MUHAMMADIYAH PROCESSING STRATEGY IN FILM WORKS IN THE MILLENIAL ERA

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ABSTRACT

Technological developments and globalization have a very broad impact on today's society and drive a change in the way people view and culture life in various aspects. Today's people can easily access and obtain the information they need through a variety of media, including religious information. People can easily learn religion through various platforms. This is what encourages religious practitioners to change the way of worship, and it is a challenge for the Muslims themselves to use this technology in effective and efficient worshipping activities, especially for major Islamic organizations in Indonesia such as the Muhammadiyah because Da'wah in the digital age has an impact on the da'wah world today in that it offers convenience, which will almost eliminate the boundaries of time and location between people. In order to accomplish this, how can we as millennials prepare for and adapt to the problems of da'wah in the millennial era by mastering technology, social media, and the internet to the greatest extent possible? The purpose of this study is to be aware of how was da'wah stategy was conducted by Muhammadiyah's efforts as a millennial-era Islamic da'wah movement. The research technique utilized in this article is called the library research method, and it entails the researcher analysing or reviewing journals, books, notes, etc., as well as looking at the findings of previous studies and other data gathered. relevant. Results indicate that Muhammadiyah created 8 films dealt with Muhammadiyah figures, whereas 5 were produced directly by LSBO PP Muhammadiyah.

Keywords: *Da'wah, Film millennial era, Muhammadiyah*

INTRODUCTION

The rise of a global culture and people's propensity to become more reliant on the media are two astonishing occurrences that have been made possible by technological advancements in today's society. Da'wah in the millennial era needs to be able to use it more intelligently, particularly when using modern media. The morality and character of the current generation, which should still be looking for its true identity, will be altered if you don't use them correctly. The role of the media in da'wah is crucial, as are contemporary methods of spreading da'wah. Information may be instantly accessed by the media at any time and from any location. Preaching in the millennial era differs from preaching in earlier times. In the era of the millennium, where is the da'wah? The younger generation can benefit from digital da'wah techniques. Digital da'wah is a method of media-based instruction. You can contact this da'wah model at any time and from anywhere. This fits the traits of today's society, which are quite similar to those of mobile phones. And the existence of the internet contributes to these factors (social media). Social media is an internet-based or online-based program that allows users to interact with various information and communicate with one another.

Activities pertaining to da'wah are primarily a way for a preacher and his audience or pupils to communicate, since communication enables us to express everything that other people feel and

believe. Furthermore, according to Abdullah (1980), da'wah acts as a spirit to support the significance of righteousness in human souls. Since the da'wah technique is the strategy that decides whether the da'wah is effective or not, it is essential and utilized during the da'wah activity. In light of this, we desperately need a group of individuals who can awaken them and invite them back to the path of truth. It is impossible to separate acts of da'wah, of which it is a kind of endeavor, from initiatives aimed at fostering and deepening people's spiritual lives.

The core thesis of Muhammadiyah da'wah ought to be that all of Muhammadiyah's organized and executed activities serve as a signpost for the Islamic da'wah movement, which thereafter strives to bring that hope to pass. This is a result of social expectations placed on the Islamic da'wah effort to produce an Islamic generation. According to Sholeh, Muhammadiyah wants to inspire everyone in the community to be capable of adopting leadership roles and building a life together with the community in order to offer alternative answers to the problems and challenges that society faces through the joint da'wah movement. There are many different fields in which da'wah activities can be carried out, including social, educational, cultural, legal, and international relations (Ahmadi, A dan Soleh, 2005).

Communication efforts are often perceived as attempts to tackle contemporary problems. The problems of life encompass all facets of existence, encompassing social, economic, legal, cultural, technical, scientific, political, and more. For this reason, da'wah has to be updated and improved using the right patterns and methodologies. Da'wah needs to be proven in a genuine, accurate, and pertinent manner. "Actual" means addressing the most current societal problems. In this context, "contextual" refers to something appropriate that also addresses current problems that a group is facing, whereas "factual" refers to something certain and actual. Selecting the most suitable tactics and methodologies is essential for da'wah to become strategic in its approach and an actual, factual, and contextual component of da'wah operations. In this case, the da'wah leaders were requested to.

This research will examine Muhammadiyah Da'wah strategies in Millennial Era film works based on this background. Using the library research technique, we will also examine books, journals, and other resources related to our study subject. The approach and selected sources are then used to decrease the relevant data. This essay aims to provide the contemporary ummah with some suggestions on how to use today's media as an engaging tool for da'wah.

According to Alinda Syarofah et al., in their article titled "Dakwah Muhammadiyah in the Digital Era for Millennials," there are a number of things that Muhammadiyah can do to survive in this millennial era. These include leveraging IT, growing the congregational movement that begins in the home and offers guidance on navigating the current millennial era, and bolstering business charities in the field of education or school or university institutions. It is imperative that Muhammadiyah's da'wah be freely accessible to the millennial generation, since they have a special desire to know about it (Alinda Syarofah, Yazida Ichsan, Pathur Rahman, Hening Kusumaningrum, 2021).

On the other hand, da'wah is an appeal to the happiness of all people and an attempt by da'i to improve situations for the better in both personal and public domains, as stated by Syamsuriah in his piece "The Challenge of Da'wah in the Millennial Era." There have been major media advancements when it comes to Islamic da'wah in the contemporary period of growing technology, such as the issues facing today's millennials. fixated on contemporary media, starting with the hyper part: hypertextuality, the internet, gadgets, digital interaction, dispersal and virtuality, hypertextuality, and social media are essential components for addressing the difficulties facing today's millennial generation (Syamsuriah, 2019).

The preceding description suggests that Muhammadiyah is a preaching tool. Put another way, in light of the development of a more mature era and as a method of regenerating the Muhammadiyah organization, we need to preach even more strategically and with much more vigor during this

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millennial moment. As a writer, I would like to raise this title in order to understand more about Muhammadiyah's efforts as an Islamic da'wah movement in the millennial period, especially in its film works. The topic of this essay is How Muhammadiyah Da'wah Strategies in Film Work in the Millennial Era.

METHOD

This research uses a qualitative method with a library study approach, in which the author looked through non-numerical papers and journals, notes, books, and other materials. A research technique called literature study analyzes books, journals, literary works, and other sources of information that are relevant to the issue at hand in order to gather data. Through the use of this library study technique, As for the primary data used in this research, the films produced are related to Muhammadiyah. The secondary data is gathered by examining books, journals, the findings of prior research, and other relevant data. Following data collection, narrative analysis techniques are applied to the analysis. This type of qualitative analysis interprets human experience and motivation by reflecting the story (narration) that has been presented by others in a specific context, or it can be interpreted as the participant's response to a story. to bring to light themes and meaning that may be derived from information gathered through interviews, document storytelling, or recordings such as films.

RESULT AND DISCUSSION

A. Muhammadiyah Da'wah Efforts Through a Film Approach in The Millennial Era

Film is a tangible example of how society's cultural landscape has changed over time. Film occasionally advances, whether in terms of the technology employed or the concept utilized. As a result, a film may develop further in line with the underlying cultural influences. All cultural essences are expressed through the use of symbols, and symbols are the only way to store meaning (Sobur, 2006). Another way to think of culture is as a living system that exists within humans and creates meaning by using symbolic representations, specifically through interpersonal communication (Subandy, 2007). Film is a medium of mass communication as well since it uses the media to connect communicators and communicants in huge numbers and widely dispersed with different groups and to produce specific effects. In addition to their shared audio-visual characteristics, TV and film share several commonalities, but their public presentation and production processes differ (Nawiroh, 2014).

In reality, there are a plethora of additional symbol types that are widely employed in communication, many of which have profound cultural implications. One example of how it might be employed is television culture. To be fostered, television must be regarded as a component based on its contribution to cultural growth (Sobur, 2006). When a director uses scenario performance to convey cultural norms and values, such as when creating a movie where one culture is shown through the lens of another.

The spirit of religion rejects them, and religion's symbols are able to represent a society where social standards and values are the main guiding principles (Sobur, 2006). As a result of that, some people see the Indonesian religious model as evidence of a religious culture that was brought about by the technology of demonstrating important symbols with societal principles. The understanding of the sociocultural basis is facilitated by symbols. How can individuals convey messages to one another using symbols? Communication is facilitated by signs, which are the cornerstone of all communication. The existence of religious iconography in motion pictures lends credence to that viewpoint. Where are the religiously charged portions in a movie? These portions

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employ recognizable structures—the topic, the language, the clothes worn, the characterizations, and so forth—to represent religious values.

Using this cinematic approach, Muhammadiyah hopes to bring back memories of the hardships KH Ahmad Dahlan faced in order to establish Muhammadiyah. Furthermore, by teaching "amar ma'ruf nahi munkar," we hope to strengthen the steps taken by the Islamic generation and inspire them to succeed to the best of their abilities. Furthermore, the da'wah that makes use of the film technique shows how Muhammadiyah remembers the Indonesian roots of Islamic da'wah by using a cultural viewpoint. Muhammadiyah also discusses the meaning of the term "wayang," which has been adopted into Islam. Furthermore, wayang is used as a da'wah method. The film also tries to promote Muhammadiyah figures, LSBO claims, especially with regard to its female roles.

B. Muhammadiyah Film Works in The Millennial Era

Muhammadiyah provides its message through movies. Out of the eight films it has produced, three are biographies of Muhammadiyah leaders and five are directly the product of LBSO PP Muhammadiyah.

Five movies were directly produced by LSBO PP Muhammadiyah, including:

1) Jejak Langkah 2 Ulama

This film is the result of collaboration between the Cultural Arts and Sports Institute (LSBO) of PP Muhammadiyah, Jombang, and Tebuireng Islamic Boarding School. The lives of two well-known academics from this country, Kiai Haji Ahmad Dahlan and Kiai Haji Hasyim Asy'ari, are documented in this film. Furthermore, the film makes a very strong and meaningful point about the tight historical, familial, and fraternal ties between Muhammadiyah and Nahdlatul Ulama. Despite their differences over khilafiyah-related matters, Kiai Dahlan and Kiai Hasyim never parted ways or talked about their different theological beliefs (Fatahilla, 2020).

Muhammadiyah sacrificed itself via its preaching in the film Traces of Two Ulama. KH Hasyim Asy'ari and KH Ahmad Dahlan decided to establish a research institute for the Indonesian people. KH Hasyim Asy'ari built a surau, studied the scriptures, or "Kitab Kuning," and set up a house of prayer. K.H. Ahmad Dahlan also built a free school in Kauman. This da'wah also aims to unite Muhammadiyah and NU, the two main Islamic organizations in Indonesia.

2) Nyai Ahmad Dahlan

This film centers on Siti Walidah, a well-known female campaigner who goes by her stage name Nyai Ahmad Dahlan and is the wife of K.H. Ahmad Dahlan. Nyai Dahlan had a lifelong love of studying till she was an adult and married Kiai Dahlan. Nyai Dahlan is another person who dislikes the idea of forced comrades. Because of her academic accomplishments, she became the first woman to lead the Muhammadiyah Congress in 1926, and she co-founded the women's movement group Sopo Tresno, currently known as "Aisyiyah."

Muhammadiyah illustrates in the film Nyai Ahmad Dahlan how, as an Islamic movement that comprehends da'wah and amar ma'ruf nahi munkar, it bases gender analysis and current initiatives on Islamic principles. Muhammadiyah claims that this establishes the need to base gender—a sociocultural construct based on the roles and interactions between men and women—on Islamic texts.

3) Meniti 20 Hari

As seen in this film, Abdul Rozak (AR) Fachruddin traveled from Palembang to Medan while preaching to join the 28th Muhammadiyah Congress in 1939. After the group was eventually notified to attend the congress, Rozak—previously known as AR Fachrudin—was tasked with educating

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Hizbul Wathan in Palembang. This film, directed by Arimus Barianto and distributed by LSBO PP Muhammadiyah, aims to teach Muhammadiyah cadres the value of character education through the missionary journey that AR Fachrudin took with Pandu Hizbul Wathan during his youth (Supriyadi, 2017).

Muhammadiyah gives an example of how she can help or contribute to character education in the country in the film Meniti 20 Hari. If the inclusion of well-known performers in a film may be used to assess its level of elegance, then it also modifies the way society perceives motion pictures. But we aim to dispel such ideas by improving the requirements for applicants in Muhammadiyah.

4) 9 Putri sejati

Young women in Kauman fight to break free from social restrictions in this film. At the start of the 19th century, women were only meant to be found in the kitchen, wells, and mattresses; as a result, their existence was always underdeveloped, and there was no place for them. Under the guidance of Kiai Dahlan and Nyai Walidah, the nine True Princesses transformed into unique women in their times. From attending Dutch schools, which were viewed as "infidel schools" at the time, to his efforts to fight illiteracy and illiteracy among women in her community, LSBO PP Muhammadiyah is the producer of this second film; the first, released in December 2018, concentrated on the history and importance of Muhammadiyah.

5) Sang Pendekar

This film was released on July 31, 2020, which is also Putera Muhammadiyah's anniversary. The story of famous Tapak Suci figures who have made important contributions to the growth of the Tapak Suci martial arts school is shown in this film, which was directed by Ade Cecep Komarudin. Among them is Muhammad Sangidu, who toiled diligently to build Muhammadiyah alongside Kiai Dahlan. This film is filled with positive ideas, such as the belief that following Islamic teachings requires complete chastity in line with the Qur'an and Sunnah, in addition to documenting the history of Tapak Suci's journey. The mystical teachings that the Prophet Muhammad embodied have no bearing on Islamic principles (Hadikusumo, 2021).

In the meantime, three movies feature Muhammadiyah figures, including:
1) Laskar Pelangi

The movie, which debuted worldwide on September 26, 2008, was based on Andrea Hirata's novel. The game is called "Rainbow Warriors." Andrea Hirata's work will be adapted on September 26, 2008. The game is called "Rainbow Warriors." This video, which was directed by Riri Riza, tells the story of ten low-income children who want to go to school. However, there weren't enough students to make the class ten, so it had to be dissolved. The Muhammadiyah primary school was eventually opened once the necessary ten students had been accepted. There are many stories of children who go by the moniker "rainbow troop" and work hard to achieve their goals at that school. Laskar Pelangi, the movie, is to blame for Muhammadiyah Elementary becoming a duplicate. A school in Gantong is a well-liked tourist destination in Belitung. The Damaged Place is a great place for kids to find encouragement to achieve their goals.

When Muhammadiyah Elementary School students talked about the problems with believing in shamans, they were expressing the same concerns as Muhammadiyah did in the film Laskar Pelangi: that those who believe in shamans, divinations, or other such practices ought to be respected. Shirk is so included, and it is widely acknowledged that shirk is a grave sin. Furthermore, Muslim women who work as instructors should be patient in their pursuit of scholastic improvement, as Pak Hasan's speech made clear. Furthermore, the lesson of patience and reliability has a great deal to do with current Islamic da'wah when it comes to Islam. Patient, reliable communication, and

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da'wah go hand in hand. We must also exert our best effort prior to being patient and trustworthy, as there are still people who are trustworthy and patient but only submit to Allah SWT. There is still a gap between the idealized ideas of patience and trustworthiness, as evidenced by the fact that these traits can be displayed in society without effort. With da'wah, the agony of comprehending dependability might be reduced.

2) Si Anak Kampung

In the motion picture Si Anak Kampoeng (The Village Boy), Buya Syafii Maarif, a Muhammadiyah character, narrates his early life. Damien Dematra's feature film won best foreign film at the California Picture Awards. The brief life of Syafii Maarif, a well-known member of the Muhammadiyah and a former president of the World Conference on Religion and Peace (WCRP), is examined in this 108-minute video. Pi'i, the childhood nickname of Ma'rifah Rauf's son, was born in Sumpur Kudus, West Sumatra. The boy's existence revolved around the happy simplicity of learning, fishing, gathering grass, and logging until death and war tore him apart. It was finally suggested to him to alter. His decision to change his lifestyle backfired, aiming to change life's path irreversibly (Haedar, 2021).

Shafi'i Ma'arif, who independently defended Muhammadiyah's identity as an indigenous cultural propaganda movement free from actual threats of state assistance, was the model that Muhammadiyah attempted to imitate in the film Si Anak Kampung.

3) Sang Pencerah

This film had its premiere on August 24th, directed by Olla Atta Adonara. This biography focuses on Siti Walidah, also referred to as Nyai Ahmad Dahlan, who was a well-known female force and the wife of K.H. Ahmad Dahlan. From a young age, Nyai Dahlan put a lot of effort into her studies, and eventually she married Kiai Dahlan. Through her persona, Nyai Dahlan is a persona that opposes compelled alliances. Because of her scholastic background, she was the first woman to chair the Muhammadiyah Congress in 1926. She also formed the women's movement group Sopo Tresno, which is today known as "Aisyiyah." (Amin, 2010).

Muhammadiyah gave an example of how K.H. Dahlan started his movement in the film Sang Pencerah. Dahlan started by changing the direction of the Qibla at a large Kauman mosque, which infuriated a traditional cleric named Kiai Penghulu Kamaludiningrat and resulted in the destruction of the Ahmad Dahlan mosque because it was thought to be used to propagate false beliefs. Ahmad Dahlan's creation of a school with seating like those in Dutch classrooms led to his further persecution as an unbeliever. Furthermore, K.H. Dahlan made an effort to instruct religion at a Dutch government school. This was not an easy undertaking, as we all know.

CONCLUSION

Muhammadiyah employs technology in ways that are unique to the millennial generation. For example, it produces films with Islamic themes about the religious culture and figures in Muhammadiyah. The goal of Muhammadiyah's film strategy is to jog our memories of KH Ahmad Dahlan's struggle to establish Muhammadiyah. Furthermore, the da'wah that makes use of the film technique shows how Muhammadiyah remembers the Indonesian roots of Islamic da'wah by using a cultural viewpoint. Furthermore, Muhammadiyah integrates the wayang meanings that have been assimilated into Islam. In addition to being as a vehicle for da'wah, films, according to LSBO, aim to

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expose Muhammadiyah figures, especially their female characters. There are eight Muhammadiyah films in all; three of them tell the stories of notable Muhammadiyah figures, and five of them are directly published by LSBO PP Muhammadiyah.

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