by traditional musical instruments such as tambourines and other supporting musical instruments. This scene interprets that this film contains Islamic values because it presents Islamic art in the scenes it depicts.



Figure 14 Depiction of Quran in Bulan Terbelah di Langit Amerika

According to figure 14, the representament in this sign is the Quran given as a gift by a father to his daughter. The object is the Quran, the holy book of Muslims which contains all the commands and guidance from Allah SWT to Muslims. From here it can be interpreted as a father who wants his daughter to know and learn Islam through the Quran he gave.



Figure 15 Depiction of goods identical to islam in Ajari Aku Islam

According to figure 15, the representament in this sign is the goods given by Fidya in the form of koko shirts, peci and iqra books. The objects, the goods given are goods used by Muslims as equipment for worship and media for learning to read the Qur'an. This sign can be interpreted as someone who gives the goods wants the recipient to be able to learn more about Islam.



Figure 16 Depiction of gravestone in 172 Days

According to figure 16, the representament in this sign is a tombstone depicted in the film 172 Days. The object is the tombstone depicted in this film is a tombstone used to mark the grave of a Muslim because it contains the words "Innā lillāhi wa innā ilaihi rāji'ūn" which is a sentence recommended by the Prophet Muhammad SAW to be said when knowing that someone has died. This is then used as an interpretation that this film contains Islamic elements because it conveys the teachings of the Prophet Muhammad SAW.

The third symbol that becomes a point to categorize a film into an islamic film is the setting depicted in the film.



Figure 17 Setting depicts the mosque in Sang Pencerah



Figure 18 Setting depicts mosque in Ajari Aku Islam

According to figure 17 and figure 18, the representament of those signs is the mosque and the islamic boarding school that are used as the background in the film. The objects are these buildings are buildings that are identify of muslims such as mosque which are places of worship for muslim and islamic boarding schools which are educational institutions specifically for muslims. These settings was choosen as a signs because many scenes in these movie are depicted in this place. Through this third category of findings, the signs found help viewers to reinforce their perception that this film is an Islamic film through the symbols shown in each scene, such as the clothes worn, instruments related to Islam, or the background of the scene being told.

4. Dialogue and Narration

At this point, the signs found are signs that come from the dialogue of the film's characters and the narration read in the film. The dialogue and narration that are then identified as signs that this film is an Islamic film are dialogues and narrations that contain Islamic elements. During the research, in the films analyzed, various dialogues and narrations were found such as prayer sentences, dhikr, terms that are identical to Islam to narrations that directly discuss Islam. The dialog used in this film uses many Islamic terms such as the pronunciation of greetings for Muslims, sentences of prayers recited when performing a worship service, or terms used in certain conditions such as Astaghfirullah, Masyaallah, Inshaallah and so on.



Figure 19 reciting prayers on hajj pilgrimage



Figure 20 pronunciation muslim greetings



Figure 21 reciting two sentences of shahada



Figure 22 dialogues use Islamic expressions

Representment in those figures and several scenes in the films is the use of Islamic sentences and terms in its dialogue. The objects are such as the use of greeting sentences for Muslims, then the use of dhikr sentences spoken by the characters which are included in worship in Islam. The interpretation in this sign is with the use of sentences and terms that are identical and are teachings of Islam such as sentences used for praying and expressing feelings in accordance with the principles taught in Islam.

5. Depicted Scene

At this point, the things that are considered to identify a film as an Islamic film are through the scenes depicted in the film. The scenes shown contain images that refer to worship activities or images that refer to Islamic elements. The following are signs found during the study:



According to figure 23, representment in this sign is the worship activity shown in this film. The object is the worship activity that is prayer which is worship service carried out by Muslims as an obligation and a form of obedience to Allah SWT. The interpretation in this sign is by presenting scenes of worship carried out by Muslims showing that this film contains the story of an Islamic figure which can then be interpreted that this film is an Islamic film.



According to figure 24, representament in this sign is Kenny who reads and studies the books given by Fidya. The object is the book given by Fidya is a book about Islam which indicates that Kenny is studying Islam. In this scene, it interprets Kenny who is a non-Muslim is learning to know Islam through the books he reads.



According to figure 25, representament in this figure is Nadzhira who attends Islamic study. The object is that this Islamic study is an activity aimed at deepening a person's knowledge of Islam with the aim of strengthening his faith as a Muslim. This scene interprets a Muslim who wants to deepen his religious knowledge by attending study groups to strengthen his faith and return to the right path.

The final category of findings in this study shows signs in the film in which the scenes depicted clarify that this film is an Islamic film because it shows activities that are closely related to Islamic values. In addition, through this point, an element can also be found which, when interpreted, can strengthen the identity of Islamic films, namely through camera work or camera angles. Where it is often seen that shots are taken from a high angle during scenes of prayer or worship. This can then be interpreted as the filmmaker wanting to show that humans are creatures with a lower hierarchy than God, who is the creator and the one they pray to for help.

The previously mentioned points or supporting factors are not mandatory in every film categorized as an Islamic film. In addition to the main factor of a film being said to be an Islamic film, namely the story factor presented in the film, other supporting factors are only as an identity booster to categorize the film as an Islamic film. Vice versa, even though the supporting factors mentioned in this study can be found in a film, it doesn't

mean that the film is an Islamic film if the story presented in the film does not focus on Islamic values or on Islam itself.

CONCLUSION

Based on the results and discussion through the analysis conducted using Charles Sanders Peirce's semiotic theory in the previous chapter, it can be concluded that the determination of a film as an Islamic film can be seen from the sign structure contained in the narrative and visuals. Pierce's theory has three main components or commonly called the triadic model, namely Representament, Object, and Interpretant. This research shows that to determine the Islamic value of a movie, the story presented in the movie is the main factor that determines it. Besides the main factor, there are also other factors that are supporting factors whose function is to strengthen the main factor. The theory that was previously used more to find or determine the interpretation of an element in a work of art, in this case a film, through this research, Pierce's semiotic theory was used as a tool to identify signs that interpret the criteria for categorizing films into a more specific film genre. The use of Pierce's semiotic theory in this study was then limited to analyzing data from Indonesian films that had won awards such as Best Film and/or had more than 500,000 viewers. This research, which aims to determine what factors or indicators can determine a film to be an Islamic film, takes data through four films, namely *Sang Pencerah*, *Bulan Terbelah di Langit Amerika*, *Ajari Aku Islam*, and *172 Days*, which can then be concluded that these four films are Islamic films based on the indicators found through this research.

In this study, based on the data obtained and the results that have been concluded, basically the research went well. Suggestions related to the process and results in this study can be given as input. So, it is hoped that in further research the theory used can be expanded and deepened again by analyzing cinematic elements such as camera work, shooting angles, color palette, lighting, and sound in films and the results obtained can be useful for the development of science or development in the world of homeland cinema.

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