

## Portrait of the figure of Buya Hamka in the film Buya Hamka Vol.1 (A Semiotic Study)

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**Elpa Hermawan\***)

Bina Sarana Informatika University

E-mail: [Elpa.ehn@bsi.ac.id](mailto:Elpa.ehn@bsi.ac.id)

**Abstract:** Photographing a character's life journey into an interesting film is a job full of challenges. The accuracy of the narrative, setting, and the ability to bring back the characters is a process that is not easy. Buya Hamka Film Vol. 1 itself cannot be separated from criticism and public scrutiny, such as a hanging story and less than optimal supporting cast. But on the other hand, many people also appreciate the story and actors in this film. Apart from that, discussions about how long it took to make the film also filled social media timelines a few days after the film was released. Therefore, this research aims to look at the figure of Hamka depicted in the film using a semiotic perspective. This research uses Roland Barthes' semiotic analysis as a reference in dissecting symbols in films. Data collection was carried out by watching films repeatedly, then recording scenes and conversations which could be used as data to then be analyzed semiotically. The research results show that the film Buya Hamka Vol. Figure 1 shows symbols and dialogue depicting the figure of Hamka. The portrait of Hamka in this film includes his ability to preach through writing, a humanist and simple figure, as well as a political figure. It is hoped that further research can dissect this film with other approaches and methods to see another side of this work.

*\*) Corresponding Author*

**Abstrak:** Memotret perjalanan hidup seorang karakter ke dalam sebuah film yang menarik adalah pekerjaan yang penuh dengan tantangan. Akurasi naratif, pengaturan, dan kemampuan untuk menghidupkan kembali karakter merupakan proses yang tidak mudah. Film Buya Hamka Vol. 1 sendiri tidak bisa dilepaskan dari kritik dan sorotan publik, seperti cerita yang tergantung dan kurang optimalnya pemeran pendukung. Namun di sisi lain, banyak orang juga mengapresiasi cerita dan para aktor dalam film ini. Selain itu, diskusi tentang berapa lama waktu yang dibutuhkan untuk membuat film tersebut juga mengisi timeline media sosial beberapa hari setelah film tersebut dirilis. Oleh karena itu, penelitian ini bertujuan untuk melihat gambaran Hamka yang digambarkan dalam film menggunakan perspektif semiotika. Penelitian ini menggunakan analisis semiotika Roland Barthes sebagai referensi dalam menguraikan simbol-simbol dalam film. Pengumpulan data dilakukan dengan menonton film berulang kali, kemudian mencatat adegan dan percakapan yang dapat digunakan sebagai data untuk kemudian dianalisis secara semiotika. Hasil penelitian menunjukkan bahwa film Buya Hamka Vol. 1 menampilkan simbol dan dialog yang menggambarkan sosok Hamka. Potret Hamka dalam film ini mencakup kemampuannya dalam berdakwah melalui tulisan, sosok humanis dan sederhana, serta sosok politik. Diharapkan penelitian lebih lanjut dapat menguraikan film ini dengan pendekatan dan metode lain untuk melihat sisi lain dari karya ini.

**Keywords:** Semiotics, Buya Hamka, Film

## INTRODUCTION

The Buya Hamka film has become a topic of conversation in cyberspace for several reasons. First, in terms of production costs, this film had a budget of around 60 billion (Amanda, 2023). Second, reinstating the figure of Buya Hamka is also not an easy thing. Buya Hamka is known as a unique figure. On the one hand, he is known as a brave and disciplined leader. However, on the other hand, Hamka was also known as a romantic through his works which were very popular with the public, especially young people at that time. Third, this film has received praise and appreciation from the Indonesian people. In the midst of the rise of horror and drama films, this film offers moral values for the audience. Apart from that, the players and team involved in making this film are considered successful in bringing the figure of Buya Hamka back to life.

As a unified country of diversity, Indonesia needs a national glue. Apart from Pancasila as a national philosophy and ideology (Semadi, 2019), Indonesia is also rich in figures who are able to be examples in everyday life. Their existence from time to time is able to guide society through every phase of the nation's growth. They were able to become leaders for society both in difficult times such as the war of independence against colonialists and after independence with their wisdom. We still remember these figures today because of their important roles both in government and society in general.

As Indonesia moves forward into the 21st century, it faces new challenges and opportunities. In navigating this complex landscape, it is crucial to draw upon the wisdom and examples set by these revered figures of the past. Moreover, fostering a sense of unity and shared purpose among its diverse population is essential for Indonesia's continued progress and development. By embracing the principles of tolerance, inclusivity, and mutual respect embodied in Pancasila, Indonesians can forge a stronger, more cohesive society capable of overcoming any obstacles that lie ahead. Furthermore, recognizing and celebrating the contributions of individuals who exemplify these values in their daily lives serves to inspire future generations and reinforce the bonds that hold the nation together. Through collective action and a steadfast commitment to its core principles, Indonesia can chart a course towards a brighter and more prosperous future for all its citizens.

However, as technological developments have an impact on the globalization process, it is increasingly accelerating, thereby eroding the morals of the nation's future generations which originate from the noble national values that were cultivated and cared for by previous national figures. Based on this anxiety, several of the nation's children are trying to revive national figures who have been present in Indonesian history through various means, one of which is through film. (Ardra, 2022; Yatun & Sutrisna, 2022). Movies, such as “Soekarno: Indonesia Merdeka (2023)”, “Jendral Soedirman (2015)”, “Kartini (2017)”, “K.H. Hasyim Asyari: Sang Kiai (2013)”, and soon. Each film carries a certain mission, such as the Kartini film which seeks to present a message about women's struggle and gender equality. Furthermore, these films serve as powerful tools for cultural preservation, capturing the essence of Indonesia's rich heritage and traditions on the silver screen. Through compelling storytelling and captivating visuals, they not only entertain audiences but also educate them about the diverse tapestry of Indonesian society. Additionally, by promoting local talent and showcasing indigenous narratives, these films play a crucial role in shaping national identity and fostering pride in Indonesian culture.

Most recently, the national figure featured in a biographical film is Buya Hamka. He is known as a charismatic cleric, journalist and national fighter (Kusmayanti, 2015). Apart from that, the name must also be thanks to literary works such as *Tenggelamnya Kapal van Der Wijck* and *Di Bawah Lindungan Kabah*. This film attempts to present the figure of Buya Hamka from childhood to old age. As of June 2023, this film has been watched by 1.3 million people or is in 3rd place on the list of most watched films throughout 2023. (Nabilah, 2023). This surge in interest underscores the enduring relevance and impact of Buya Hamka's legacy on contemporary Indonesian society. Moreover, it reflects a growing appetite for stories that delve into the lives of revered national figures, providing audiences with both entertainment and inspiration. As such, these biographical films not only entertain but also serve as important vehicles for preserving and promoting the rich tapestry of Indonesia's cultural and historical heritage.

Films are indeed considered comprehensive literary works. The ability of film to create audio-visual works is a complete package for various segments of society. Additionally, with the development of increasingly sophisticated cinematography technology, audiences are increasingly pampered with neat audio visuals (Hakim, 2019). Film is also a creative industry sector that is able to move the wheels of the economy, both for those involved in it and other sectors related to the film production and distribution process. In the midst of the global and national economic slowdown, film is one of the few sectors that is able to survive and even continue to grow. Furthermore, films have the unique ability to transcend language and cultural barriers, making them accessible to audiences worldwide and promoting cross-cultural understanding. With the proliferation of streaming platforms and digital distribution channels, films have become more accessible than ever before, reaching audiences in remote corners of the globe.

Bringing back national figures in a biographical film or biopic is challenging (Meister, 2018). One of the main challenges is historical accuracy. The level of similarity or representation of history in scripts and scenes is one measure of a film's success (Yanti & Muttaqin, 2023). Moreover, the history of this figure is widely known to the wider public. Apart from that, maintaining a balance between facts and dramatization is also a crucial factor. As a literary work and creative industry product, films are required to fulfill the entertainment aspect through dramatic conflict (Yanti & Muttaqin, 2023). It's not uncommon for a biopic to end up as a documentary that only shows the heroic side of the main character.

There are various scalpels that can be used to analyze a film. Semiotic study is one of the analysis tools in films to find out how to read the symbols that appear in them. Through semiotic studies, researchers are able to reveal implicit and explicit meanings in their entirety. This excavation is very useful, especially for films that contain messages or social criticism. Apart from that, dissecting films from a semiotic aspect can also encourage improvements in the quality of script making and film production stages. Moreover, semiotic analysis provides valuable insights into the cultural, political, and social contexts in which films are produced and consumed, shedding light on the underlying ideologies and power dynamics at play. By deciphering the layers of meaning embedded within cinematic symbols and narratives, scholars and filmmakers alike can foster deeper engagement with audiences and provoke meaningful discourse on pressing issues.

Barthes considered semiotics as the study of signs and sign systems in communication (Barthes et al., 1968). He believed that signs are the way in which we communicate meaning in everyday life. In this context, "sign" refers to anything that represents or depicts something else, such as words, images, gestures, symbols, or objects that can function as signs. (Al Fiatur Rohmaniah, 2021; Brandini, 2020). According to Barthes, signs consist of two important elements: "signifier" (signifier) and "signified" (which is given meaning)(Barthes et al., 1968). A signifier is a physical manifestation or concrete embodiment of a sign, such as a word or image. Meanwhile, what is given meaning is the meaning or concept associated with the marker.

Barthes' semiotic model also introduces the concepts of "denotation" and "connotation". Denotation refers to the literal or descriptive meaning of a sign. Meanwhile, connotation is an additional or connotative meaning related to a certain social, cultural or psychological context. Barthes argued that connotative meaning is very important in understanding how signs influence and shape our interpretation of the world. Barthes uses a structural analysis approach in studying signs. This approach involves identifying and analyzing structural elements in sign systems. He looks for patterns, relationships and conventions hidden behind these signs. Through structural analysis, Barthes attempted to reveal how signs function and how meaning is produced and understood. Roland Barthes' semiotic studies have had a wide influence in cultural and literary studies. His approach to the analysis of signs and meaning has influenced disciplines such as literature, art, media, and popular culture. Barthes introduced the idea that culture is filled with signs that reflect values, ideology, and social conflict. His semiotic approach encourages critical reading of texts and cultural phenomena, questioning assumptions and hidden messages within them.

Films can be considered literary works in some contexts (Qotrunada et al., 2022). Traditionally, literary works refer to writings produced in the form of poetry, novels, short stories, dramas, and the like. However, with the development of technology and the film industry, the definition of literary works has also expanded to include films as a form of artistic expression. Films as literary works can be seen from several points of view (Nagnath, 2016; Yu, 2020). First, there is the script or scenario aspect. A film scenario is a written document that contains story, dialogue, characters and instructions for the director and actors in film production. This scenario has a narrative structure similar to a short story or drama. A good screenplay features strong character development, interesting conflict, and creative use of language.

Apart from that, films also use visual and audio elements to convey stories. This is where cinematography, shooting, editing, use of music and other audio elements play an important role. The series of images, lighting, and use of visual symbols in films can be compared to the use of language and literary style in written works. Films also allow telling stories using special cinematic elements such as shooting angles, use of color, differences between image and sound, and so on. In this case, film becomes a unique and complex form of artistic creativity, which can convey meaning and messages to the audience through a combination of literary elements. Apart from that, many films are also adapted from existing literary works, such as novels, short stories or dramas. In this case, the film can be considered a visual interpretation of the original literary work, where the director and filmmaker try to convey the same nuances, themes, and essence in a new and innovative way.

Research conducted by (Abiyasa et al., 2022) with the title Semiotic Study in the Film Split resulted in the discovery of the main character suffering from the mental disorder DID (dissociative identity disorder) which is caused by parental parenting, which has an impact on a child's personality and mental health. Other research from (Nawawi & Widiastuty, 2022) who analyzes the moral and social messages in the film "Teach Me Islam" using Pierce's semiotic studies. This research shows that there are various moral messages that can be obtained from a series of films. Last, (Dalimunthe, 2020) tries to dissect the social criticism of body shaming experienced by the main character. Research conducted by (Ahn & Kang, 2023) produced a finding that there is a relationship between the symbols in music and films which are studied through semiotics. (Ahn & Kang, 2023) analyzed the musical symbols of Johann Sebastian Bach to understand the relationship of this music to the film. Next, (GÜZEL, 2023) chose to analyze the symbols in the Fresh film poster to understand the intrinsic and extrinsic meaning that was conveyed. Then, (Rutsyamsun & Sakinah, 2023) analyzed the film Foresh Gump using a semiotic perspective to see and understand the symbols of social criticism in the film. Based on several studies, the author chose to analyze the symbols in the film Buya Hamka to reveal the figure of Buya Hamka portrayed in the film.

This research was prepared using a qualitative descriptive method. The qualitative descriptive research approach is a research approach that aims to understand and explain phenomena in detail and in depth. This approach is considered suitable for uncovering the film Buya Hamka through a comprehensive semiotic study. Data collection was carried out through literature study and observation of the study object. In-depth observations were carried out by watching the film Buya Hamka repeatedly to obtain data to be analyzed. After that, data grouping and selection is carried out according to needs. This data is then presented descriptively referring to Roland Barthes' theory of semiotic studies. By using qualitative descriptive methods and a semiotic study approach, this research aims to provide a deeper understanding of the film Buya Hamka and reveal the meanings contained in it through analysis of semiotic elements. The qualitative descriptive method facilitated a thorough exploration of the intricate semiotic elements present in the film Buya Hamka. Through systematic data collection and analysis, this research aimed to unveil the nuanced layers of meaning embedded within the film, offering valuable insights into its socio-cultural significance and thematic resonance. Additionally, employing Roland Barthes' semiotic theory as a framework allowed for a comprehensive interpretation of the film's symbols and narratives, enriching our understanding of its broader implications and artistic intentions.

## **RESULTS AND DISCUSSION**

According to its title, this film tells the story of the life journey of Buya Hamka which is packaged in a biopic trilogy with a total duration of around 7 hours. In the first part, this film tells several important moments in his life, starting from being a writer, writer, journalist, teacher, Muhammadiyah figure, lecturer, politician, to the first chairman of the Indonesian Ulema Council. As a writer, he succeeded in producing famous books at that time, such as *Di Bawah Lindungan Ka'bah* and *Tenggelamnya Kapal van der Wijck*. Where he always embeds moral messages and

struggles in it. It was this romance novel that succeeded in bringing her to fame and meeting Soekarno. Furthermore, this film shows Hamka's expertise as a journalist and leader of newspapers such as Masyarakat Guidelines and Panji Masyarakat. After becoming increasingly famous and close to several Muhammadiyah organization figures, Hamka continued his struggle through da'wah by establishing Muhammadiyah in West Sumatra and was subsequently appointed as Central Leader through a congress in Makassar. Entering the period of the struggle for independence against Japan and the Allies, Hamka was considered a betrayal by the public because of his closeness to Japan. However, Hamka proved it by leading the community's struggle against the invaders, both through physical confrontation and writing. Towards the end of his life, Hamka's struggle was not over after being elected as the first chairman of the Indonesian Ulema Council. This film also depicts another side of Hamka as a son, husband and father. As a child, little Hamka was known to be mischievous but loved to read. As a husband, Hamka is a loyal and romantic figure. Meanwhile, as a father, Buya Hamka was educated and taught his children strong Islamic values. He provides an example in the practice of worship and teaches them the importance of implementing religious teachings in everyday life.

The film delves into the multifaceted facets of Hamka's persona, portraying him not only as a prominent public figure but also as a devoted family man. Through poignant scenes depicting his interactions with his loved ones, viewers gain insight into the personal sacrifices and challenges he faced in balancing his public and private life. Furthermore, the film's meticulous attention to detail and historical accuracy imbue it with a sense of authenticity, allowing audiences to connect with Hamka on a deeper level and appreciate the complexities of his journey. As the narrative unfolds, viewers are compelled to reflect on the enduring legacy of Hamka's ideals and the profound impact of his teachings on shaping Indonesian society. Hamka's unwavering commitment to his principles and his tireless efforts to promote social justice and religious harmony are highlighted throughout the film, inspiring viewers to contemplate their own roles in fostering positive change. Additionally, the portrayal of Hamka's intellectual pursuits and spiritual devotion serves as a reminder of the transformative power of knowledge and faith in overcoming adversity. By chronicling Hamka's life in such a comprehensive manner, the film not only pays tribute to his remarkable legacy but also prompts audiences to reflect on the timeless lessons imparted by his experiences. Through this cinematic journey, viewers are invited to ponder the significance of empathy, compassion, and resilience in shaping a more inclusive and equitable society for future generations.

### **Semiotic Variety in the film Buya Hamka**

As a biopic film that tells the story of Buya Hamka as the main character, this film tries to show Buya Hamka from various perspectives and his roles during his life. This life journey photography is shown with symbols such as the setting of place and time which are made to be as similar as possible to life at that time. Apart from that, symbols are also shown through communication styles, dialogue, as well as supporting figures such as Siti Raham as wife, parents, children, and so on. Furthermore, the film employs visual and auditory cues to immerse viewers in the historical context of Buya Hamka's era, including authentic costumes, architecture, and soundtrack choices that evoke the ambiance of the time period. Through meticulous attention to detail in set design and cinematography, audiences are transported back in time to witness pivotal

moments in Hamka's life, experiencing the societal norms and challenges he encountered firsthand. Additionally, the inclusion of supporting characters and their interactions with Hamka adds depth to the narrative, offering insights into his relationships and the influence of those around him on his personal and professional development. Ultimately, by weaving together these various elements, the film paints a rich and nuanced portrait of Buya Hamka, inviting viewers to engage with his legacy in a meaningful and profound way.

- **Ability to Preach Through Writing**

Buya Hamka is known as a brilliant writer. He is very skilled in writing romance and Islamic studies. Works such as *Tenggelamnya Kapan Van der Wijck, Di Bawah Lindungan Kabah, Darah Muda, Tafsir Al-Azhar, serta Islam and Kebudayaan*, his works are known to the wider public. Therefore, it would be incomplete to discuss Buya Hamka without bringing up his written works. Below are some dialogues taken from quotes in his book.

1. *“Cinta itu adalah perasaan yang mesti ada pada tiap-tiap diri manusia, ia laksana setitis embun yang turun dari langit, bersih dan suci. Jika ia jatuh pada tanah yang subur, di sana akan tumbuh kesucian hati, keikhlasan, setia, budi pekerti yang tinggi dan lain-lain perangai terpuji.”* (Love is a feeling that must exist in every human being, it is like a drop of dew that falls from the sky, clean and holy. If it falls on fertile soil, there will grow purity of heart, sincerity, loyalty, high character and other commendable qualities.)

The love referred to in the expression above is not limited to attraction between members of the opposite sex but rather love that comes from understanding the nature of God's love that is inherent in oneself. Through a series of beautiful and touching words, Buya Hamka wants to convey the message that as creatures created by God, humans must understand the essence of love and apply it in everyday life. Purity of heart filled with true love will be reflected through behavior and personality. A noble message but delivered in soft language and without giving the impression of being lectured.

This profound message resonates deeply with audiences, prompting reflection on the importance of cultivating compassion, empathy, and kindness towards all beings. Buya Hamka's eloquent articulation of these timeless truths serves as a gentle reminder of the transformative power of love in fostering harmony and understanding within society. By emphasizing the purity of heart and sincerity of intention behind acts of love, he encourages individuals to embody these virtues in their interactions with others, fostering a culture of mutual respect and goodwill. Through his subtle yet impactful prose, Buya Hamka leaves an indelible mark on the hearts and minds of readers, inspiring them to strive for spiritual growth and moral excellence in their pursuit of a more compassionate and enlightened world.

2. *“Bahasa dakwah tidak selalu disampaikan melalui ceramah di surau atau masjid saja. Melalui roman yang indah dan memikat hati dakwah akan jauh*

*lebih mengena.*” (The language of da'wah is not always conveyed through lectures in surau or mosque alone. Through a beautiful and captivating romance, preaching will be much more relatable)

The expression above is a conversation between Hamka and his wife, Siti Raham, discussing a romance he wrote that received a positive response from the public. In depth, the above expression can be understood as an acknowledgment of Hamka's ability to preach through a different method, namely romantic writing. Apart from that, the expression above can also be interpreted as encouragement amidst public ridicule that a scholar should not write about romances that tell the love story of men and women.

This dialogue between Hamka and his wife sheds light on the complexities of societal expectations and the creative freedom of an intellectual. It showcases Hamka's versatility as a writer and his willingness to explore diverse genres to convey moral lessons and spiritual insights. Moreover, it underscores the importance of staying true to one's convictions and principles, even in the face of criticism or skepticism from others. By embracing his unique talents and perspective, Hamka challenges conventional norms and expands the boundaries of religious discourse, demonstrating that wisdom and inspiration can be found in unexpected places. Through his courageous example, he encourages individuals to pursue their passions and express themselves authentically, regardless of external judgment or scrutiny.

3. *“Kemerdekaan suatu negara dapat dijamin teguh berdiri apabila berpangkal pada kemerdekaan jiwa.”* (The independence of a country can be guaranteed to stand firm if it is rooted in the freedom of the soul)

A rhetorical expression conveyed by Hamka which tries to interpret the true meaning of independence. That in order to achieve true Indonesian independence, society must free itself from the shackles of souls that are still colonized. Hamka wanted to remind us that physical independence must be accompanied by a mental freedom from colonial influence. The public must be able to realize that Indonesia is currently on an equal footing with other nations in the world, including colonialists such as the Portuguese, Dutch, British and Japanese, who have been masters of this country for centuries. This statement still feels relevant to the current condition of Indonesian society, which is more proud of foreign products and culture than those of its own nation. New reactive actions are taken when cultural products are claimed by other nations.

Hamka's poignant words serve as a timeless call to action, urging Indonesians to reclaim their cultural identity and assert their sovereignty in the face of external influences. His message resonates with the ongoing struggle to preserve and promote Indonesian heritage in an increasingly globalized world. By recognizing the importance of cultural autonomy and self-determination, Hamka implores society to embrace its unique traditions and values, fostering a sense of national pride and solidarity. In doing so,



Indonesians can cultivate a deeper appreciation for their rich cultural tapestry and safeguard their independence against the encroachment of foreign domination, both physical and psychological. Through collective efforts to uphold indigenous customs and traditions, Indonesia can reaffirm its place on the world stage and pave the way for a brighter, more resilient future.

4. “*Salah satu pengkerdilan terkejam dalam hidup adalah membiarkan pikiran yang cemerlang menjadi budak bagi tubuh yang malas, yang mendahulukan istirahat sebelum lelah.*” (One of the cruelest stunts in life is to allow a brilliant mind to become a slave to a lazy body, which prioritizes rest before fatigue)

As the head of the famous newspaper at that time in North Sumatra, namely Rakyat's Guidance, Buya was known as a disciplined and hardworking figure. In fact, in order to ensure that the newspaper edition was published according to schedule, Hamka was willing not to go home when he heard that his son had died. In line with this history, the expression above seems to represent Hamka's personality when leading the company. Connotatively, the statement above means that working hard is a form of our appreciation for the gift of being perfect creatures who are able to produce brilliant ideas instead of being lazy. Hamka seemed to want to convey the message that a person's talent must continue to be forged through practice and hard work. This expression still feels very relevant for Indonesia's young generation in facing the future by utilizing all the potential and support that exists amidst the emergence of the strawberry generation where they tend to have a high dependence on their parents and the surrounding environment.

Hamka's unwavering dedication to his work exemplifies the values of perseverance and commitment, qualities that are essential for success in any endeavor. His willingness to sacrifice personal comfort for the greater good underscores the importance of prioritizing responsibilities and fulfilling obligations, even in the face of adversity. Moreover, his leadership style emphasizes the importance of leading by example and instilling a strong work ethic in others. In today's fast-paced and competitive world, Hamka's message serves as a timely reminder for the younger generation to cultivate resilience and determination in pursuit of their goals. By embracing the ethos of hard work and self-reliance, they can overcome obstacles and seize opportunities to shape their own destiny, thereby contributing to the continued progress and prosperity of Indonesia.

5. “*Semangat islam yang sejati adalah semangat berkorban*” (The true spirit of Islam is the spirit of sacrifice)

Upholding Islam amidst the onslaught of colonialism, both cultural and religious coercion, is an effort full of struggle. Ulama figures such as Buya Hamka had to face intimidation and even persecution by colonialists, both Dutch and Japanese. Ulama and religious leaders were arrested, schools and religious textbooks therein were also damaged and burned. Knowing the difficulty of the struggle to defend Islam, Hamka said to Siti Raham a soul-

shaking sentence, namely "the true spirit of Islam is the spirit of sacrifice". This means that it is impossible for Islam to stand firmly on the land of Sumatra without struggle and readiness to make sacrifices. Hearing these words, Siti Raham was moved and understood the risks that would be faced when the decision to fight on the path of religion was taken.

Hamka's profound statement encapsulates the essence of resilience and selflessness inherent in the Islamic faith, emphasizing the importance of steadfast dedication and sacrifice in the face of adversity. His words serve as a rallying cry for Muslims to remain steadfast in their beliefs and to confront challenges with courage and conviction. The sacrifices made by religious leaders like Hamka resonate deeply with Siti Raham, highlighting the gravity of their commitment to defending Islam against colonial oppression. Their unwavering resolve inspires others to uphold the principles of justice and righteousness, even in the most challenging circumstances. Through their collective efforts and sacrifices, they forge a path towards freedom and dignity, leaving a lasting legacy of faith and courage for generations to come.

6. "*Kecantikan yang abadi terletak pada keelokan adab dan ketinggian ilmu seseorang. Bukan terletak pada wajah dan pakaiannya.*" (Eternal beauty lies in the beauty of one's manners and the height of one's knowledge. It's not about his face and clothes)

Denotatively, the statement above means that the true beauty of a woman does not lie in the beauty of her appearance and the clothes she wears. However, the true beauty of a woman lies in her behavior and knowledge. However, if we interpret it connotatively, the statement above contains social criticism where in society women no longer uphold Eastern customs with all the culture and social values they adhere to. Cultural shifts have made women more busy dressing up than improving and improving their quality.

This reflection by Hamka underscores the importance of looking beyond superficial appearances and recognizing the intrinsic value of character and intellect in defining true beauty. In a society increasingly preoccupied with outward aesthetics, Hamka's words serve as a poignant reminder of the enduring significance of inner virtues and personal development. Moreover, his critique of societal norms highlights the need for women to prioritize substance over style, reclaiming their agency and embracing their cultural heritage with pride. By fostering a culture of self-respect and self-improvement, women can empower themselves to defy stereotypes and contribute meaningfully to their communities and society at large. Through Hamka's insightful perspective, we are reminded of the timeless wisdom that beauty truly emanates from within.

7. "*Kalau hidup sekadar hidup, babi di hutan juga hidup. Kalau bekerja sekadar bekerja, kera juga bekerja.*" (If life is just living, the pigs in the forest are also alive. If work is just work, monkeys also work)

Hamka is not only known as a famous scholar with ideas about the

spread and defense of Islam from the influence of colonialists who tried to spread their religion. Hamka is also known as a technocrat who is skilled at running companies and organizations. The question above The rhetorical statement above is Hamka's attempt to provide a warning as well as deep advice on the importance of using reason at work. Hamka uses an analogy with animal behavior when humans do not use reason, which is the component that differentiates humans from other creatures created by God such as animals and plants.

Hamka's astute observation underscores the significance of employing reason and intellect in all aspects of life, including professional endeavors. By likening the absence of reason to animal behavior, he highlights the inherent potential of human beings to rise above instinctual impulses and make rational decisions. This cautionary statement serves as a timely reminder for individuals to harness their cognitive faculties and exercise sound judgment in navigating the complexities of the modern world. Moreover, Hamka's emphasis on the importance of reason resonates with the Islamic principle of 'aql' (intellect), which is regarded as a divine gift bestowed upon humanity to guide them towards righteousness and enlightenment. Through his thought-provoking analogy, Hamka encourages us to reflect on the unique capabilities bestowed upon us as humans and to strive for excellence in all our endeavors.

- **Humanist and Simple Figure**

Buya Hamka Film Vol. 1 nicely captures the figure of Hamka as an ordinary human being with all his advantages and disadvantages. Apart from being shown as a scholar, writer and national figure, this film tries to ground Hamka as an individual, son, father and husband. One of the interesting scenes was when Hamka complained to Siti Raham when he was blasphemed and removed from the Muhammadiyah organization because of his compromise maneuvers with Japan. The following are several symbols in the film that depict the humanist and simple figure of Hamka.

The first scene that shows Hamka as a good figure as a family leader is that he always says thank you when Siti Raham serves drinks as a friend in finishing his writing. In this scene, Hamka is seen sincerely thanking his wife for her attention while sipping the drink. Simple symbolism that is often not seen in the films of this decade. Expressing gratitude for a simple act done by his wife shows Hamka as a person who is not only loving but also respects his partner.

The second scene is when Hamka opens the window of his children's room while saying "Opening the window at dawn means that the door to good fortune is also open. Come on, everyone! Wash your faces! We pray the morning prayer together." In this speech, Hamka not only told the children to get up for morning prayers but also gave advice on the reasons why having to get up at dawn was a discipline exercise. Hamka is present as a father who carries out the function of

character education for children. Hamka is aware that one of his responsibilities as a parent is to prepare the nation's future leaders.

These scenes serve as powerful symbols of Hamka's humanist values and his commitment to nurturing strong family bonds. By expressing gratitude for even the simplest gestures from his wife, Hamka exemplifies the importance of mutual respect and appreciation in a relationship. Furthermore, his words to his children about the significance of waking up at dawn not only instill religious discipline but also impart valuable life lessons about the importance of seizing opportunities and striving for success. Through these intimate moments, the film portrays Hamka not only as a renowned scholar and national figure but also as a loving husband and devoted father who prioritizes the well-being and upbringing of his family. Such portrayals contribute to a more holistic understanding of Hamka's character and legacy, emphasizing the enduring relevance of his humanist ideals in today's society.

Hamka's simplicity is reflected through the following dialogue:

*Amir : Malik, saya membawa titipan.*

*Hamka : Apa ini?*

*Amir : Ambilah.*

*Hamka : (membuka kantong yang berisik sejumlah kepingan uang logam). stagfirullah. Tidak perlu, Mir. Tidak bisa saya menerima ini.*

*Amir : Orang-orang itu ikhlas.*

*Hamka : Mir, diberi kepercayaan untuk menyampaikan dakwah saja sudah menjadi rezeki besar dari Allah. Dakwah saya, bukanlah jual-beli. Tolong sampaikan terima kasih saya ke mereka. Tapi mohon maaf Saya tidak bisa menerima pemberian ini.*

*Amir : Pikirkan juga keluargamu, istri dan anak-anakmu. Mereka punya kebutuhan.*

*Hamka : (menerima pemberian amir). (mengeluarkan buku-buku karyanya dan menukarkannya dengan pemberian amir). Begini saja Mir.. Saya akan tukarkan buku-buku karangan saya ini dengan uang itu. Bagaimana?*

*Amir : (Mengangguk setuju)*

Apart from describing Hamka's simplicity, the dialogue above also shows his idealism in preaching. For Hamka, preaching is a responsibility that must be fulfilled as someone who has had the opportunity to receive education and as a figure in the Islamic organization Muhammadiyah. Accepting gifts for preaching delivered can harm his life principles. And that principle did not waver even though his family's economic condition was in difficulty. This scene is also a social criticism of today's society where many figures who are considered clerics depend on their lectures for their living, and some individuals even charge certain fees when asked by the public to preach.

Hamka's unwavering commitment to his principles, even in the face of

economic hardship, serves as a poignant reminder of the importance of integrity and ethical conduct in religious leadership. His refusal to accept gifts for preaching underscores his belief in the purity of intention and the sacredness of the calling to disseminate knowledge and guidance. Moreover, the scene offers a critique of contemporary religious practices, highlighting the commercialization and commodification of spiritual teachings in modern society. By staying true to his ideals, Hamka challenges us to reevaluate our own values and priorities, urging us to uphold integrity and authenticity in all aspects of our lives, especially in matters of faith and moral guidance.

- **As a Political Person**

Although Buya Hamka (Haji Abdul Malik Karim Amrullah) is renowned primarily as a Muslim cleric, writer, and scholar, his influence extends into the realm of politics, albeit without direct involvement in formal political structures or party affiliations. His political philosophy revolves around core principles of social justice, moral integrity, and ethical leadership rooted in Islamic ideals.

Buya Hamka's advocacy for political leaders to embody integrity, fairness, and a commitment to serving society underscores his belief in the importance of virtuous governance. He actively supported Indonesia's struggle for independence from colonial rule, lending his voice to nationalist movements and advocating for the rights and welfare of the people.

Through his prolific writings and public pronouncements, Buya Hamka articulated his views on pressing political issues of his time, consistently championing values of justice, independence, and national unity. While not directly engaged in practical politics, his intellectual contributions significantly shaped the discourse on dignified and morally grounded governance in Indonesia.

Buya Hamka's enduring legacy as a scholar and thinker continues to enrich the political landscape of Indonesia, fostering an understanding of politics that is imbued with dignity, morality, and adherence to religious principles. His profound insights and unwavering commitment to social justice have left an indelible mark on the development of political thought in the nation, inspiring generations to strive for a more equitable and righteous society.

Furthermore, Buya Hamka's political writings and speeches served as a beacon of guidance during critical junctures in Indonesia's history, providing clarity and direction amidst tumultuous political landscapes. His emphasis on the values of justice, independence, and national unity resonated deeply with the aspirations of the Indonesian people, galvanizing movements for social change and reform.

Despite his scholarly pursuits and religious duties, Buya Hamka remained deeply attuned to the socio-political currents of his time, offering insightful critiques and visionary solutions to the challenges facing the nation. His holistic approach to politics, which integrated religious ethics with practical governance, laid the groundwork for a more inclusive and humane political discourse in

Indonesia.

Moreover, Buya Hamka's influence transcended national borders, inspiring individuals across the Muslim world to engage critically with political issues and strive for governance guided by moral principles. His legacy continues to inspire scholars, activists, and policymakers to navigate the complexities of politics with wisdom, compassion, and a steadfast commitment to justice. Through his enduring legacy, Buya Hamka remains a guiding light for those who seek to build a more just, equitable, and harmonious society.

## CONCLUSION

The conclusion resulting from the analysis of the film "Buya Hamka Vol. 1" using a semiotic analysis knife is that the film succeeds in depicting various aspects of the personality of Haji Abdul Malik Karim Amrullah, or Buya Hamka, well. This film not only highlights the positive side and achievements as a character or hero, but also depicts other sides of his personality. In this film, Buya Hamka is depicted as a figure who has the ability to preach through writing, which shows his role as an influential scholar and writer. Apart from that, the film also depicts the humanist nature and simplicity in his personality, highlighting that he is someone who is close to the people and has empathy for social issues. Apart from that, the film also reveals the political side of Buya Hamka, showing that he also has a role in the world of politics. This shows that Buya Hamka is not only a religious scholar, but also a thinker who is involved in social and political change. The presence of Buya Hamka's wife, Siti Raham, is also recognized as an important element in his life journey.

This shows that personal and family relationships also have a significant role in shaping Buya Hamka's personality and struggles. Thus, the film "Buya Hamka Vol. 1" succeeds in presenting a comprehensive picture of the figure of Buya Hamka, with all the complexities and dimensions of his life, including preaching, humanism, simplicity, politics and the role of his family. The comprehensive portrayal of Buya Hamka in "Buya Hamka Vol. 1" not only enriches our understanding of his public persona but also delves into the intricacies of his personal life and relationships. Through nuanced storytelling, the film captures the multifaceted nature of Hamka's character, presenting him as more than just a religious figure but also as a compassionate humanist and astute political thinker. By highlighting the influence of his wife, Siti Raham, the film underscores the significance of personal connections and familial support in shaping Hamka's worldview and guiding his actions. Overall, "Buya Hamka Vol. 1" emerges as a poignant tribute to a complex and influential figure, offering viewers a deeper appreciation for his enduring legacy and contributions to Indonesian society.

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