



## **Leadership Messages in the Film *Buya Hamka* Season 1: A Semiotic Analysis**

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### **ABSTRAK**

*Manusia diciptakan Allah di muka bumi untuk menjadi khalifah, oleh karena itu, manusia harus mempunyai jiwa pemimpin agar mampu mengelola lingkungan, kelompok bahkan memimpin dirinya sendiri. Seiring dengan bergulirnya zaman, pesan-pesan kepemimpinan tak hanya bisa didapatkan melalui Latihan Dasar Kepemimpinan (LDK) saja, akan tetapi dapat juga memanfaatkan teknologi seperti media massa salah satunya media komunikasi yaitu film. Film merupakan salah satu alat media massa yang digunakan dalam penyampaian pesan dari sumber kepada khalayak. Tujuan penelitian ini untuk mengetahui analisis semiotika Roland Barthes yang terdiri dari Denotasi, Konotasi, dan Mitos serta apa saja pesan kepemimpinan yang terdapat dalam film *Buya Hamka* Season 1. Metode yang digunakan dalam penelitian ini adalah kualitatif deskriptif dengan pendekatan semiotika Roland Barthes. Hasil penelitian ini menunjukkan bahwa film *Buya Hamka* Season 1 memiliki beragam tanda mengenai kepemimpinan, baik dalam bentuk verbal maupun nonverbal. Setiap adegan memiliki berbagai pesan kepemimpinan yang dicerminkan melalui dialog atau adegan yang dilakukan tokoh. Adegan-adegan tersebut memberikan pesan kepemimpinan dan gaya kepemimpinan yang digunakan oleh tokoh *Buya Hamka*. Simpulan dari penelitian ini terdapat tanda denotasi, konotasi dan mitos yang mengandung pesan kepemimpinan serta gaya kepemimpinan demokratis, karismatik, transformasional, dan paternalistik.*

*Kata Kunci: film, kepemimpinan, semiotika.*

### **ABSTRACT**

Humans were created by Allah on earth to be caliphs, therefore, humans must have the soul of a leader to be able to manage the environment, groups and even lead themselves. As time goes by, leadership messages can not only be obtained through Basic Leadership Training (LDK), but can also utilize technology such as mass media, one of which is communication media, namely film. Film is one of the mass media tools used to convey messages from sources to audiences. The aim of this research is to find out Roland Barthes' semiotic analysis which consists of Denotation, Connotation and Myth as well as what leadership messages are contained in the film *Buya Hamka* Season 1. The method used in this research is descriptive qualitative with Roland Barthes' semiotic approach. The results of this research show that the film *Buya Hamka* Season 1 has various signs regarding leadership, both in verbal and non-verbal forms. Each scene has various leadership messages which are reflected through dialogue or scenes carried out by the characters. These scenes provide leadership messages and the leadership style used by the character *Buya Hamka*. The conclusion of this research is that there are signs of denotation, connotation, and myth that contain leadership messages as well as democratic, charismatic, transformational and paternalistic leadership styles.

Keywords: film, leadership, semiotics

## INTRODUCTION

Man was created by God on the face of the earth to be the caliph, therefore, man had to have a leader soul in order to manage the environment, the group even to govern himself. A good leader, in addition to being able to make decisions and be fair, must be led, in the sense that a leader must be willing to listen to the Suggestions of whom he leads.

Since school days, it's been known by the term LDK or basic leadership exercises. The concept of leadership must be overcome by a leader. A leader's duty is as one who is able to devise a plan, think, be responsible for groups or organizations, give direction to others and be able to make decisions. As the days roll forth, leadership messages can not only be obtained through the Internet, but they can also tap technologies like mass media, one of which is communication media, film. Film is one of the media tools used in delivering messages from source to public. The media is able to reach larger and relatively large audiences, heterogeneous, anonymous, and dispersed (Afdjani, 2014: 152). Screenwriters must be able to develop a storyline capable of attracting audiences and getting them to feel the full extent of the story so that they can understand the information in the film. In order for the audience to get something out of the film, the message the script writer conveyed gave the film meaning.

One of the titles of a film containing several leadership messages is the *Buya Hamka* season 1 film. The *Buya Hamka* season 1 was directed by Fajar Bustomi, by including Frederica and Chand Parwez Servia as producer, and by Falcon Pictures. The script of the *Buya Hamka* film written by Cassandra Massardi tells of *Buya Hamka*'s life of journey, an individual with integrity, knowledge, both in the field of knowledge and in public social organizations. Haji Abdul Malik Karim Amrullah is or is more familiar with his questioner's name, *Hamka*, who is the acronym of his real name. *Hamka* was not only a scholar but also known as a man of literature and Indonesian culture. After a month of screening, the *Buya Hamka* film reached a total of 1,297,791. Thus, *Buya Hamka* debuts 77th in Indonesia's best-selling film list of all time.

The *Hamka* narrative leading to a career as the muhammadiyah caretaker in Makassar was told in the first season's *Buya Hamka* film. *Hamka* and her family were forced to move to the ground after she was appointed editor in chief of the society's guiding magazine. But this history is also about how Japan at the time viewed *Hamka*'s position as a threat to Japan. When the situation worsened, one of her children died of illness, and *Hamka* was asked to step down as the muhammadiyah caretaker because of her interaction with the Japanese was considered to kiss.

Movies have a significant impact on people's lives as educational media, so these studies study the meaning of leadership messages in films. Film serves as a means of delivering messages aimed at developing the leadership and character of remarkable people. The most popular media today among individuals of all backgrounds is films. Movies allow dissemination of messages regardless of time or location. Film is available to viewers at any time and from any location. The film *Buya Hamka* this season 1 is biographic, which tells the story of *Hamka* being a muhammadiyah caretaker in Makassar. After that *Hamka* was appointed the editor in chief of the community guide magazine and therefore *Hamka* and his family had to move to the township. Thus, the study deals with how the content and meaning of the leadership message are contained in each scene.

Roland Barthes' semiotical analysis method was applied in the study. An alternative approach to describing and analyzing the signs in Buya Hamka is semiotic, especially as it relates to leadership messages, both open and veiled.

According to Fiske (1990), Barthes triggered a significance sign analysis model into two stages or usually called the two orders of mitigation. Then it redistricts it into denotative and connotation (Sockets, 2006: 127). In the semiology of Roland Barthes and his followers, denotation is a first-degree system of significance, while the connotation is a second level. At the significance of the second stage associated with the content, the mark works through the myth.

## **RESEARCH METHODS**

In analyzing phenomena of the social realities under the films studied, researchers used research methods with a descriptive qualitative approach to Roland Barthes's semiotics study on the basis that research using a qualitative approach emphasizes its analysis more on the dynamics of the relationship between the observed phenomena.

This type of descriptive research provides descriptive data of the written or spoken word of the person and the behaviors that are observed are then directed at a setting and the individuals holistically (overall). In this case, the leadership message scene in the Buya Hamka film 1 became the focus of research.

## **RESULTS AND DISCUSSION**

The Buya Hamka season 1 was the first of a series of films depicting the life of a cleric, of the nation and also of the poet Haji Abdul Malik Karim Amrullah. This film is made up of three volumes that have been working on for nine years. Buya Hamka season 1 is a film directed by Fajar Bustomi, by including Frederica and Chand Parwez Servia as producer and produced by Falcon Pictures, Starvision, and MUI. The script of the Buya Hamka film written by Cassandra Massardi tells the story of Buya Hamka's journey. Buya Hamka is a person of integrity, knowledge and hard work, both in education, in public social organizations, and in his shooting (Afif Hamka et al. 2008:20) the film was released on 19 April 2023 and is formally available simultaneously at cinema XXI, CGV cinema, and Cinepolis. While on Netflix release on August 17, 2023. This biographic film features leadership messages propagated through scene and dialogue. Interestingly these messages are so simple and nourishing. Some of them are about patient leaders, tough leadership, parenting and much more.

Buya Hamka this season 1, a 106-minute film with a dialog of languages ranging from Indonesia, Minangkabau, Arabic, Malay Makassar, Dutch and Japanese. The Buya Hamka season 1 is a film that describes the struggle and leadership of Buya Hamka's figure in dealing with the challenges of his life. A film with the backdrop of the Dutch and Japanese colonization succeeded in creating the atmosphere of Indonesia's past. Scenes depicted in the film have enabled Buya Hamka (Vino Bastian) to become a steady figure and have made Islam a fighting platform.

The synopsis of this film is the scene begins when Buya Hamka is visited by his wife and three children at the Cimacan prison. Then the plot changes back to 1933 where at that time Buya Hamka became the chairman of the Muhammadiyah board in Makassar and succeeded in making rapid progress for the Muhammadiyah organization. In addition to being a Muhammadiyah board member, Hamka was also a writer who actively wrote romance stories. Through his romance works, Hamka preached introducing his religious teachings with beautiful literary works. The preaching process carried out by Hamka was

not like people in general who preached through prayer rooms or mosques. The first writing that witnessed Buya Hamka's preaching journey in Makassar was entitled "Under the Protection of the Kaaba." This novel, published in 1938, was also made into a film in 2011.

Thanks to his writings that hypnotized readers, Buya Hamka received an offer to become the leader of the Pedoman Masyarakat magazine in Medan. At first, Hamka felt doubtful because he could not leave the Muhammadiyah organization and his family, but his wife, Siti Raham, assured him that Allah had shown him the way regarding the Pedoman Masyarakat magazine which could become Buya Hamka's new field of worship so that he could spread the blessed faith of monotheism to the people.

Eventually buya hamka went to the fields to be the conductor of the society's guiding magazine. During buya on the ground, his wife and child lived in the long plains of western Sumatra. During the society's leadership, buya hamka's writings and stories were popular in the community. However, such happiness had to be shaken when buya hamka received news that her son hisham had passed away.

A great sense of responsibility as a leader in Pedoman Masyarakat because the next day the printing schedule, Buya Hamka also chose not to go home because according to him even though he went home his child would have been buried. The role of Siti Raham as a patient and strong wife was also shown well. Then, to eliminate his sadness and disappointment, Buya Hamka became more determined and focused on creating new writings. Through his writings, Buya invited young people to remain enthusiastic about fighting for Indonesian independence. Through this magazine, Buya Hamka spread writings that contained a sense of love for the nation and homeland as well as a fighting spirit. This made the colonialists feel that the writings incited the people so they threatened to close the Pedoman Masyarakat Magazine.

In 1942, a power handover ceremony took place between the Japanese and Dutch armies. Buya Hamka felt that both the Dutch and the Japanese wanted to exploit the country's wealth. At that time, the situation was getting more critical, Japan disbanded schools, burned books and newspapers and killed clerics. Buya Hamka did not want to side with Japan and Buya Hamka asked Japan not to interfere in his religion and to free the fighters and clerics. Governor Nakashima was impressed by Buya Hamka's courage and agreed to Buya's wishes, but Nakashima appealed to the clerics to be loyal and obedient to Japanese regulations. Buya Hamka, who felt concerned, was forced to cooperate with Japan when he received an invitation from Governor Nakashima. However, this actually caused misunderstanding and public anger. Buya Hamka was considered a sycophant and traitor to the nation. Buya Hamka was asked to hand over his position as chairman of the Muhammadiyah association in East Sumatra. After that, Buya Hamka returned to Padang Panjang.

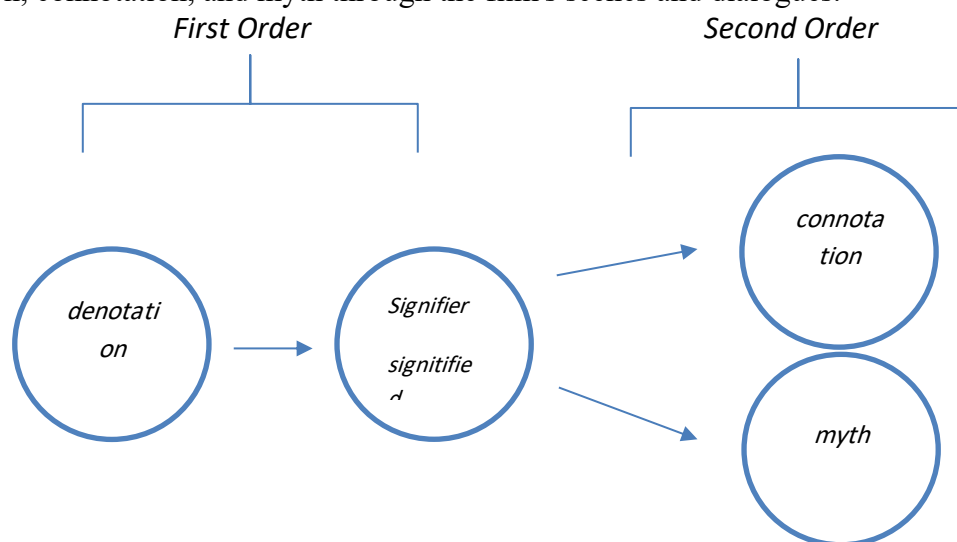
After more than a month of airing, the Buya Hamka film managed to reach a total of 1,297,791 viewers. Thus, Buya Hamka debuted at number 77 on the list of the best-selling Indonesian films of all time. Reported from the IMDb site, the Buya Hamka Season 1 film received a rating of 6.7/10 and also received many positive reviews from netizens. Several reviews that researchers obtained from various groups who had watched the Buya Hamka Season 1 film said that this film is not just a biography of Buya Hamka but also tells the historical side of Indonesia and especially Buya Hamka's struggle as a great Indonesian cleric who fell and rose to defend religion and the nation. The purpose of the first season of the Buya Hamka film is to introduce the figure to the audience. However, the way Buya Hamka is introduced in this film is still vague and the conflict

does not seem too strong. However, this film can build the young generation to love the nation and can be an example of good leadership for today's leaders. This film is adapted from the life journey of a literary figure, journalist, cleric and cultural figure that Indonesia has. Not only was his life journey immortalized in a film, as a writer, several books written by Buya Hamka were also successfully made into films, including a novel entitled *Di Bawah Lindungan Kaaba* which was published in 1938 and released as a film in 2011 and the novel *Tenggelamnya Kapal Van der Wijck* which was published in 1939 and released as a film in 2013.

There are two types of messages, namely verbal and nonverbal. Nonverbal communication is a message conveyed through sign language, such as body language, facial expressions, eye contact, clothing, vocal variations, touch, time, and so on, while verbal messages are messages conveyed through spoken language. (Afdjani Hadiono, 2014: 210). A message is something conveyed by the communicator to the communicant containing ideas, feelings, thoughts of the communicator both verbally and nonverbally which intends to get the expected response and is conveyed through visuals, touch, smell or hearing with good delivery.

Leadership is inseparable from the word leader. A leader is the person at the forefront who must have managerial skills, the power to motivate human resources, be fair, flexible towards openness and change, so that it continuously becomes a cultural force that can be accepted as an instrumental value for behaving and acting in developing a conducive and competitive organizational climate (Sudaryono, 2014: 31).

In the film *Buya Hamka Season 1* there are several things that can be studied, but in this study the researcher only examines the leadership message in the film by applying Roland Barthes' two orders of signification semiotic analysis contained in it in the form of signs, both verbal and non-verbal signs. The researcher emphasizes the meaning of denotation, connotation, and myth through the film's scenes and dialogues.



Source: Alex Sobur. (2006). *Analisis Teks Media: Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotik dan Analisis Framing*, hlm. 128.

**Figure 1. Barthes' Two-Stage Significance**

Denotation is the first level of significance system in Roland Barthes' semiology and his followers, while connotation is the second level. Signs operate through myths at the second level of significance, which is related to content. The researcher obtained

several scenes that were predicted to contain symbols of leadership messages. In analyzing the data, the researcher categorized certain scenes and classified the data according to certain criteria with Roland Barthes' semiotic analysis technique. The categorizations are as follows:

#### 1) Democratic Leadership

Leaders who implement democratic leadership tend to involve their subordinates in decision making, inviting employees to participate in determining work methods and goals to be achieved. Democratic leadership is open to suggestions and criticism from subordinates. Democratic leaders have intelligent, honest, creative, fair, and competent characters (Sudaryono. 2014: 214).

Scene 1



Source: Buya Hamka Movie Season 1

**Figure 2. Scene of Buya Hamka talking with his wife, Siti Raham.**

**Denotative Meaning:** Buya Hamka is wearing a blue shirt, sitting in front of his desk at home with a manual typewriter and books in front of him, chatting with his wife, Siti Raham, who is wearing a yellow headscarf.

**Connotative Meaning:** Siti Raham suggests that Buya Hamka learn from his father, Haji Rosul, because there is nothing wrong if Buya Hamka learns from someone who understands better what Buya Hamka will convey to the reader and Buya Hamka nods his head in agreement.

**Myth:** There is nothing wrong with learning from someone who understands better and knows more about what others need. Another myth is that nodding is a gesture in some cultures that means not only agreement but can also mean a sense of knowing.

In this scene, Buya Hamka is willing to accept advice and input (sharing) from his beloved wife named Siti Raham to learn from her father-in-law, Haji Rosul. Although at that time Buya Hamka and Haji Rosul were a little distant, Buya Hamka still accepted his wife's opinion and agreed to learn.

In addition to the scene where Buya Hamka talks to his wife, there is also a scene that shows that Buya Hamka has a Democratic leadership. The scene in the film Buya Hamka at minute 01:17:27 shows a Muhammadiyah management meeting, the members are debating about Buya Hamka who is considered to be sycophantic. Buya Hamka listens to the opinions of the Muhammadiyah management while bowing his head. This debate was set during the Japanese occupation, the relationship between Buya Hamka and Muhammadiyah was having problems. During a meeting with Governor Nakashima, Buya Hamka asked Japan to respect the principles of Islamic law. However, Nakashima took a bargaining position, where Nakashima promised to grant Buya Hamka's request as long as Buya Hamka allowed the people to obey Japan. Buya Hamka was persuaded by

Nakashima to become a religious advisor, so he was often invited to meet including meetings in Singapore. The accommodating attitude to cooperate with the Japanese invaders made Buya Hamka considered a traitor to the nation. In his dialogue, Buya Hamka said he was not in the room to defend himself, but he also did not justify all of what was said because it was slander. Buya Hamka apologized by bowing his head which means showing deep regret. In addition, Buya Hamka was willing to resign from his position so that there would be no more prolonged debate and for the good of the Muhammadiyah Council. This shows that Buya Hamka is a leader who can respect every opinion.

In the movie Buya Hamka Season 1 minute 01:37:35 Buya Hamka always involves the people in every struggle. Buya Hamka called for all to unite to fight then they could defend Sumatra from the colonizers. Don't let this nation become a chicken nation. The term chicken nation is a nation that is easily traded by other nations. With a burning spirit in front of the community while clenching his fists up Buya Hamka said in his dialogue "The Dutch and their allies have come back to seize Sumatra, we must not remain silent! Let's unite our struggle again! Don't let this nation become a chicken nation that is easily traded by other nations. Remember, brothers, our fate, we are the ones who determine it!" In the dialogue there is also a mythical meaning, namely people believe that fate can be seen through the lines on the palm. Humans will never know their fate in the world. Humans have a role to change fate towards a better life, but it will still be the permission of Allah Almighty. Fate has almost the same meaning as destiny, both come from Allah SWT. According to Quraish Shihab, the measure set by Allah is destiny, while the results received are fate. However, most people often use the word fate for something that has negative or bad connotations, while for something good or nice it is destiny.

## 2) Charismatic Leadership

A leader who is charismatic is a leader who has enormous attractiveness and has extraordinary abilities (Heri Erlangga, 2018: 40).

### Scene 2



Source: Buya Hamka Movie Season 1

**Figure 3. Dutch soldiers came and searched the Community Guidelines office.**

**Denotative Meaning:** People wearing Dutch army uniforms searched the Community Guidelines room. Buya Hamka stood with his hands behind his back, a sharp gaze and an angry expression on his face.

**Connotative Meaning:** Buya Hamka remained calm and confident in letting the Dutch soldiers search him. Buya Hamka also showed that he was not afraid of the threat

of the Dutch soldiers. In addition, Buya Hamka showed anger and dislike, but Hamka did not express his anger in words.

**Myth:** During the Dutch colonial period, there were three social classes. First, the upper class consisting of Europeans. Second, foreign easterners such as Chinese, Arabs, and Indians and third, the lower class consisting of native Indonesians. The existence of these social classes created a significant social identity. In ancient times, when people met with Dutch East Indies government officials or nobles, they would bow their heads as a form of respect. If they did not bow their heads, it was considered a violation of norms and values.

Charismatic leadership is seen in this scene where Buya Hamka remains calm and confident in facing the Dutch soldiers who came to search the Community Guidelines office. Buya Hamka did not panic and showed a brave leader, this is proven by continuing to publish the newspaper even though he had received threats from the Dutch.

Another charismatic leadership is in the scene of the Buya Hamka Season 2 film at minute 00:10:17. In the meeting room, Buya Hamka is wearing a brown jacket standing and delivering something in front of 9 Muhammadiyah Makassar administrators who are sitting. Buya Hamka shows a leader who can be relied on because he understands the condition of his organization very well. So it appears that a leader has a very strong vision or a clear sense of purpose. In addition, Buya Hamka has good communication skills. In his dialogue in one of the scenes, Buya Hamka is giving a speech in front of members of the Community Guidelines saying "Through this Community Guidelines, we voice modern thinking that is based on strong culture and Islam. There is no Malay without Islam. Malay without Islam loses its "Me", it withers. Minangkabau without Islam, loses its "Minang", only kabau remains, it becomes buffalo. " Buya Hamka is good at choosing good words in delivering something so that Buya Hamka's oratory style shows his class as a great orator. The message of leadership can be seen from Buya Hamka's sentence delivered to Muhammadiyah members "In Islam, stupidity is a slavery that is more cruel than all kinds of slavery." Hamka provides inspiration and motivation so that members continue to learn based on faith.

One of the criteria of charismatic leadership is being able to increase trust from stakeholders. Buya Hamka as a leader has extensive relations. This is proven in one of the scenes 00:58:31 where there is a meeting at the residence of Haji Abdul Karim Bengkulu between Buya Hamka wearing a green koko, Soekarno wearing a white suit, and Haji Abdul Karim (Oei Tjeng Hin) wearing a blue shirt sitting together discussing something intimately while laughing. Buya Hamka is willing to send his books for Soekarno to read. During the meeting, the three of them sit in an open position, giving an informal atmosphere and a relaxed attitude..

Not only that, a charismatic leader must also be brave in making policies. When Buya Hamka was asked to participate in performing Seikerei in the Buya Hamka Season 1 film scene at minute 01:11:13, he firmly refused because according to him it was against Islamic law. Seikerei is a Japanese tradition where people bow towards the rising sun as a form of respect to the Sun God. During the Japanese occupation, Japan wanted the Indonesian people to carry out the Seikerei tradition as a form of respect to the Japanese Emperor. Another connotation is that Buya Hamka would respect someone who was indeed worthy of respect, he did not hesitate to fight against Governor Nakashima who was in power at that time. Buya Hamka and the Indonesian people considered Japan as an older brother who promised independence. However, it turned out that Japan was the same as the Netherlands, only colonizing the archipelago.

### 3) Transformational Leadershipl

Transformational leaders always inspire their members to leave personal interests for the sake of the organization and motivate followers to do something more than expected in the direction of organizational goals that are upheld by clarifying and demanding tasks (Suriagiri, 2020:49).

Scene 3



Source: Buya Hamka Movie Season 1

**Figure 4. Buya Hamka finished praying after receiving news of his child's death while talking to the Community Guidelines staff.**

**Denotative Meaning:** Buya Hamka sat down after praying. Buya Hamka frowned and closed his eyes and raised his open palms upwards.

**Connotative Meaning:** Buya Hamka showed a responsible leader. Hamka also showed his toughness, even though Buya Hamka's heart was actually melting. In addition, raising an open palm means stopping or ignoring someone. This shows that Buya Hamka's decision not to go home is firm.

**Myth:** Raising an open palm does not always mean stopping but can also be a form of greeting.

Buya Hamka also taught us not to be selfish. He put aside personal needs for the sake of the organization's progress. Even though at that time his son named Hisyam died, Buya Hamka firmly decided not to go home because the next day the newspaper in Pedoman Masyarakat was scheduled to be printed. In his dialogue, Buya Hamka said, "Today's print schedule, I have to supervise until morning. Even if I go home, my son's body must have been buried." In terms of connotation in this dialogue, Hamka shows his steadfastness, even though Buya Hamka's heart is actually melting..

The scene at minute 00:22:39 denotably shows people working and Buya Hamka wearing a black cap giving directions to his employees. The connotation meaning contained in this scene is that Buya Hamka shows the attitude of a leader who is caring and willing to always help his subordinates and Buya Hamka shows a leader who goes directly into the field to set an example for his employees. This scene proves that Buya Hamka is a leader who is able to encourage the performance of his subordinates and set an example. The success of Community Guidelines lies in its spirit of Tauhid. Buya Hamka said that if you do something with the spirit of Tawheed, the Community Guidelines will actually be used as a guide for life by the community. Apart from that, the Koran is the main guide to life for Muslims. In Muhammadiyah, Indonesia's strength lies in the spirit of monotheism among Muslims.

Another transformational leadership that Buya Hamka has is that Buya Hamka is a leader who is consistent in giving encouragement to every member of his team. At

minute 00:28:04 after the death of his son, Buya Hamka is seen still working. Buya Hamka shows a leader who is steadfast and does not waver in advancing the organization he leads. Buya Hamka is also very good at controlling his emotions, even though he is in mourning, he can still give encouragement to his employees to keep working.

During the colonial era, the publishing world experienced difficulties, this is shown by how great the struggle was to publish a newspaper because of threats from the colonizers. Buya Hamka also has a proactive personality, where Buya Hamka reflects an individual's attitude to make decisions quickly in critical situations such as in the scene at minute 00:31:53 when the Dutch army searched the Community Guidelines office, Buya Hamka immediately hid a piece of paper. Buya Hamka shows a leader who can read the situation and think ahead and can decisively take action quickly even in difficult situations.

In his role as a leader, Buya Hamka can create emotional bonds and harmony in the work environment. Buya Hamka's relationship with his members is very close, this is proven in the scene at minute 00:34:09 when his employees hug Buya Hamka with emotion for the newspaper's achievements which at that time reached five thousand copies. Buya Hamka also gives recognition, support and appreciation to employees for their hard work. The words of Buya Hamka "One of the cruelest jobs in life is to let brilliant thoughts become slaves to a lazy body, which prioritizes rest before fatigue" show that we can express ideas with enthusiasm, as in the scene at minute 00:33:56. Someone who has knowledge but does not express his thoughts is someone who is useless. Like the term "Knowledge that is not practiced is like a tree without meaningful fruit."

Even though he has become a leader and a writer, Buya Hamka does not feel that he knows everything. When he was going to write about Sufism to preach modern Islam, Buya Hamka continued to improve his abilities by learning from his father, Haji Rosul, about Fiqh and Mantiq. Buya Hamka continued to try to maximize his potential so that the writing he made could be accepted by readers, as in the scene at minute 00:51:06. Buya Hamka showed that he was not ashamed to learn. A leader does not only lead others, but must also be able to lead himself in seeking knowledge in order to improve his quality.

#### 4) Paternalistic Leadership

Paternalistic leadership is a leader whose role is characterized by a fatherly attitude in the sense of being protective, nurturing and helping members of the organization he leads (Sudaryono, 2014:230).

##### Scene 4



Source: Buya Hamka Movie Season 1

**Figure 5. Buya Hamka wakes his children for morning prayers.**

**Denotative Meaning:** Buya Hamka is standing in a room with an open window waking up his 4 children who are still sleeping on a mattress.

**Connotative Meaning:** At dawn according to Islamic teachings, the angel of fortune descends bringing blessings and Buya Hamka shows a father who can educate his children with love.

**Myth:** A child is usually not close to a father. Fathers are often considered as rigid individuals who always prioritize discipline for their children. A father is considered unable to show love for his child. Basically, raising and educating children is the task of the father and mother as parents. So, the compactness of both of them is the key to a child's discipline.

In addition, there is also a scene where denotatively Buya Hamka's family consisting of his wife and four children are prostrating themselves in congregational prayer with Buya Hamka as the imam. The connotative meaning of the scene is that despite having a position as the leader of the Pedoman Masyarakat Magazine and the Muhammadiyah Consul, Buya Hamka does not forget his role as the head of the household.

After analyzing the data in the form of scenes in the Buya Hamka Season 1 film above, the denotative result is that Buya Hamka is not only a cleric, writer, and fighter but Buya Hamka is also a genuine Muhammadiyah cadre since he was young. The blood of Muhammadiyah Buya Hamka is so attached that when he became a leader in Pedoman Masyarakat, Buya Hamka remained principled based on religion and culture so that he could preach moderate Islam as taught by Muhammadiyah and as a Muhammadiyah activist he published a newspaper as a tool of struggle. Not only that, after becoming an administrator of Muhammadiyah Makassar, when Buya Hamka moved to Medan to become the leader of Pedoman Masyarakat, Buya Hamka also became the Muhammadiyah consul of East Sumatra.

The connotative meaning contained in the film Buya Hamka Season 1 is that Buya Hamka is a multi-talented leader who has expertise in both oral and written fields. Not many people have the ability to give lectures and are good at writing. In this film, Buya Hamka shows a leader, cleric, and writer who is good at giving speeches using oral and written as a means of preaching and a tool of struggle. On the other hand, the interpretation of the myth is that Buya Hamka's professionalism is seen in his role in advancing the Editorial Board of Pedoman Masyarakat Magazine and fighting for social justice. This shows Buya Hamka's sincere concern for society, which forms his identity and social actions as a leader.

The Buya Hamka film not only conveys the theme of leadership, but also combines several themes such as religion and history. However, from the various semiotic aspects contained in the Buya Hamka Season 1 film, researchers limit the problem and get four categories of leadership, namely democratic leadership, charismatic leadership, transformational leadership, and paternalistic leadership.

## CONCLUSION

Every scene in this film displays a form of social semiotics, where society creates a system of signs, such as nodding. Leadership messages that are clearly visible and can be studied in terms of denotation, connotation, and myth are indicators depicted by the characters both in scenes and dialogues.

### 1) Denotation

The denotative meaning contained in the film entitled Buya Hamka Season 1 is that Buya Hamka is not only a cleric, writer, and fighter but Buya Hamka is also a genuine Muhammadiyah cadre since he was young. The blood of Muhammadiyah Buya Hamka is so attached that when he became a leader in the Community Guidelines, Buya Hamka remained principled based on religion and culture so that he could preach moderate Islam as taught by Muhammadiyah and as a Muhammadiyah activist he published a newspaper as a tool of struggle.

### 2) Connotation

The implied connotation in the Buya Hamka season 1 film is that Buya Hamka is a multi-talented leader who has expertise in both oral and written fields. Not many people have the ability to give lectures and are good at writing. In this film, Buya Hamka shows a leader, cleric, and writer who is good at giving orations, making oral and written speeches a means of preaching and a tool of struggle.

### 3) Myth

The meaning of the myth is that Buya Hamka's professionalism is seen in his role in advancing the Editorial Board of Pedoman Masyarakat Magazine and fighting for social justice. This shows Buya Hamka's sincere concern for society, which forms his identity and social actions as a leader.

From the meaning of denotation, connotation and myth, the author concludes that Buya Hamka's leadership soul is based on Islam and Culture. The Muhammadiyah blood that has been in Buya Hamka since he was young has made his way of preaching and fighting with Moderate and progressive Islam.

The leadership message contained in the Buya Hamka season 1 film is that a leader must be able to accept suggestions and opinions, have a very strong vision or clear sense of purpose, have good communication skills, be calm and always confident when facing complex situations, be able to inspire and motivate, increase trust from stakeholders, be brave in making decisions and policies, encourage subordinate performance and set an example, leaders must also be able to put aside personal interests, be consistent in giving encouragement to their team members, move proactively as soon as possible, provide support, recognition, and appreciation, increase emotional bonds and improve self-abilities.

According to the type of leadership, Buya Hamka applies several styles including democratic leadership that always involves the people, charismatic leadership, transformational leadership, and paternalistic leadership. Researchers did not find an authoritarian and dictatorial leadership style in the character of Buya Hamka in this film.

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