



Da'wah Message in Film and Criticism of the Concept of Reincarnation

Nuzhat Fatima¹, Fauziyah²

¹ Beijing Institute of Technology, China; d2023610040@ustb.edu.cn

² Beijing Institute of Technology, China

Received: 04-09-2024

Revised: 18-10-2024

Accepted: 25-10-2024

Article Information

Abstract

Keywords:

The message of da'wah,
Da'wah in films,
Criticism of the concept
of reincarnation

The concept of reincarnation is often a controversial topic because it raises deep theological debates. Film, as a mass communication medium, has the potential to spread thoughts or beliefs, including reincarnation. One of the films that raises this theme is *Along With Gods 2: The Last 49 Days*, a production work from South Korea. Seeing the potential negative impact of the concept of reincarnation on Muslims, this study aims to analyse and criticise the concept based on the teachings of Islamic law. Qualitative method with Charles Sander Peirce's semiological approach. The data obtained from the film were analysed using Peirce's semiotic theory through the analysis of the concept of trichotomy. The results of the study showed that there were 25 scenes related to reincarnation in the film, of which eight messages of faith and three moral messages were found that contained da'wah values. Criticism of the concept of reincarnation is based on its irrationality and contradiction with Islamic teachings. In Islam, resurrection is believed to occur on Yaumul Ba'ats, the day of resurrection to account for charity, and not in the form of rebirth in the world as depicted in the concept of reincarnation.

Kata kunci:

Pesan Dakwah, ,
profesionalitas, Kinerja
Guru

Abstrak

Konsep reinkarnasi seringkali menjadi topik kontroversial karena menimbulkan perdebatan teologis yang mendalam. Film sebagai media komunikasi massa memiliki potensi untuk menyebarkan pemikiran atau kepercayaan, termasuk reinkarnasi. Salah satu film yang mengangkat tema ini adalah *Along With Gods 2: The Last 49 Days*, sebuah karya produksi asal Korea Selatan. Melihat potensi dampak negatif konsep reinkarnasi terhadap umat Muslim, penelitian ini bertujuan menganalisis dan mengkritisi konsep tersebut berdasarkan ajaran syariat Islam. Metode kualitatif dengan pendekatan semiologi Charles Sander Peirce. Data yang diperoleh dari film dianalisis menggunakan teori semiotika Peirce melalui analisis konsep trikotomi. Hasil penelitian menunjukkan bahwa terdapat 25 adegan terkait reinkarnasi dalam film, di antaranya ditemukan 8 pesan akidah dan 3 pesan akhlak yang mengandung nilai dakwah. Kritik terhadap konsep reinkarnasi

didasarkan pada irasionalitas dan pertentangannya dengan ajaran Islam. Dalam Islam, hidup kembali dipercaya akan terjadi pada Yaumul Ba'ats, hari kebangkitan untuk mempertanggungjawabkan amal, dan bukan dalam bentuk kelahiran kembali di dunia seperti yang digambarkan dalam konsep reinkarnasi.

INTRODUCTION

Communication technology is also developing rapidly, along with the development of the times. All aspects of human life are inseparable from communication technology in terms of social, political, economic, educational, and entertainment aspects. (Fatikh & Panuju, 2018) In today's era of digitalisation, society has entered the era of interactive communication media, where messages conveyed by communicators can be responded to directly by communicators. (Bunyamin, 2024) The emergence of this interactive communication media is motivated by the diversification of information technology, namely the merger of telephone, computer, radio, and television into one; this marks the birth of a new technology that is then called the internet. Film is a moving image that is the dominant form of audio-visual mass communication, as it is witnessed by a heterogeneous audience. (Mubarak, 2020) Not only as an entertainment medium, film also plays an informative, educational, and even persuasive media (Budi, 2019). Movies can influence the audience with the power of ideology contained in the storyline, which then builds the audience's mind so that it becomes a perspective or perspective (Budi, 2019).

The ease of access that arises due to the existence of the internet allows various film genres to be enjoyed; this allows for constructions that can create gaps in thinking in the audience. (Riyansyah & Rifai, 2021) Therefore, making the film a medium for conveying Islamic teachings by increasing the production of films containing da'wah messages is one of the alternatives that can be done to dominate the film industry with the aim of dimming the existence of films that contain elements of liberalism. (Aidil & Rifa'i, 2020) In addition, the accuracy of thinking and methods of meaning that correlate with Islamic teachings are needed by the audience to enjoy films, especially foreign films that often raise more liberal themes. (Bunyamin, 2024) Because it is possible that the current audience is very fond of foreign films. One of the films that must be studied more deeply about the meaning of the content conveyed, as well as the conclusion of the message, which must be through the view of Islamic teachings, is a film with the theme of reincarnation. Today's reincarnation is used as a cinematic theme to show spiritual events. According to data found on the Brillio.net website, there are 15 Korean films with the theme of reincarnation, and on the Isekun.com website, there are 10 Chinese films with the theme of reincarnation aired from 2011 to 2022, as well as one Indonesian film with the title *Something in Between* It also raises the theme of reincarnation, where humans experience miracles after experiencing death, including reliving as humans or even into other forms. This kind of thing must be studied more deeply in terms of its meaning because often, we find events that are beyond the ability of human thinking (Hatta & Arifah, 2024).

Reincarnation is a spiritual phenomenon that is believed by some people or religions. Reincarnation means resurrection, which means that humans will experience life again after death. What it will be like and what will happen in life after experiencing this reincarnation depends on the good and bad deeds done in previous lives. In the concept of reincarnation, how reincarnation itself occurs will be studied. This is based on the root of the problem and its solution in life after reincarnation (Mahiza, 2021). This concept of reincarnation is certainly contrary to Islamic law, wherein the concept of reincarnation is that a person will be revived into the world after death in order to correct his mistakes so that he can be reincarnated at a better level. In Islamic law, the human body will die at a predetermined time, while its soul will be resurrected on the last day to be held accountable but not returned to this world but eternal in the hereafter; the next mistake in the concept of reincarnation can also be seen from the concept of reincarnation, which says that the "soul" is the non-material part of the elements that exist in humans that have an eternal essence so that when they are in a dead body, they will move to another body (Nu Online, 2023). In addition, the concept of reincarnation also explains that humans will be revived according to their good or bad deeds in their previous lives, as well as to solve problems and live better in the next life. These two concepts are not logically acceptable because when a human being is born as a baby, in general, babies are born in a state of lack of knowledge, so is it possible that this baby knows that he is the embodiment of his reincarnation in a previous life so that he is moved to live a better life in order to correct his mistakes in his pre-reincarnation life (Jauza & Walisyah, 2024).

Semiotics is the study of signs and everything related to them, including their functions, relationships with other signs, and the sending and reception of signs by those who use them. Semiotics studies the systems, rules, and conventions that allow signs to have meaning. (Faizal & Laksono, 2021) Based on the description above, the author wants to provide readers with an understanding of da'wah messages that can be taken from films with the theme of reincarnation, as well as provide an understanding of the concept of reincarnation that the author considers wrong based on Islamic law. Therefore, the author is interested in conducting more in-depth research on "Da'wah Messages in Films" *Along With Gods 2: The Last 49 Days* As a criticism of the concept of reincarnation."

RESEARCH METHODS

A qualitative research method with a semiotic analysis approach is used because it allows researchers to explore signs and symbols in films. According to Poerwandari (2022), this method involves collecting data such as texts, interviews, direct observations, and visual documentation to capture the essence of the research object. This research emphasises on a deep understanding of the behaviours, viewpoints, and meanings hidden behind each element in the film. In the semiotics

approach, the research uses Charles Sanders Peirce's triadic theory, which consists of *a representation* (a sign that appears), *an object* (what the sign refers to), and *an interpretant* (the meaning of the sign). Peirce's semiotic analysis is considered effective for exploring the relationship between markers and signifiers in the context of film, as this theory is able to provide a more in-depth view of how meaning is formed through visual signs and symbols. The research was applied to the films *The Good Bad Mother* and *Along With Gods 2: The Last 49*, where visual symbols such as signs of reincarnation were analysed using Peirce's theory. The research steps included data collection of key scenes, analysis of visual and symbolic signs, and in-depth interpretation based on Peirce's theory. With this approach, researchers can uncover the broader and deeper meaning of the elements contained in the film.

FINDING AND DISCUSSION

The film revolves around family conflicts and military battles that are coloured by the dynamics of betrayal, penance, and spiritual themes such as reincarnation and judgment after death. Milgnag, Gang Moon's son, often follows his father to the battlefield and accidentally meets Hae Won-maek, a warrior who is eventually adopted by his father. The relationship between Milgnag and Hae Won-maek is fraught with tension as Milgnag feels neglected by his father, who seems to give Hae Won-maek more special attention and training. This tension peaked when his father appointed Hae Won-maek as the leader in the great battle, which caused Milgnag to feel betrayed. After the battle, in which Hae Won-maek succeeds but sacrifices 50,000 soldiers, including their father, Milgnag becomes commander-in-chief and immediately sends Hae Won-maek to the dangerous border as a form of revenge. However, while at the border, Hae Won-maek finds a group of Jurchen village children and decides to protect them instead of killing them. This action shows Hae Won-maek's deep sense of humanity, which is in contrast to Milgnag's actions full of hatred and vengeance. The conflict between them finally reaches its climax when Milgnag learns that Hae Won-maek is betraying him by protecting the Jurchen children. In a fit of rage, Milgnag kills Hae Won-maek, but in the end, he is also killed by Lee Deok-choon, one of the important characters in the story. After his death, Milgnag met King Yoemra in the afterlife, who decided to punish him with the task of reincarnating 49 souls in 1,000 years as a way to atone for his sins.

In Peirce's semiotic theory, signs are made up of three elements: *representation* (the sign itself), *objects* (what the sign represents), and *interpretants* (the meaning given to the sign). We can use this approach to understand how the film conveys the message of da'wah and the theme of reincarnation through narrative and visual symbols. The message of da'wah in this film can be seen through the relationship between Milgnag, Hae Won-maek, and their father. This relationship not only depicts

the conflict between brothers but also reflects sacrifice, revenge, and, ultimately, redemption. Their father's actions, which seem to love Hae Won-maek more than Milgnag, are a sign of affection that is not always easy for children to understand. In the context of Peirce's semiotics, the father's actions of mindfully training Hae Won-make can be seen as a *representation* or a sign of parental love that is not always obvious. The object of this sign is the concept of sacrifice in religious teachings, which is often described in da'wah as a hidden form of affection. The interpretant of this sign is that sacrifice is often not understood until one reaches a point of deep introspection. On the other hand, the message of da'wah also appears through Soeng Ju's character statement, which says: "*No human being is evil from birth; only bad circumstances affect him.*" This statement is a sign (representation) that describes the moral view that every human being has the potential to do good, but the environment and circumstances can distort them. The teachings of da'wah are in line with the concept that humans are created in a state of fitrah (holiness), but their life journey is influenced by temptation and sin. The object of this sign is the concept of forgiveness and introspection in Islam, which teaches that we should always strive to get back on the right path. The interpreter of this sign is an invitation to forgive others and understand that hatred will only bring more damage.

The theme of reincarnation in this film is an important key that connects the life of this world and the afterlife. In the film, Milgnag is punished by King Yoemra with the task of reincarnating 49 souls as a form of penance. In Peirce's semiotic theory, Milgagne's reincarnation serves as a *representation* (sign) of the concept of judgment after death. The object of this sign is the idea of divine justice, which puts every soul under God's watch, as is the concept of yaum al-qiyamah (day of retribution) in Islam. The meaning of this sign is that all human actions in the world will be counted and judged after death. Reincarnation is not just a cycle of life but a symbol of an opportunity to improve oneself and make amends. The film *Along with the Gods 2: The Last 49 Days* also raises a similar theme to the judgment process in the afterlife. The trial of hell in the film is a representation of the concept of divine judgment, where every soul must be held accountable for his actions during life. Here, the representation in the form of the court process and trials that the souls must go through becomes a symbol of the karmic cycle, where every action in this world will affect a person's fate in the afterlife. In the context of da'wah, this can be connected with the message that the life of the world is only temporary, and every deed will be judged before God.

The conflict between Milgnag and Hae Won-maek can be seen as a sign of the theme of betrayal and revenge. In Peirce's semiotics, Milgnag's act of sending Hae Won-make to the dangerous border as a form of revenge is a representation of deep hatred. This sign represents the consequences of a never-ending grudge. The object of

this sign is the sin of hatred and vengeance, which in religious teachings is always described as something that must be avoided. The meaning of this sign is an invitation to the audience to understand that hatred and resentment never produce good but will instead bring destruction to all parties. When Milgnag ends up killing Hae Won-make and Lee Deok-Choon takes revenge by killing Milgnag, we see how the cycle of violence continues endlessly. In the context of da'wah, this is a sign that only with forgiveness and introspection can a person find true peace. This conflict, in the end, teaches that revenge only prolongs the cycle of suffering and sin and that atonement requires sincere sacrifice and forgiveness. In Peirce's semiotic analysis, the film uses many signs to convey the message of da'wah and the theme of reincarnation. Moral messages such as sacrifice, introspection, forgiveness, and divine justice are displayed through relationships between characters, dialogue, and visuals. The theme of reincarnation, which is one of the central elements, depicts the cycle of life and death as a means of atonement. This is in line with the religious teachings of God's day of retribution and justice, where every soul must be accountable for his deeds before God.

DISCUSSION

After analysing the da'wah message contained in the concept of reincarnation in the film *Along with the Gods 2: The Last 49 Days*, this study raises several criticisms of the depiction of reincarnation in the film. This criticism focuses on how the concept of reincarnation presented in the film is contrary to Islamic teachings, particularly in relation to the belief in the day of judgment and the individual's responsibility for his actions in the world. In Islam, the Day of Judgment is understood as a moment when humans must account for all their deeds before Allah directly, without the intermediary or help of other creatures. The concept of reincarnation in this film shows the existence of other creatures, such as guardian angels, who defend and protect the human soul during the judicial process in the afterlife, which gives rise to irrationality according to the Islamic perspective.

In the teachings of Islam, every human being will be responsible for their own deeds before Allah on the Day of Resurrection without the help of other beings. This concept is known as *lust*, which means that on the Day of Resurrection, people will be busy with their own personal affairs, and no one will be able to help the other. This explanation is in line with the interpretation of Imam Ibn Kathir, who explained that on the Day of Resurrection, there will be no helper for man, and each individual must be responsible for his or her own sins and deeds. In the film *Along with the Gods 2: The Last 49 Days*, it is depicted that guardian angels accompany and help the human soul in facing the judgment of the hereafter. This contradicts the teachings of Islam, which teaches that man will face a court directly and only with Allah's permission can one receive intercession (help). As mentioned in *the Tafsir Al-Misbah*, the Day of

Resurrection is a time when people cannot help each other, and on that day, even pious parents cannot intercede for their children. Intercession in Islam has strict limits, and only those who are obedient and have been allowed by Allah can intercede. The concept of intercession that occurs in Islam, as explained by scholars, is intended only for those who believe and repent to Allah. Even the Prophet Muhammad (PBUH), who had great intercession (intercession *al-uzma*), could only intercede with Allah's permission. In this film, reincarnation is depicted as if a guardian angel could continue to provide assistance during the judgment process. However, in the teachings of Islam, no angel or other creature can provide assistance in the judgment process without the direct permission of Allah. This confirms that any form of help or intercession can only occur with the will and permission of Allah, thus creating a discrepancy between the concept of reincarnation in the film and the teachings of Islam.

In the movie *Along with the Gods 2: The Last 49 Days*, it is depicted that human charity records can be erased in the process of reincarnation, depending on certain circumstances. This concept raises strong criticism from an Islamic perspective, where all human deeds are recorded and will not be erased or ignored for no apparent reason. In the Qur'an, Allah affirms that every human deed will be carefully recorded and will be accounted for on the Day of Resurrection. In *Tafsir Al-Misbah*, it is explained that the charity record will be opened on the Day of Resurrection, and every human being will be asked to read their own book of charity records. Human deeds will be recorded like a necklace hanging around the neck, which cannot be ignored or released. The concept of deleting charitable records in movies is contrary to this teaching because, in Islam, charitable records are done carefully and become tangible evidence for judgment on the Day of Resurrection. God does not need records to remember human deeds, but they serve as irrefutable evidence by man himself. In addition to being incompatible with Islamic teachings, the concept of reincarnation also gives rise to irrationality in relation to the nature of Allah, the Most Thorough and the Most Just. In Islam, Allah cannot be careless or negligent in judging His creatures. The concept of reincarnation in the film gives the impression that there is a possibility that human deeds can be erased or missed, which is contrary to the perfect nature of God. God is the Most Thorough Judge, and no human deed can be removed without His will. In *Tafsir Al-Jatsiyah* verse 28, it is explained that all human deeds will be perfectly recorded and will be opened on the Day of Resurrection. No one will be forgotten, and every human being will read their own record of charity. The notion that angels or other beings can help to remove or diminish bad deeds in the process of reincarnation is contrary to this principle because God is the Judge who cannot err in His judgment.

In Islamic teachings, angels function as supervisors who record all human deeds, good and bad. The angels who are in charge of recording human deeds are known as *the kiramān katibin*—Raqib and Atid. They record human deeds carefully without

being able to change the record. In the movie *Along with the Gods 2: The Last 49 Days*, it is depicted that guardian angels can protect humans from torture or change the outcome of justice with their actions, which is again contrary to the teachings of Islam. Angels are creatures created by God to carry out His commandments without having free will, like humans. They cannot make their own decisions or change God's commandments. Therefore, the role of guardian angels in movies that seem to be able to influence the outcome of human justice is not in accordance with the Islamic concept of the function of angels. The movie *Along with the Gods 2: The Last 49 Days* depicts the process of reincarnation as a cycle in which humans continue to be reincarnated until they reach perfection. One of the characters in the movie, for example, has undergone several reincarnations, from living as an ordinary human being to becoming a guardian angel and then becoming a house god. However, this depiction is not only contrary to the teachings of Islam but also gives rise to some irrationality in the concept of reincarnation itself.

In Islam, death is the end of life in this world and the beginning of life in the hereafter, where people will be asked to account for all their deeds while living in this world. There is no concept of rebirth after death in Islam. Life in the world only happens once, and after that, man will enter the realm of barzakh, waiting for the Day of Resurrection to be judged. The concept of reincarnation, which states that humans can be reborn in different forms, contradicts this teaching. In the film, characters such as Ganglim and Lee Doek-choon undergo reincarnation after their deaths, and each undergoes several cycles of reincarnation. This is not in line with the Islamic belief that after death, humans will not return to life in the world but will be resurrected only on the Day of Resurrection to face the final judgment. Reincarnation in the movie is also based on the idea of karma, where a person's deeds in a previous life will affect their fate in the next life. In this concept, reincarnation is seen as an opportunity to improve oneself and achieve perfection. However, Islam rejects the idea that humans can be reborn to improve their deeds. In Islam, man has only one life in the world to do good, and after that, there is no second chance to improve himself. The concept of karma depicted in the film also raises some irrationality, as not all reincarnated characters experience an improved quality of life. Some characters, such as house gods, undergo reincarnation from guardian angels into lesser beings. This is contrary to the idea that reincarnation is a tool for achieving perfection.

The concept of reincarnation in the film raises serious problems from the point of view of moral responsibility. If people can be reincarnated and correct their deeds in the next life, then there is no urgency to take responsibility for their actions during their life in the world. Islam teaches that the life of the world is the only chance to improve oneself and that there is no second chance after death. Humans must maximise their good deeds during life because only recorded deeds will determine their fate in the hereafter after death. In movies, reincarnation is considered a mechanism to give humans a second chance. However, this raises an ethical question:

Will humans still be held accountable for their actions if they know that they can improve themselves in the next life? In Islam, this concept is unacceptable because it contradicts the principle of absolute individual responsibility.

CONCLUSION

Pada bagian ini, Anda harus memberikan kesimpulan umum dari makalah Anda diikuti dengan rekomendasi Anda untuk studi di masa depan atau prediksi Anda di masa mendatang tentang konsekuensi potensial dari kesimpulan studi Anda. Anda juga dapat meletakkan refleksi pribadi Anda setelah melakukan studi Anda. Setelah bagian ini, pada halaman terpisah harap cantumkan daftar referensi yang Anda gunakan dalam pembuatan makalah Anda. Referensi harus dicantumkan sesuai dengan panduan APA. Maksimal 100 kata.

Reincarnation in the movie *Along with the Gods 2: The Last 49 Days* is described as a cycle of rebirth in which the human soul continues to be reincarnated until it reaches perfection. In Peirce's theory, this is *representation* – a mark that appears explicitly in the film. This sign refers to life after death and the opportunity to correct charity and sin through the cycle of reincarnation. The object of this sign is the concept of life after death. However, in Islamic teachings, life after death does not involve reincarnation but *hisab* (calculation of deeds) on the Day of Resurrection, where each individual will be accountable for his actions directly before Allah. There is no cycle of rebirth to correct mistakes in previous lives. Therefore, the *object* of the sign of reincarnation in the film is contrary to the concept of the afterlife in Islam, where life in the world is the only chance to do good before humans are judged on the Day of Resurrection. *The interpreter* in Peirce's theory is the meaning obtained by the spectator or receiver of the sign. From an Islamic perspective, the concept of reincarnation shown in the film carries meanings that are not in accordance with Islamic teachings. Islam teaches that death is the end of the life of the world, and after death, man will enter the realm of *barzakh* to wait for the Day of Resurrection, where all deeds will be judged. In the film, reincarnation gives the impression that man has many opportunities to improve his deeds, which creates a discrepancy with the individual responsibility emphasised in Islam. Using Peirce's semiotic framework, this study shows that the concept of reincarnation as a representation in this film contains different objects and interpretations of Islamic teachings. Reincarnation as a sign of life after death is contrary to the Islamic concept of the afterlife, where life in the world occurs only once, and there is no second chance in the form of reincarnation.

REFERENCES

- Abdullah, Muhammad Qadaruddin. 2019. *Introduction to Da'wah Science*. Pasuruan.
- Abdilah, S. (2016). Eschatology of Death and Man. *Journal of Aqidah and Islamic*

Philosophy, 1(1).

- Abdullah, M. (2018). Mimicking the Attributes of God's Angels as a form of believing in the existence of angels. *Taklim: Journal of Islamic Religious Education*, 16(2).
- Alifuddin, M. (2020). Reincarnation: Interpretation of Islam in the Frame of Local Traditions in the Buton Community (Islamic Ethics and Social Issues in Indonesia). *Globethics.net*.
- Almahfuz, & Anwar, A. (2021). The concept of human creation and its reproduction according to the Qur'an. *Journal of Islamic Thought*, 2(1).
- Aidil, R. R., & Rifa'i, M. (2020). Communication Strategy of Santri Care Institutions in Improving the Discipline of Santri Pondok Modern Darussalam Gontor. *Sahafa Journal of Islamic Communication*, 2(2), 167–180. <https://doi.org/10.21111/sjic.v2i2.3370>
- Bunyamin. (2024). The Development of Indonesian Soap Opera in Mass Media. *Communicator: Journal of Communication*, 1(1). Retrieved from <https://ejournal.pdtii.org/index.php/comm/article/view/28>
- Faizal, M., & Laksono, P. (2021). ANALYSIS OF SOCIAL CONSTRUCTION AND SEMIOTICS OF MUSLIM PRODUCT ENDORSERS ON INSTAGRAM. *Al-Tsiqoh: Journal of Islamic Economics and Da'wah*, 6(1), 12–32.
- Fatikh, M. A., & Panuju, R. (2018). COMMUNICATION OF THE PUBLIC RELATIONS ORGANIZATION OF THE PASURUAN POLICE. *Journal of Communication Research*, 1(1), 22–34. <https://doi.org/10.24329/jurkom.v1i1.8>
- Fahriana, AS. (2018). Deliberation Decision Making in Islamic Education Management: A Thematic Study of the Qur'an and Hadith. *Al-Hayat: Journal of Islamic Education*, 2(1).
- Hamzah, A. (2014). The Concept of Hell in the Qur'an, *Journal of Islamic Studies and Education*, 6(2).
- Jannah, M., Yacob, F., & Julianto. (2017). The Development of Human Life Spans in Islam. *Gender Equality: International Journal of Child and Gender Studies*, 3(1).
- KA Jean. (2000). Biography of Charles S. Pierce. *Reaching out to the Delaware Water Gap National Recreation Area Bulletin*, 22.
- Mustofa A., & Kurniasari, F.I. (2021). The Concept of Mahmudah and Mazmumah Morals from the Perspective of Hafidz Hasan Al-Mas'udi in Kitab Taysir Al-Khallaq. *Ilmuna: Journal of Islamic Education Studies*, 2(1).
- Nadzifah, F. (2020). Da'wah Message of Stain Kudus Da'wah Lecturer in the daily newspaper Radar Kudus. *At-tabsyir*.
- Nazir, Mohd Shahrizal. (2012). The Misuse of Literature According to Islamic Perspectives: An Analysis of the Novel Na'ib Irail by Yusuf Al-Sibai. *Journal of Technology*, 58(1).

- Oktavianus, Handi. (2015). Audience Acceptance of the Practice of Exorcism in Magic Films. *Journal of E-Communication*, 3(2).
- Puspitasari, Nitta. (2021). Human Life in a Convergent World to $f(x)=0$. *Journal of Mathematics Education, Musharafa*, 1(2). Putra, J.Nabiel Aha., & Mutawakkil, Moch Ali. (2020). Qada and Qadar: Perspectives of Al-Qur'an Hadith and Its Implications for Islamic Religious Education. *Journal of Islamic Religious Education*, 7(1).
- Rukmana, J., & Amalia P. (2022). The Concept of Destiny in the Perspective of Hadith (Study of *Hadith Ma'anil* Hadith Al-Bukhari Number 3208). *Al-Isnad: Journal of Indonesian Hadith Studies*, 3(2).
- Sonesson, G. (2013). Natural History of Branching: A Phenomenological Approach of Firtsnees, Secondness, and Thirdness. *Signs and Societies Chicago Journal*, 1(2).
- Tenggana, E. (2020). Criticism of Human Existence in the Concept of Buddha Reincarnation. *Consilium: Journal of Theology and Pleayanan*, 21.
- Toni, A., & Fachrizal, R. (2017). Semitoka Pierce's study of the documentary The Look of Silence: Silence. *Journal of Communication*, 11(2)
- Hatta, F. A., & Arifah, D. W. N. (2024). The Message of Da'wah in the Animated Film Hafiz & Hafizah Approaches to the Structure of the Todorov Narrative. *Bil Hikmah: Journal of Islamic Communication and Broadcasting*, 2(1), 127–150. <https://doi.org/10.55372/bilhikmahjkpi.v2i1.26>
- Jauza, M. H., & Walisyah, T. (2024). SEMIOTIC ANALYSIS OF DA'WAH MESSAGES IN THE FILM TEARS AT THE END OF PRAYER RUGS 2023 BY RONNY IRAWAN. *Journal of Communication Sciences UHO: Journal of Communication and Information Science Studies Research*, 9(3), 574–589. <https://doi.org/10.52423/jikuho.v9i3.236>
- Mubarok, A. (2020). *THE MESSAGE OF DA'WAH IN THE FILM IS HEAVEN IN YOUR HOME*. 5(2).
- Riyanasyah, R., & Rifai, M. (2021). The Influence of Organizational Communication Climate on Employee Performance at the KUK Latansa Gontor Ponorogo Building Shop. *Sahafa Journal of Islamic Communication*, 3(2), 231–239. <https://doi.org/10.21111/sjic.v3i2.5407>