



## The Values of Dakwah in the Film *Siksa Neraka* as a Means to Enhance Public Spiritual Awareness

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Received: 20 August, 2024. Accepted: 20 September, 2024. Published: 19 October, 2024.

### ABSTRACT

Film is a powerful audiovisual medium that serves not only as entertainment but also as a vehicle for conveying information and evoking emotional responses from its audience. As a form of mass communication, film has the unique ability to reflect the social, cultural, and religious contexts of a community, making it an effective tool for delivering important messages. This study seeks to explore the novel use of film as a medium for dakwah (Islamic preaching) by analyzing the religious messages conveyed in the film *Siksa Neraka*, directed by Anggi Umbara. While films have traditionally been studied for their social and cultural impact, this research offers a unique contribution by focusing on how dakwah values are embedded in the cinematic experience. Using a qualitative, descriptive approach, this research examines video footage from *Siksa Neraka* alongside relevant secondary data to identify and analyze the dakwah values present. The study specifically focuses on how the film communicates Islamic teachings in the areas of creed (aqidah), Islamic law (sharia), morality (akhlak), and worship (muamalah). Of the 57 scenes in the film, 34 contain messages related to dakwah. These include 9 messages on aqidah, 12 on sharia, 3 on muamalah, and 10 on akhlak. This detailed scene-by-scene analysis reveals the strategic integration of religious messages within a mainstream film, offering insight into how modern media can serve as an effective platform for religious education and moral guidance. The novelty of this research lies in its focus on how Islamic values are communicated through film, expanding the scope of media studies into the realm of religious messaging.

Keywords: Content Analysis, Dakwah Values, Film *Siksa Neraka*

### ABSTRAK

Film merupakan media komunikasi audiovisual yang tidak hanya memberikan hiburan tetapi juga informasi dan menggema secara emosional kepada penontonnya. Selain itu, film juga merupakan bagian dari media komunikasi massa dan sering digunakan sebagai media untuk menggambarkan kehidupan sosial suatu masyarakat. Film, salah satu ciri media massa, merupakan sarana komunikasi yang paling efektif. Pada dasarnya pemutaran film digunakan dalam kajian media sebagai alat untuk menyampaikan pesan-pesan sosial, budaya, dan lainnya. Tujuan dari penelitian ini adalah untuk memperjelas nilai-nilai dakwah sebagai pesan yang terkandung dalam film "*Siksa Neraka*" yang disutradarai oleh Anggi Umbara. Pendekatan yang digunakan dalam penelitian ini adalah pendekatan kualitatif dengan menggunakan metode deskriptif. Data yang digunakan dalam penelitian ini adalah dokumen berupa file video film *Siksa Neraka* dan data dari berbagai sumber yang berkaitan dengan penelitian ini. Subyek penelitian ini adalah film berjudul "*Siksa Neraka*" yang disutradarai oleh Anggi Umbara. Penelitian ini menyelidiki nilai-nilai dakwah yang terkandung dalam adegan film tersebut. Subyek penelitian ini adalah adegan dalam film "*Siksa Neraka*" yang di dalamnya terkandung nilai-nilai dakwah berupa pesan-pesan tentang akidah, syariah, akhlak, dan ibadah (muamalah). Berdasarkan hasil penelitian, terdapat 57 adegan dalam film *Siksa Neraka*,

namun tidak semuanya mengandung pesan nilai-nilai Dakwah. Nilai-nilai dakwah sebagai pesan dalam film *Siksa Neraka* terkandung dalam 34 pesan yang tersebar dalam 57 adegan. Terdapat 9 pesan Akidah, 12 pesan Syariah, 3 pesan ibadah Muammarah, dan 10 pesan akhlak.

*Kata Kunci : Analisis Isi, Nilai-nilai Dakwah, dan Film Siksa Neraka*

## INTRODUCTION

Islam is a religion of dakwah—a faith built upon the concept of inviting, calling, and urging its followers toward righteousness.<sup>1</sup> The purpose of dakwah is to guide individuals and society toward virtuous actions, promoting what is good (ma'ruf) and preventing evil (munkar), as described in the Qur'an, Surah Al-Imran, verse 104:

وَأَتَكُنُّ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ وَيَنْهَوْنَ عَنِ الْمُنْكَرِ وَأُولَٰئِكَ هُمُ الْمُفْلِحُونَ

*And let there be [arising] from you a nation inviting to [all that is] good, enjoining what is right and forbidding what is wrong, and those will be the successful. (Q.S. Al-Imran: 104)*

This verse emphasizes the importance of dakwah as a means to lead Muslims toward happiness and success, both in this world and in the hereafter.<sup>2</sup> In essence, dakwah is a form of communication in which one invites others to follow the commands and guidance of Allah SWT, thereby fostering individual and collective well-being.<sup>3</sup> Over time, the practice of dakwah has evolved in terms of both the methods and media used to convey its messages.<sup>4</sup>

At its core, dakwah involves a divine call to humanity, leading individuals toward both worldly and spiritual fulfillment.<sup>5</sup> The language of dakwah is not just verbal; it also takes into account the physical and psychological conditions of the people being addressed.<sup>6</sup> This comprehensive approach allows dakwah to reach people through various forms of communication, adapting to their specific needs and circumstances.<sup>7</sup> Consequently, there are numerous media available for delivering dakwah messages, each with its own unique strengths.<sup>8</sup> In terms of dakwah media, scholars generally categorize them into three groups: audio media, such as radio, telephone, and other sound-based tools; written media, such as printed texts (magazines, newspapers, books, pamphlets, etc.); and audiovisual media,

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<sup>1</sup> Ahmad Tamrin Sikumbang et al., "Digital Da'wah Indonesia Ulema in the Discourse of Theology," *Pharos Journal of Theology* 105, no. 1 (2024), <https://doi.org/10.46222/pharosjot.1051>.

<sup>2</sup> Ahmad Salman Farid et al., "Theology and Ethics in Values-Based Journalism Communicating Islamic Perspectives," *Pharos Journal of Theology* 105, no. 2 (2024), <https://doi.org/10.46222/pharosjot.105.226>.

<sup>3</sup> Tamita Fatwana Yuna and Ahmad Tamrin Sikumbang, "Beyond Visuals: Komunikasi Dakwah Ustazah Halimah Alaydrus Di Instagram," *Jurnal Sosiologi Agama Indonesia (JSIAI)* 4, no. 2 (2023), <https://doi.org/10.22373/jsai.v4i2.2766>.

<sup>4</sup> Sri Damayanti Syam, Dahlan Lamabawa, and Meisil B Wulur, "Analisis Strategi Komunikasi Dakwah Kh. Ahmad Dahlan Dalam Film Sang Pencerah Karya Hanung Bramantyo The," *ICAIS: International Conference on Actual Islamic Studies* 2, no. 1 (2023).

<sup>5</sup> S Hasan and A Muthowah, "PESAN DAKWAH DALAM FILM CINTA LAKI-LAKI BIASA," *JADID: Journal of Quranic Studies and ...*, 2023.

<sup>6</sup> Fajar Nur Hidayat and Chairawaty, "Pesan Dakwah Dalam Film Zharfa," *Jurnal Riset Komunikasi Penyiaran Islam*, 2023, <https://doi.org/10.29313/jrkpi.vi.2034>.

<sup>7</sup> Anis Marti, Ahmad Khairul Nuzuli, and Aan Firtanosa, "Peran Video Dakwah Di Youtube Dalam Meningkatkan Kesadaran Keagamaan Pada Remaja Di Era Digital," *Calathu: Jurnal Ilmu Komunikasi* 5, no. 2 (2023), <https://doi.org/10.37715/calathu.v5i2.3994>.

<sup>8</sup> Muhammad Anshori, "Pesan Dakwah Dalam Film Talak 3 (Analisis Semiotik)," *AN-NABA: Islamic Communication Journal* 1, no. 1 (2022), <https://doi.org/10.51311/alnaba.v1i1.410>.

including films, videos, and television.<sup>9</sup> Among these, audiovisual media, particularly film, is considered one of the most effective tools for delivering dakwah messages due to its ability to combine both sight and sound, engaging the audience on multiple levels.<sup>10</sup>

While film is not the only medium for dakwah, it holds great potential for influencing viewers through visual storytelling.<sup>11</sup> Films can depict positive role models and provide viewers with tangible examples of moral behavior, which can inspire them to emulate the characters' actions in their own lives.<sup>12</sup> Moreover, films allow viewers to absorb important lessons and values in an entertaining and emotionally engaging format, which increases the likelihood that the messages will resonate with the audience.<sup>13</sup> One such film that has recently garnered attention for its dakwah content is *Siksa Neraka* (Tortures of Hell), an Indonesian horror-thriller released in 2023 and directed by Anggy Umbara.<sup>14</sup> Adapted from a comic of the same title, *Siksa Neraka* is a horror film aimed at audiences aged 17 and older, due to its graphic depictions of torture and other mature content.

Despite its horror elements, the film *Siksa Neraka* has been recognized for incorporating significant dakwah (Islamic preaching) messages. Many parents have encouraged their children—primarily adolescents and teenagers within the 13–17 age range, rather than younger children—to watch the film as a means of learning valuable lessons about religious morality. Although the film is officially rated for audiences aged 17 and above due to its intense horror themes and graphic depictions of the afterlife, its strong emphasis on Islamic teachings and moral values has made it appealing to a younger demographic. Parents see the film as a powerful visual tool that instills the values of faith, sin, and personal responsibility in an engaging and memorable way, which can be difficult to achieve through traditional religious education alone.

The film portrays the consequences of sinful behavior vividly, using horror to highlight the spiritual and moral lessons about the afterlife. This approach resonates strongly with audiences in formative years, who are beginning to understand the significance of religious teachings in their daily lives. The film's ability to evoke fear while also delivering dakwah messages makes it more impactful for adolescent viewers, who may otherwise find abstract religious concepts difficult to grasp. Parents, therefore, see *Siksa Neraka* as a way to reinforce religious and moral values outside of conventional environments like schools and mosques.

Upon its release, *Siksa Neraka* in cinemas on December 11, 2023 and screened until February 14, 2024. This film managed to attract 2,620,036 viewers, making it the fifth best-selling Indonesian film in 2023. The film received praise not only for its horror elements but also for its seamless integration of moral and dakwah messages, sparking discussions on

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<sup>9</sup> Fatma Alief Afifah and Nia Kurniati, "Analisis Semiotika Pesan Dakwah Dalam Film Ajari Aku Islam," *Bandung Conference Series: Islamic Broadcast Communication* 2, no. 2 (2022), <https://doi.org/10.29313/bcsibc.v2i2.3363>.

<sup>10</sup> Salma Humaira Supratman, Rodliyah Khuza'i, and Hendi Suhendi, "Efektivitas Dakwah Melalui Media Sosial Tiktok Dalam Meningkatkan Nilai-Nilai Keberagamaan," *Jurnal Riset Komunikasi Penyiaran Islam*, 2022, <https://doi.org/10.29313/jrkpi.v2i1.748>.

<sup>11</sup> Subhan Abdullah et al., "The Ethics of Dakwah on Social Media As Seen in Buya Hamka ' S Tafsir Al-Azhar Through the Study of the Qur ' an Surat an-Nisa ' Verses 148-149," *TASAMUH: Jurnal Komunikasi Dan Pengembangan Masyarakat Islam* 20, no. 2 (2022).

<sup>12</sup> Mansur Mansur, Akhmad Sukardi, and Sri Masriatun, "Dakwah Values in the Javanese Rewang Culture," *KnE Social Sciences*, 2022, <https://doi.org/10.18502/kss.v7i8.10758>.

<sup>13</sup> Yeni Apriani and Yosi Wulandari, "BENTUK SKEMA SIKSA NERAKA DALAM SYAIR BAYAN BUDIMAN," *Jurnal Nusantara Raya* 1, no. 2 (2022), <https://doi.org/10.24090/jnr.v1i2.6676>.

<sup>14</sup> Ahmad Tamrin Sikumbang, "Alhikmah Sebagai Koomunikasi Persuasif Dalam Perspektif Al-Qur'an," *Analytica Islamica* 21, no. 1 (2019).

how films can serve both as entertainment and as educational tools within Islamic contexts. This blending of genres—using horror to deliver religious education—has been a distinguishing factor in the film’s appeal and its widespread recognition.

By engaging both young and older viewers, *Siksa Neraka* demonstrates the potential of film to serve as a medium for religious and moral instruction, challenging traditional perceptions of what can be considered appropriate content for learning important life lessons. The film’s ability to captivate and educate at the same time has cemented its position as an innovative contribution to both the horror genre and religious media. Film *Siksa Neraka* offers numerous positive messages, particularly regarding the consequences of sinful behavior and the rewards of righteous living.<sup>15</sup> The film revolves around a religious family consisting of a father, mother, and four children: three boys and one girl. The daughter, Tyas (played by Safira Ratu Sofya), is depicted as a truthful and obedient child with the ability to perceive supernatural occurrences. Despite her honest nature, Tyas frequently struggles in school, earning poor grades, which leads her to be scolded by her father—a respected village ustadz who is deeply committed to teaching his children about Islamic values, including the concepts of heaven and hell. Unlike Tyas, her three siblings—Saleh (Rizky Fachrel), Fajar (Keysa Alvaro), and Azizah (Nayla D Purnama)—secretly engage in morally questionable activities behind their parents’ backs. Saleh, the eldest son, is portrayed as a successful young man working as a teaching assistant at a university in the city. However, he secretly deceives villagers by promoting fraudulent insurance schemes. Fajar, the second son, is outwardly devout and diligent in his studies but covertly maintains a romantic relationship against his parents’ wishes. Lastly, Azizah, the youngest daughter, dreams of becoming a singer, much to the disapproval of her father, who believes that singing has more negative consequences than benefits. In secret, Azizah steals from her classmates and even frames another student, leading to that student’s tragic suicide.

The film’s narrative takes a dramatic turn when the four siblings, disobeying their parents, embark on a journey to a neighboring village. During the trip, they are swept away by a powerful river current and subsequently found dead. Upon death, they awaken in a hellish afterlife, reminiscent of the descriptions their father had often recounted. In this otherworldly realm, they each endure various forms of torment, including being dismembered, stabbed by giant creatures, and roasted alive. As the film progresses, the dark secrets and sins of Saleh, Fajar, Tyas, and Azizah are revealed, casting a shadow over the religious teachings their parents had tried to instill in them. The parents, particularly the father, are left to grapple with the realization that their children’s outwardly pious behavior had masked their inner moral failings. Meanwhile, in the hellish afterlife, the siblings must confront their sins as they seek each other out and endure unimaginable suffering.

The portrayal of these events provides a powerful vehicle for dakwah messages, particularly in terms of Islamic creed (aqidah), law (sharia), morality (akhlaq), and worship (muamalah). Through the depiction of the siblings’ sins and their subsequent punishments, the film reinforces key religious principles about the consequences of straying from the path of righteousness. Given the film’s rich dakwah content, this study aims to analyze the specific messages conveyed in *Siksa Neraka* related to four key aspects of Islamic teachings: aqidah (creed), sharia (Islamic law), akhlaq (morality), and muamalah (social relations and worship). These components are central to understanding the religious and ethical lessons embedded within the film, which serves as a vehicle for promoting Islamic values through its narrative.

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<sup>15</sup> Indah Wulansari, “Efektivitas Penggunaan Media Film Animasi Untuk Menyampaikan Pesan Dakwah Pada Anak (Analisis Film Animasi Nusa Dan Rara),” *Skripsi*, 2021.

The first area of focus is the messages of *aqidah* in the film. *Aqidah* refers to the fundamental beliefs of Islam, such as the oneness of Allah, the existence of angels, prophets, holy books, the Day of Judgment, and predestination. This study seeks to explore how the film presents these essential aspects of faith and whether it effectively communicates the importance of holding firm to Islamic beliefs.

Secondly, the research examines the messages of *sharia* within the film. *Sharia* encompasses the moral and legal guidelines that govern the behavior of Muslims. The study will analyze how the film addresses the concept of *sharia*, particularly in relation to the actions and decisions of the characters, and how adherence or deviation from these laws affects their fate in both this life and the hereafter.

The third aspect to be explored is the moral lessons, or *akhlaq*, presented in *Siksa Neraka*. *Akhlaq* refers to the ethical and moral conduct that Muslims are encouraged to embody in their daily lives. The study will investigate how the film portrays moral virtues and vices, as well as the consequences of good or bad behavior, and how these representations align with Islamic teachings on morality.

Lastly, the study will look into the messages related to worship and *muamalah* in the film. *Muamalah* covers the social and transactional interactions between individuals, as well as acts of worship such as prayer, fasting, and charity. The research will examine how the film portrays these practices and their significance in achieving spiritual fulfillment and social harmony according to Islamic principles.

Through these analyses, this study aims to provide a comprehensive understanding of how *Siksa Neraka* serves as a medium for conveying *dakwah* messages related to *aqidah*, *sharia*, *akhlaq*, and *muamalah*, and its potential impact on viewers in reinforcing their understanding of Islamic values. By addressing these questions, this study aims to provide a clearer understanding of the *dakwah* values embedded within the film and their potential impact on viewers, particularly in terms of enhancing their understanding of Islamic teachings.

## RESEARCH METHODS

The research method applied in this study is content analysis, a systematic technique for examining and interpreting the meaning embedded within communication materials, in this case, a film. Content analysis allows for a structured way to analyze various forms of content, particularly in media studies, where the researcher seeks to understand deeper meanings, messages, and patterns within the subject of study.<sup>16</sup> This method has been adapted to conduct a descriptive content analysis, which emphasizes understanding both the explicit and implicit content communicated by a medium—in this case, the film *Siksa Neraka*.<sup>17</sup>

Descriptive content analysis focuses on describing the specific elements in the media being studied without altering or imposing external interpretations.<sup>18</sup> The method identifies key themes, messages, and patterns through a close examination of language, behavior, and

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<sup>16</sup> Zumaroh Zumaroh Zumaroh, "Nilai Dakwah Dalam Al-Quran," *Ath Thariq Jurnal Dakwah Dan Komunikasi* 5, no. 1 (2021), [https://doi.org/10.32332/ath\\_thariq.v5i1.3169](https://doi.org/10.32332/ath_thariq.v5i1.3169).

<sup>17</sup> Ahmad Zumaro, "Nilai Dakwah Dalam Al-Quran (Study Pemikiran Yusuf Qordowi)," *Ath-Thariq* 05, no. 01 (2021).

<sup>18</sup> Nureta Dwi Handayani, "Pesan Dakwah Dalam Film Animasi Nussa ( Analisis Semiotika Roland Barthes)," *UIN SUSKA Riau*, 2020.

interactions depicted in the media.<sup>19</sup> In this research, the content of the film *Siksa Neraka* is analyzed, particularly in terms of its narrative structure, the characters' behaviors, dialogues, and the overall moral, religious, and ethical messages conveyed.<sup>20</sup> The idea that human behavior and communication are driven by underlying social, religious, or ethical meanings.<sup>21</sup> Therefore, in the case of this study, the actions and words of the characters are treated as manifestations of the broader dakwah themes related to aqidah (faith), sharia (Islamic law), akhlaq (morality), and muamalah (social and transactional conduct).<sup>22</sup> This method allows for a structured breakdown of how Islamic teachings are woven into the film's plot and character development.<sup>23</sup>

The subject of the research is the film *Siksa Neraka*, which includes both the narrative content and the language used by the characters.<sup>24</sup> The actions, emotions, and decisions of the characters within the film are analyzed as primary units of study. By focusing on how these characters embody religious and ethical teachings, the research seeks to uncover how the film uses storytelling as a tool for dakwah (Islamic preaching). The data used in this study are divided into primary and secondary sources. The primary data consist of direct observations from the film itself, including visual and audio elements. These include the actual scenes, the characters' behaviors, and the dialogues that articulate the film's core messages. In *Siksa Neraka*, the researcher examines specific scenes, identifying moments where the film highlights important dakwah concepts like punishment for sins, the moral consequences of one's actions, and the portrayal of the afterlife. This firsthand analysis helps in interpreting how Islamic principles are communicated through the visual and narrative elements of the film.

Secondary data supplements the primary observations. These data are collected from external sources that provide context or deepen the understanding of the film's themes. This includes reference books on Islamic values and dakwah, scholarly articles that analyze religious media, previous research on the portrayal of morality in films, and other literature that supports the thematic analysis of *Siksa Neraka*. The secondary sources allow the researcher to draw connections between the film's content and broader discussions on the role of media in religious education.

The techniques used for data collection in this study are observation and documentation. Observation involves carefully watching and analyzing the film's content, focusing on the interactions between characters, their speech, and actions. In a film analysis context, identifying the most relevant scenes to the study's research questions requires a systematic and focused approach. It begins by clearly outlining the research focus and questions. The research questions act as a filter that directs attention to particular aspects of

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<sup>19</sup> Haris Supiandi, "DAKWAH MELALUI FILM ANALISIS SEMIOTIKA PESAN DAKWAH DALAM FILM 'SANG KIAI' KARYA RAKO PRIJANTO," *DESKOVI: Art and Design Journal* 3, no. 2 (2020), <https://doi.org/10.51804/deskovi.v3i2.805>.

<sup>20</sup> Mahlil Mahlil, "FILM BERNUANSA BUDAYA ACEH SEBAGAI MEDIA DAKWAH (ANALISIS SEMIOTIKA PADA FILM DOKUMENTER DALAE DAN FILM DOKUMENTER BEUT BA'DA MEUGREB)," *JURNAL AL-IJTIMAIYYAH* 6, no. 1 (2020), <https://doi.org/10.22373/al-ijtimaiyyah.v6i1.6715>.

<sup>21</sup> Ginda Harahap, "KONTRIBUSI DAKWAH DALAM AKTUALISASI NILAI-NILAI EKONOMI ISLAM PADA MASYARAKAT MELAYU PEDESAAN," *Jurnal Dakwah Risalah* 30, no. 2 (2019), <https://doi.org/10.24014/jdr.v30i2.8538>.

<sup>22</sup> Arief Rachman and Ismi Nadiyah, "DAKWAH MELALUI FILM ANIMASI," *ORASI: Jurnal Dakwah Dan Komunikasi* 9, no. 2 (2018), <https://doi.org/10.24235/orasi.v9i2.3690>.

<sup>23</sup> Andi Fikra Pratiwi, "FILM SEBAGAI MEDIA DAKWAH ISLAM," *Aqlam: Journal of Islam and Plurality* 2, no. 2 (2018), <https://doi.org/10.30984/ajip.v2i2.523>.

<sup>24</sup> Wahyu Budiantoro, "Dakwah Di Era Digital," *KOMUNIKA: Jurnal Dakwah Dan Komunikasi* 11, no. 2 (2018), <https://doi.org/10.24090/komunika.v11i2.1369>.

the film. For instance, if the study is investigating dakwah values in a film, the researcher will focus on identifying scenes that highlight religious teachings, moral discussions, or visual representations of spiritual elements. This clear alignment between the research questions and the content of the film helps to exclude scenes that are not directly relevant to the study's objectives. The process of observation requires watching the film multiple times. A single viewing may provide an understanding of the overall narrative and thematic elements, but repeated viewings allow for deeper analysis of specific details. The first viewing helps the researcher become familiar with the plot and general structure of the film, while subsequent viewings focus on dissecting individual scenes, capturing subtle nuances, and identifying moments that might be significant to the study. This multi-layered approach ensures that nothing important is overlooked.

During these viewings, breaking down the film into major scenes and sequences becomes essential. Each scene generally functions as a self-contained unit with a beginning, middle, and end. By noting the timestamps and descriptions of these scenes, the researcher can create a roadmap of the film. Specific moments that seem potentially relevant to the research focus, such as a scene involving a religious discussion or a symbolic act of worship, can be marked for further review. Time coding the scenes is crucial, as it allows for quick reference to specific points during the detailed analysis. Once the scenes have been identified, the researcher analyzes how each aligns with the study's key themes or messages. For example, if the research is focused on dakwah messages, the researcher will pay attention to scenes involving religious dialogue, visual symbolism, and actions that reflect Islamic principles. By examining these elements, the researcher determines which scenes most effectively convey the intended values. These scenes are then marked as highly relevant to the research questions, forming the foundation of the analysis.

After identifying relevant scenes, they can be categorized based on the specific messages they convey. In the case of Islamic films, these categories might include *aqidah* (faith), *sharia* (Islamic law), *akhlak* (morality), and *muamalah* (worship practices). For example, a scene depicting a character engaging in prayer could be classified under *muamalah*, while a dialogue about divine justice may be categorized under *aqidah*. This categorization helps structure the analysis and ensures that each theme is addressed systematically.

To strengthen the analysis, observations from the film can be cross-referenced with secondary sources. Reviews, scholarly articles, or interviews with the filmmakers may offer additional insights into the significance of certain scenes. This external input can either validate the researcher's interpretation or highlight aspects that were previously overlooked. By engaging with these secondary sources, the researcher gains a more well-rounded understanding of the film and its messages.

It's also essential to look for recurring motifs within the film. Sometimes, the thematic message may not be fully captured in a single scene but rather through repeated imagery or dialogue spread across several scenes. Identifying these recurring elements highlights how certain values or messages are consistently reinforced throughout the film, adding depth to the analysis.

Finally, scenes that provoke strong emotional reactions or serve as key turning points in the narrative are often the most significant. In films that deal with moral or religious lessons, the emotional impact of a scene can greatly enhance its relevance to the study. For instance, a scene that depicts the spiritual consequences of sinful behavior might be particularly poignant and therefore worth detailed examination. These emotionally charged scenes often carry the most weight in terms of the film's message.

By correlating the selected scenes to the film's overall purpose, the researcher ensures that the analysis remains coherent and aligned with the director's intent. This approach not only addresses the research questions but also provides insight into the broader thematic concerns of the film. Through this methodical process, the researcher can effectively identify and analyze the scenes that are most relevant to their study.

For instance, the researcher might observe how the characters' adherence or violation of Islamic teachings affects their outcomes, paying attention to visual symbolism, narrative shifts, and emotional cues within the film. Documentation refers to the gathering and reviewing of supporting materials, such as articles, books, or digital resources, that provide additional insights into the film's themes and the dakwah messages it intends to convey. Documentation is crucial for verifying and enriching the analysis drawn from the film, ensuring that the interpretations of religious teachings in the film align with broader Islamic principles. This process also involves comparing the film's content with established Islamic literature on aqidah, sharia, akhlaq, and muamalah, allowing the researcher to place the film within a larger context of Islamic media and religious discourse.

The data collected through observation and documentation are then systematically analyzed to identify recurring patterns and themes. First, the scenes and dialogues are categorized based on the study's key focus areas: aqidah, sharia, akhlaq, and muamalah. Each scene that highlights religious themes is carefully examined for its potential dakwah message. For example, scenes in which characters discuss or reflect upon their faith (or lack thereof) are categorized under aqidah, while interactions that illustrate adherence to or defiance of Islamic legal principles are analyzed under sharia. The characters' ethical dilemmas and moral decisions fall under akhlaq, and finally, scenes portraying acts of worship or daily social transactions are grouped under muamalah.

The goal is to identify not only the explicit teachings conveyed by the characters and plot but also the implicit moral lessons that the audience might derive from the film's portrayal of sin, punishment, and redemption. The film's ability to balance entertainment with dakwah is evaluated by how well it conveys Islamic principles while engaging the audience emotionally and intellectually.

Content analysis, particularly descriptive content analysis, provides a robust framework for studying films like *Siksa Neraka*, where underlying religious and ethical messages are critical.<sup>25</sup> By using both primary and secondary data, as well as careful observation and documentation techniques, this method allows the researcher to uncover the dakwah content embedded within the film and assess its impact on the audience's understanding of Islamic values. The method's systematic approach ensures that both explicit and implicit messages are thoroughly examined, contributing to a comprehensive understanding of how media can serve as an effective tool for religious education and moral reflection.

## **RESULTS AND DISCUSSION**

### **Analysis of Da'wah Values in the Film *Siksa Neraka***

As Muslims, it is essential to believe in the Day of Judgment, also known as Qiyamah. Qiyamah is not just the end of life but also the gateway to the afterlife. The afterlife is believed to be the place where humans receive the consequences of their actions in this

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<sup>25</sup> Darwin Effendi, Zainal Rafli, and Ninuk Lustyantje, "DAKWAH VALUES REVIEWED FROM SOCIAL SOCIETY COMMUNITIES WHICH HAVE NOVEL BULAN TERBELAH DI LANGIT AMERIKA BY HANUM SALSABIELA RAIS DAN RANGGA ALMAHENDRA: A Genetic Structuralism Study," *Humanus* 17, no. 1 (2018), <https://doi.org/10.24036/humanus.v17i1.8972>.



world. Those who do not believe in Allah's religion will face endless torment. They will be punished continuously with unimaginable pain, leading to deep regret for having denied Allah's commands. As seen at the beginning of the movie *Siksa Neraka* directed by Anggi Umbara, a verse from the Quran is presented (Q.S. An-Nisa, 56).

إِنَّ الَّذِينَ كَفَرُوا بِالآيَاتِنَا سَوَّفَ نُصَلِّيهِمْ نَارًا كُلَّمَا نَضِجَتْ جُلُودُهُمْ بَدَّلْنَاهُمْ جُلُودًا غَيْرَهَا لِيَذُوقُوا الْعَذَابَ إِنَّ اللَّهَ كَانَ عَزِيزًا حَكِيمًا

*Indeed, those who disbelieve in Our verses – We will drive them into a Fire. Every time their skins are roasted through, We will replace them with other skins so they may taste the punishment. Indeed, Allah is ever Exalted in Might and Wise.*

This verse explains that those who deny Allah's revelations will be cast into Hell. Their skins will be replaced each time they are burned, ensuring they feel the full extent of their punishment repeatedly. This underscores that Allah is all-powerful, and His wisdom governs all things, including His judgments (Tafsir al-Muyassar). In the movie, the suffering of Hell is depicted as a punishment for disbelief and sinful actions during life. Hell is frequently portrayed as a place of fire, where souls are tormented for eternity. The film *Siksa Neraka* conveys da'wah (Islamic preaching) values, warning against disobedience and disbelief in Allah. The punishments in the afterlife are described in horrifying detail, emphasizing that those who turn away from Allah will face unbearable suffering, with no respite.

The film integrates several core Islamic teachings, including beliefs (Aqidah), religious law (Sharia), and ethics (Akhlak). These values are conveyed through both the verbal dialogues and non-verbal actions of the characters.

### **Key Da'wah Values in *Siksa Neraka***

One of the main themes explored is Aqidah, the foundation of Islamic belief. Aqidah, or faith, refers to the acceptance of the fundamental truths of Islam, which every Muslim must believe. As explained by scholars like Hasan al-Banna, Aqidah brings peace to the soul and is devoid of any doubt. In the movie, scenes depict individuals facing the consequences of their disbelief, showcasing the importance of Aqidah in preventing eternal torment. The film also addresses the importance of Sharia, the divine laws established by Allah. Sharia regulates not only worship but also interpersonal relations, governing how humans interact with one another, nature, and the universe. For instance, in various scenes, the characters' adherence to or violation of these laws leads to consequences in both this world and the hereafter. For example, there are depictions of communal prayers, funeral rites, and the warnings given by religious leaders regarding sinful behaviors.

Furthermore, the concept of Muamalah is explored, which pertains to social transactions and human interactions. These include ethical guidelines on honesty, fairness, and fulfilling obligations. The characters' ethical failings, such as deceit and breaking promises, are shown to lead directly to their punishment in Hell. For instance, one character is punished for gambling and lying, illustrating how violations of social and moral norms have spiritual consequences.

### **Akhlak (Ethics and Morality)**

Akhlak is a key component of Islamic teaching, referring to the ethical conduct expected of a believer. The film shows various ethical lapses, such as disrespect toward elders, deceit, and other morally reprehensible actions, all leading to severe punishments in

Hell. Akhlaq governs how a Muslim should behave not only towards fellow human beings but also towards all of creation, including animals and the environment. One of the scenes highlights a character lying to their parents, and later, this leads to their downfall. The film underscores that unethical behavior and neglect of moral duties result in spiritual consequences, reinforcing the importance of maintaining good Akhlaq throughout one's life.

### Research Findings on Da'wah Messages in Siksa Neraka

In analyzing the film, the researcher identified 57 scenes, 34 of which contained da'wah messages. These messages are categorized into different types: 9 scenes convey Aqidah, 12 convey Sharia, 3 convey Ibadah (worship and social interactions), and 10 convey Akhlaq. The table of scenes shows how each message is integrated into the narrative, providing a powerful moral and religious lesson to the audience. The film successfully intertwines horror with religious education, providing a stark reminder of the consequences of sin and disbelief. The recurring theme of Hell and its tortures serves as a visual and emotional representation of Quranic teachings, urging viewers to lead righteous lives and follow the path of Islam.

**Table 1.** Da'wah Message of the Film Siksa Neraka

| No | Scene                           | Non-Verbal                                         | Verbal                                                                                | Durati on   | Da'wah Messag e     |
|----|---------------------------------|----------------------------------------------------|---------------------------------------------------------------------------------------|-------------|---------------------|
| 1  | Scene 1 (at Zahra's house)      | Holding a religious gathering due to Zahra's death | Announcement of the death of Pak Harjo's first grandchild, Zahra                      | 01:57-04:03 | Sharia              |
| 2  | Scene 3 (mosque)                | Delivering a sermon                                | The Ustad gives a sermon about Isra' Mi'raj, the Prophet's journey to heaven and hell | 06:03-06:49 | Sharia              |
| 3  | Scene 4 (at home)               | Greeting elders                                    |                                                                                       | 07:32-07:49 | Moralit y (Akhlaq ) |
| 4  | Scene 7 (mosque)                | Group religious gathering                          |                                                                                       | 09:34-10:05 | Sharia              |
| 5  | Scene 12 (in front of bathroom) | Father forbids Azizah from singing in the bathroom | Azizah, father already told you not to sing in the bathroom                           | 11:41-12:06 | Sharia              |
| 6  | Scene 12 (kitchen)              | Courage to be honest after receiving a bad grade   |                                                                                       | 12:47-13:37 | Moralit y (Akhlaq ) |
| 7  | Scene 12 (kitchen)              | Saying salam and greeting parents                  | Assalamu'alaikum, Mom, said Fajar while walking and greeting his mother               | 13:38-13:49 | Moralit y (Akhlaq ) |
| 8  | Scene 13 (at home)              | Disobeying parents, lying                          |                                                                                       | 24:05-26:03 | Moralit y (Akhlaq ) |
| 9  | Scene 14 (bedroom)              | Staring at a photo of a lover (non-mahram)         |                                                                                       | 26:10-26:34 | Moralit y (Akhlaq ) |

|    |                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                |             |                      |
|----|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|-------------|----------------------|
| 10 | Scene 14 (bedroom)         | Caught gambling                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Saleh drops several pieces of paper evidence of gambling transactions                                                                          | 26:57-27:10 | Moralit y (Akhlaq )  |
| 11 | Scene 16 (street)          | Leaving home without parents' permission                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                                                                                                                                                | 29:05-30:40 | Moralit y (Akhlaq )  |
| 12 | Scene 18 (at Dini's house) | Praying over a deceased body                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                | 31:57-32:16 | Sharia               |
| 13 | Scene 21 (at home)         | Father and mother praying in congregation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                | 39:36-41:24 | Worshi p (Muama lah) |
| 14 | Scene 21 (front porch)     | Receiving sad news about Tyas, Saleh, Fajar, and Azizah being swept away in the river                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Pray to Allah Istighfar, istighfar, said Abah to Saleh's parents                                                                               | 42:03-43:09 | Sharia               |
| 15 | Scene 26 (hell)            | In Islam, the concept of punishment for worldly actions is tied to both divine justice and earthly consequences. Some sins, such as theft or dishonesty, may bring about immediate consequences in this world, such as public disgrace or legal penalties under Islamic law ( <i>sharia</i> ). However, ultimate punishment is often believed to be meted out in the afterlife, where sinners may face torment in Hell ( <i>Jahannam</i> ) if they fail to repent. Punishments in this life may be seen as trials or reminders of the need for repentance. | Saleh wakes up and realizes he is in a place where all humanity is punished for their deeds on earth (hell), and he also faces his punishment. | 45:43-51:52 | Creed (Aqidah )      |
| 16 | Scene 28 (at home)         | Washing the bodies of Saleh and Fajar                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Father washes the bodies of Saleh and Fajar, who were just found                                                                               | 53:34-54:14 | Sharia               |
| 17 | Scene 29 (hell)            | Fajar being tortured for his worldly deeds                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                | 54:15-54:44 | Creed (Aqidah )      |
| 18 | Scene 30 (at home)         | Looking at a plus-plus massage website                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | It's not an ordinary massage, it's a plus-plus, said Saleh to his brother Fajar                                                                | 55:55-56:33 | Moralit y (Akhlaq )  |
| 19 | Scene 31 (hell)            | Saleh is tortured for influencing his brother to commit bad deeds                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                                                                                                                                | 55:34-56:44 | Creed (Aqidah )      |
| 20 | Scene 32 (at home)         | Shrouding the bodies of Saleh and Fajar                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                | 56:49-57:00 | Sharia               |

|    |                                      |                                                                                                   |                                                                                                                                     |                   |                               |
|----|--------------------------------------|---------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------------------|
| 21 | Scene 34 (hell)                      | Fajar and Saleh being tortured in hell for their misdeeds                                         | Mother, help! said Fajar as his body is thrown off a high cliff, while Saleh is submerged in a boiling lava river                   | 01:00:10-01:01:26 | Creed (Aqidah)                |
| 22 | Scene 35 (hell)                      | Fajar being tortured, forced to eat carcasses                                                     |                                                                                                                                     | 01:01:27-01:01:42 | Creed (Aqidah)                |
| 23 | Scene 36 (at home)                   |                                                                                                   | Forgive me, Saleh, Fajar, I can't bury you tonight because the situation doesn't allow it, and your siblings haven't been found yet | 01:02:03-01:02:43 | Moralit<br>y<br>(Akhl<br>aq)  |
| 24 | Scene 42 (hell)                      | Saleh is tortured for deceiving villagers about a fake insurance scheme                           |                                                                                                                                     | 01:10:59-01:11:08 | Creed (Aqidah)                |
| 25 | Scene 44 (hell)                      | Saleh being tortured                                                                              |                                                                                                                                     | 01:13:06-01:13:18 | Creed (Aqidah)                |
| 26 | Scene 46 (hell)                      | Tyas witnesses the torture of her brothers and her friend Azizah (Dini)                           | Brother Salehhh, Brother Fajarr! said Tyas                                                                                          | 01:13:56-01:22:10 | Creed (Aqidah)                |
| 27 | Scene 48 (bedroom)                   | Azizah opens a box containing a bracelet with Dini's name                                         | Why do you keep Dini's bracelet? Did you slander her until she committed suicide?                                                   | 01:19:34-01:19:54 | Moralit<br>y<br>(Akhl<br>aq)  |
| 28 | Scene 49 (at home)                   | Tyas, Saleh, Fajar's father, and Azizah plead for Allah's forgiveness after losing three children | I'm not a good father, forgive your servant, O Allah, Inna lillahi wa inna ilaihi raji'un                                           | 01:22:46-01:23:23 | Sharia                        |
| 29 | Scene 50 (living room and graveyard) | Praying over and burying the bodies of Saleh, Fajar, and Azizah, and giving the adhan             |                                                                                                                                     | 01:23:34-01:25:47 | Sharia                        |
| 30 | Scene 51 (hell)                      | Tyas witnesses her siblings being tortured in hell                                                | Maybe father was right, the sins of this world will torture us in hell                                                              | 01:25:55-01:27:02 | Creed (Aqidah)                |
| 31 | Scene 52 (bedroom)                   | Young Tyas praying                                                                                | O Allah, I hope Tyas is given a long life so Tyas can prove to mother that I can be smart too, Amen                                 | 01:27:36-01:27:42 | Sharia                        |
| 32 | Scene 53                             | Young Tyas sharing with others and feeding a cat                                                  |                                                                                                                                     | 01:27:43-01:27:56 | Worshi<br>p<br>(Muama<br>lah) |
| 33 | Scene 56 (living room)               | Congregational prayer                                                                             |                                                                                                                                     | 01:29:20-01:29:52 | Worshi<br>p<br>(Muama<br>lah) |
| 34 | Scene 57 (final scene, graveyard)    | Visiting the graves of Saleh, Fajar, and Azizah                                                   |                                                                                                                                     | 01:29:53-01:30:33 | Sharia                        |

The table provides a detailed breakdown of various scenes from the film *Siksa Neraka*, focusing on both verbal and non-verbal actions, the duration of each scene, and the associated Da'wah messages (Islamic teachings conveyed). Each scene is analyzed to show how it contributes to the broader religious and moral themes of the film. By examining the content of each scene, the table reflects how the film intertwines Islamic teachings with dramatic storytelling to convey important lessons about morality, faith, and divine judgment. Each entry begins by identifying the scene number and its location, offering a clear context in which the action unfolds, such as at home, in the mosque, or in hell. This allows for a better understanding of the setting and situation, providing insight into where the key teachings are embedded in the narrative. The non-verbal actions column highlights crucial physical behaviors that carry significant meaning without the need for dialogue, such as performing religious rituals like washing a deceased body or praying. These non-verbal moments emphasize important Islamic practices and moral values, like showing respect to elders or witnessing divine retribution for sinful deeds. In the verbal actions section, important dialogues or statements made by characters are listed. These verbal exchanges often serve as direct delivery points for religious teachings, such as when a sermon about Isra' Mi'raj is given or when a character reflects on their sins and prays for forgiveness. These lines of dialogue reinforce the film's Da'wah message by providing a clear connection between the storyline and Islamic teachings on repentance, accountability, and faith.

The duration of each scene is also noted, providing an indication of how much screen time is devoted to specific lessons. Longer scenes often contain deeper reflections or more complex moral teachings, such as when characters experience hellish punishment for their misdeeds. These durations also help to map out the pacing of the narrative, showing which moments are given more emphasis in conveying Da'wah messages. The core of the table lies in the Da'wah message column, which categorizes the religious or moral lesson conveyed in each scene. These are classified into broad themes such as Sharia (Islamic law), Aqidah (creed), Akhlaq (morality), and Ibadah (worship). Each of these categories touches on a different aspect of Islamic teaching. For example, scenes involving congregational prayer or funeral rites reflect Sharia, while those showing respect to parents or avoiding sinful behaviors focus on Akhlaq. Scenes depicting punishment in hell emphasize Aqidah, reminding viewers of the consequences of their actions in the afterlife. The lessons are integrated into both the narrative and visual elements of the film, providing a comprehensive framework for understanding how Islamic values are communicated.

Overall, the table serves as an analytical tool for examining how *Siksa Neraka* communicates Islamic teachings through its narrative. It demonstrates the film's use of dialogue, non-verbal actions, and dramatic sequences to reinforce key moral and religious lessons, particularly those related to the afterlife, the consequences of sin, and the importance of living in accordance with Islamic principles. Through this combination of storytelling and Da'wah messages, the film seeks to educate viewers about the importance of faith, morality, and repentance.

## **CONCLUSION**

Based on the discussion in this study, the researcher arrived at several findings. The Da'wah values reflected in the film *Siksa Neraka* are depicted in 34 scenes out of a total of 57. The Da'wah messages presented in the film include messages related to Aqidah (creed), Sharia (Islamic law), Ibadah (acts of worship, including social transactions or Muamalah), and Akhlaq (morality). The content of these messages was examined through dialogues and

scenes that convey Da'wah themes from the film *Siksa Neraka*. These 34 scenes contain a total of 34 Da'wah messages.

The film *Siksa Neraka* contains 9 messages related to Aqidah, focusing on beliefs in God and various religious teachings embedded in the film's narrative. Additionally, Sharia (Islamic law or religious commands) is conveyed through 12 messages. These messages emphasize respect and obedience to parents, the prohibition of lying, consequences for disobeying parents, the prohibition of dating, the obligation to worship, deepening religious knowledge and Quranic studies, the prohibition of defamation, and the encouragement of congregational prayers.

The study also identified 3 messages related to Ibadah (Muamalah), which concern human relationships, including helping others, reminding people to pray, and inviting others to do good. Furthermore, the film contains 10 moral messages, including themes such as patience, honesty, perseverance, and respect for parents. Out of the total 34 Da'wah messages, the most frequent category is Sharia, with 12 messages, while the least frequent is Ibadah (Muamalah), with only 3 messages.

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