Da'wah Approach in Creative Work: Analysis of Munafik Film 1

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ABSTRACT

This study explores the integration of da'wah (Islamic preaching) in creative works, focusing on the Malaysian film Munafik 1 directed by Syamsul Yusof, which has successfully combined cinematic artistry with Islamic teachings. The research addresses a significant gap in da'wah studies, where film as a medium of spiritual communication has not been systematically analyzed through an established theoretical lens. Using Hasyim Awang's Da'wah Approach Theory grounded in aesthetics, morality, and the supremacy of Allah SWT, the study examines how faith-based messages are represented and internalized through film narrative, character development, and visual design. Employing qualitative content analysis supported by CAVDIx-pro and ATLAS.ti 11.0 software, the study analyzes selected scenes of Munafik 1 to identify da'wah elements within the dimensions of aqeedah (faith), akhlaq (morality), syariah (law), and ibadah (worship). The findings reveal that the film effectively portrays Islamic values through depictions of faith in Allah, eradication of shirk (polytheism), the use of ruqyah (spiritual healing), moral conduct, modest dressing, and acts of worship such as prayer and remembrance of death. These cinematic portrayals encourage viewers to reflect on Islamic principles while promoting ethical and spiritual awareness. The study concludes that Munafik 1 exemplifies the potential of film as a contemporary wasilah (medium) for da'wah that transcends entertainment, guiding audiences toward religious consciousness and moral integrity. By integrating artistic creativity with spiritual depth, this research highlights how Islamic cinema can serve as an influential educational platform for cultivating holistic moral development and strengthening the spiritual fabric of Muslim society.

Keywords: Da'wah; Islamic Film; Preaching Approach; Spirituality, Munafik 1

INTRODUCTION

The role of film as a dynamic medium for da'wah (Islamic preaching) is widely acknowledged. It serves as a powerful platform to communicate and defend Islamic teachings through engaging themes, moral narratives,

and relatable characters. According to Maulidah and Fatoni (2019), the unique appeal of Islamic-themed films lies in their ability to attract audiences by integrating spiritual values such as brotherhood and compassion. Raharjo (2018) adds that a positive film must fulfill four essential criteria including it should be religiously grounded, inspiring, devoid of immoral or pornographic elements, and aligned with Islamic ethical values. Film, as Spottiswoode (2022) and Kachka (2021) defines, is a creative visual art that combines narrative, dialogue, and sound to produce moving images for entertainment and reflection. Ahmad (2011) describes film as a discursive and intellectual creation that mirrors social culture and harmoniously blends ideas, analysis, and artistic expression into a coherent story. In Islam, da'wah originates from the Arabic word al-da'wah, meaning to call or to invite (Mustafa, 1989; Ibn Manzur, 1968). It refers to the act of inviting people toward faith in Allah SWT and adherence to Islamic teachings (al-Balbaaki, 2007; al-Qaradhawi, 1978). As a communicative activity, da'wah involves several elements: the preacher (da'i), the message (maddah), the method (manhaj), and the medium (wasilah) (Mohd Zain, 2006). In this regard, film represents a sophisticated form of moral communication capable of shaping thought, behavior, and spiritual awareness. Opir (2018) asserts that film's influence depends on adopting a relevant and holistic da'wah approach. Awang (1997) conceptualized this approach through three key dimensions in creative work aesthetics (beauty), morality (ethics), and the supremacy of Allah SWT. These dimensions guide filmmakers in conveying messages that inspire goodness, prevent wrongdoing, and nurture a spiritually conscious society in accordance with Islamic principles.

LITERATURE REVIEW

Film is an efficient and effective medium of communication. It serves as a vehicle to deliver messages that encompass hardware, software, presentation methods (userware such as lighting, sound, cinematography), and performance art (underware involving character portrayals) (Ahmad, 2011). Beyond its entertainment value, film also functions as an educational platform, leveraging its unique qualities and advantages over other media. While entertaining, educational elements can be subtly and meaningfully incorporated, allowing for the conveyance of messages and advice to the audience in a heartfelt manner. Films not only depict creatively crafted representations of societal life but also have the power to influence thoughts, feelings, and ultimately shape an individual's behavior towards positive actions rather than negative ones (Aini & S. Suyurno, 2016). This notion is supported by studies conducted by Abd Razzak et al. (2016), Yahaya et al. (2020), and Wan Hamat et al. (2013). Furthermore, Ahmad (2011) suggests that movies and dramas are highly effective in triggering awareness and facilitating conversion.

Influence of Movies on Audiences

Movies can influence the audience that watches them. It can stimulate behavior, shape them, and frame the thinking of the public.

Character Formation

In the context of educational theory, film is categorized as a medium for conveying messages that encompasses four key components: hardware, software, presentation method (userware), and performance art (underware) (Ahmad, 2013). The hardware aspect refers to the physical elements featured in the film, such as settings, buildings, and environments. The software component is the narrative itself, which conveys a clear message. The presentation method, or userware, includes elements that enhance the storyline and add meaning, such as lighting, sound effects, cinematography, semiotics, music, and songs. Lastly, performance art, or underware, involves the portrayal of solid characters that bring the script to life. When all these elements are effectively integrated and presented systematically, they have the potential to shape an individual's character or behavior.

Studies have been undertaken to explore the significance of character development portrayed in movies within society. Research conducted by Yahaya et al. (2014) on 127 secondary school students in the Kulai district, Johor, involving 92 male and 35 female students, sheds light on this subject. This particular study delves into the impact of aggressive media on student behavior using a survey approach. The results indicate a notable and moderate influence of aggressive media content on students. Furthermore, the study reveals various negative behavioral outcomes such as inclinations towards fighting, threatening, bullying, shouting, cursing, vandalizing, using inappropriate language, and engaging in illicit activities.

Tamuri and Ismail (2004) conducted a comparable study focusing on rural teenage communities. Their research, involving 61 Form 5 students from the Sabak Bernam district categorized as asnaf (poor and needy) recipients under the Selangor Zakat Center (PZS), revealed a noteworthy negative association between the students' moral values and their exposure to mass media, particularly television programs featuring dramas and films. Of particular concern was the average daily television viewing time of 3.08 hours. Similarly, studies by Sulong and Abdullah (2010) and Wan Hamat et al. (2013) also highlighted a significant link between mass media, specifically television and entertainment platforms like films, and their adverse impact on moral conduct. These studies echoed similar conclusions to the earlier research, albeit focusing on a different demographic - students in higher education institutions.

While the negative influence of films and dramas on behavior cannot be overlooked, it is also important to acknowledge their potential to instill positive values. This notion is supported by a study conducted by Anuar and Adzharuddin (2017), which revealed that dramas or films with a strong emphasis on Islamic teachings can serve as an educational tool for viewers. These media forms have the capacity to shape the characteristics of individuals and society towards righteousness, while simultaneously providing entertainment. The studies mentioned above collectively underscore the significant role films play in molding the character of individuals within society.

Cognitive Aspect

Film is a creative art form that simultaneously catalyzes cognitive growth and development. Robert Kolker and numerous other scholars view film as a primary medium for transmitting ideologies. Jim Purdy and Peter Roffman further assert that film essentially validates certain ideological identities. Sigfried Kracauer goes a step further, arguing that film reflects the collective mentality of a nation more profoundly than any other artistic medium. The overwhelming dominance of Hollywood films in the international market, accounting for approximately 80% of global distribution, is a testament to the ideological imperialism prevalent in this century (Hamzah, 2005). These perspectives underscore the powerful role of film in shaping and disseminating ideologies on a global scale.

According to Hamzah (2005), a critical analysis of Western films reveals a portrayal of the world that depicts inferiority, lack of confidence, poverty, evil, promiscuity, undemocratic practices, corruption, dictatorship, and terrorism. This negative representation of Islam and Muslims has been particularly amplified since the events of September 11, 2001. In reality, through the medium of Third World Cinema, the West has strategically planned to flood developing nations with Western films under the guise of media democracy in the era of globalization. They have actively worked towards enacting new laws that facilitate the easy import and export of these cultural electronic products. Leveraging their financial strength and control over the global economy and politics, their goal of promoting Western, secularly oriented films has been successfully achieved (Sarji & Abd. Karim, 2011). Some Western film directors even go as far as exploiting films with an Islamic veneer, but in reality, Islam and its followers' become subjects molded to fit their perspectives. Examples include the animated film "Aladdin" and the film "Lawrence of Arabia," which are based on values and thoughts from an American viewpoint. Interestingly, several film directors in Malaysia have also been indirectly influenced by Western ideology. Starting with the intention of making a paradigm shift and breaking out of traditional molds, they have looked to the West as a model for their new films. Examples include the films "Perempuan Melayu Terakhir," "Fenomena," and "Berlari ke Langit" (Hamzah, 2005). This phenomenon underscores the power of film as a medium for spreading ideology, indirectly shaping the minds of society.

The research conducted by Wahab and Ahmad (2009) validates this assertion, particularly concerning the impact of films in Malaysia. This study specifically examines three blockbuster films: Senario XX (earning 2.3 million, 2003), Gangster (earning 2.9 million, 2006), and Anak Mami Kembali (earning 2 million, 2006). The findings of the research reveal a significant correlation between film content and ideology. It demonstrates that the process of constructing meaning for the audience is deliberately carried out to reinforce the prevailing ideology and uphold the existing social structure. All three films prominently portray themes of patriarchy and masculinity through their narratives, messages, and character portrayals. Consequently, film emerges as a powerful tool in shaping the audience's perspectives and influencing their mindset.

Affective or Emotional Balance

The carefully crafted elements of a film, such as visuals, story, sound, lighting, color, and form, have the power to evoke strong emotions in the viewer. This interaction is known as mediated film, where the audience feels immersed in the cinematic experience as if they are present within the film itself. This state of immersion allows emotions to be triggered, leading to reactions like crying, sadness, anger, or remorse. Film is a medium that captures the realities of society and human imagination, manipulating them into believable situations or events. In essence, film functions as a tool to convey a sense of immediacy and beauty that resonates with the audience's emotions through specific scenes or episodes (Sarji & Abd. Karim, 2011). The ability of film to elicit such profound emotional responses underscores its impact on the human psyche.

Emotions play a pivotal role in guiding individuals toward behavioral responses that align with scenes and messages that deeply resonate with them. Empirical research conducted by Azarian (2009) on 216 international school students in the vicinity of Kuala Lumpur has established a notable connection between viewing violent films and the attitudes of students. The study findings reveal a significant level of correlation between exposure to violent content and the acceptance of violence among students. They openly acknowledge a tolerance for violence and exhibit a preference for action-packed and violent film genres. This phenomenon is particularly pronounced when emotions are profoundly influenced to the extent of addiction. It underscores the influential role of films in shaping individuals who can effectively manage their emotional well-being.

The Importance of Da'wah (Preaching)

There is a significant correlation between films and preaching (Da'wah). Films serve to convey the message of Islam and have a significant influence on society. Examining the views of Islamic intellectuals regarding films will broaden understanding of the context of films in the globalized world based on both divine revelation and rational reasoning. These comments indirectly explain the position of films from an Islamic perspective.

Yusof al-Qaradhawi

Yusuf al-Qaradawi, a prominent contemporary Islamic scholar, is regarded as a reference point for both Muslims and non-Muslims alike. His views, grounded in rigorous scholarship and independent reasoning (ijtihad), are characterized by simplicity and depth. Al-Qaradawi's approach respects current realities while adhering to the principles of divine revelation and rational thought. He successfully harmonizes traditional Islamic knowledge (ilmu turath) with modern perspectives. Al-Qaradawi's stance on films, dramas, and performances is one of permissibility. He considers them to be tools or avenues for enjoyment, which are inherent to human nature as bestowed by Allah. Their legality is halal (permissible) and positive, even encouraged, due to their profound influence on society. This is because viewers directly engage with scenes portrayed by actors in specific roles, which shape their thoughts and emotions.

Nevertheless, he emphasizes that this permissibility is contingent upon meeting specific conditions that have been established. These conditions encompass:

1. The content presented should be devoid of indecency, sinful themes, or anything that contradicts Islamic beliefs and moral principles. If a film incites individuals to engage in sinful acts, criminal behavior, promotes superstitions, conveys deviant ideologies, and the like, it falls into the realm of forbidden (haram). Consequently, viewing, endorsing, producing, or participating in any capacity in such content is prohibited, as it aligns with the prohibition of aiding in sin and wrongdoing.
2. Watching films should not lead to the neglect of religious obligations, such as performing obligatory prayers. It is impermissible for any Muslim to disregard mandatory prayers, including the Maghrib prayer and others.
3. Avoiding interactions and mixing between men and women that can potentially arouse desires, to prevent temptation and questionable situations, particularly when depicted in cinemas with dimly lit conditions.

Hence, filmmakers like directors and producers have the responsibility to ensure that their cinematic creations align with religious beliefs, moral principles, and adhere to Shariah standards. This entails maintaining

consistency in upholding virtuous values in aspects such as dialogue, actors' body language, and the costumes they employ.

Ahmad al-Sharbasi

al-Sharbasi (1972) perspectives on the permissibility of films and drama are notably inclusive. He posits that films and drama serve as intricate reflections of life, aiming to showcase vices that should be avoided while promoting virtuous qualities. However, he underscores the importance of adhering to specific prerequisites. These prerequisites entail steering clear of scenes that may incite desires, refraining from displaying private body parts and avoiding subjects that transgress Shariah boundaries. This encompasses actions that could lead to sexual issues and beliefs that deviate towards polytheism and deviation. Al-Sharbasi approaches this within the framework of the principles of Sad al-Zaraiʿ in Islamic jurisprudence. Additionally, he highlights the perspectives of scholars from al-Azhar who assert that films (assuming they equate drama with film) serve dual purposes:

1. Utilized for positive purposes that contribute to the welfare of the community and the nation.
2. Alternatively, they can become a dangerous weapon that leads to physical and spiritual decline and ruin

Mapping of Da'wah Approaches Based on the Pillars of Da'wah

The effectiveness of Islamic preaching (da'wah) is heavily reliant on several critical elements that serve as the foundations for its success. These elements can also be referred to as pillars, as without them, da'wah would be incomplete and unable to achieve its objectives. Islamic scholars hold varying perspectives when it comes to categorizing the pillars of da'wah.

According to Mahmud (1990), the pillars of da'wah can be divided into three categories: faith (akidah), worship (ibadah), and morality (akhlak). These constitute the very essence of Islam itself. Yahya (2017), on the other hand, identifies the pillars of da'wah as the daʿi (preacher), madʿu (target audience), and maudhuʿ (topic conveyed). Meanwhile, Abd. Karim Zaydan categorizes the pillars of da'wah into four: daʿi, madʿu, uslub (approach or method), and wasilah (media). This view differs slightly from Afaf Yahya's, as she includes uslub and wasilah but excludes maudhuʿ as a pillar of dakwah. However, Saʿid Ali Qahtani's perspective appears to strike a balance between Abd. Karim Zaydan and Afaf Yahya (Ibrahim & Riyadi, 2023).). He asserts that the pillars of dakwah must encompass maudhuʿ and agrees with the other pillars: daʿi, madʿu, uslub, and wasilah. Nevertheless, he combines uslub and wasilah into a single pillar. Therefore, according to Saʿid Ali Qahtani, the pillars of da'wah are daʿi, madʿu, maudhuʿ, as well as uslub and wasilah. Interestingly, Ibrahim and Riyadi (2023) shares a similar view to Saʿid Ali Qahtani but adds manhaj (method or approach) as one of the pillars of da'wah and differs in the grouping of these pillars. According to Ramadan, the pillars of da'wah are daʿi, madʿu, maudhuʿ, manhaj, as well as uslub and wasilah.

In addition, some scholars share a similar perspective in categorizing the pillars of da'wah, whether in sequence or grouping. These include al-Bayanuni, Sulayman Qasim al-ʿAied, and Abd Aziz Mohd Zain, who assert that the pillars of da'wah are daʿi, madʿu, maudhuʿ, uslub, and wasilah. It is noteworthy that they exclude manhaj as a pillar of da'wah, as it bears a comparable meaning to uslub, and they consider uslub and wasilah as distinct pillars. A summary of the discussions by Islamic intellectuals regarding the pillars of da'wah is presented in the Table 1 below:

Table 1: Pillars of Da'wah According to Islamic Scholars

No	Scholars	Pillars of Da'wah
1	'Ali 'Abd. Halim Mahmud	Belief (Aqidah), Worship (Ibadah), Morality (Akhlaq)
2	'Afaf Yahya	Preacher (Da'i), Target Audience (Mad'u), Topic (Maudhu')
3	'Abdul Karim Zaydan	Preacher (Da'i), Target Audience (Mad'u), Approach (Uslub), Medium (Wasilah)

4	Sa'id Ali Qabtani	Preacher (Da'i), Target Audience (Mad'u), Topic (Maudhu'), Approach and Medium (Uslub and Wasilah)
5	Ramadhan Muhammad 'Ali	Preacher (Da'i), Target Audience (Mad'u), Topic (Maudhu'), Method (Manhaj), Approach and Medium (Uslub and Wasilah)
6	Bayanuni, Sulayman Qasim al- 'Aled and Ab. Aziz Mohd Zain	Preacher (Da'i), Target Audience (Mad'u), Topic (Maudhu'), Approach (Uslub), Medium (Wasilah)

In the context of Islamic preaching (da'wah), these terms can be summarized as follows:

1. Da'i - the conveyer of the message of Islam, preacher, or propagator of the faith.
2. Maduʿ - the target or recipient of da'wah, whether Muslims or non-Muslims.
3. Maudhuʿ - the topic, subject matter, or message of da'wah, which is Islam itself.
4. Manhaj - the path, method, or procedure employed in conducting da'wah.
5. Uslub- the manner, approach, and methodology used in carrying out and delivering dakwah.
6. Wasilah - the medium or channel utilized for effectively conveying the message of da'wah to the target audience through the application of specific uslub and methodologies.

Based on the preceding discussion, it can be concluded that the essential pillars of da'wah must encompass the following elements dai, madʿu, maudhuʿ, uslub and wasilah. The concept of manhaj is not considered a separate pillar, as it is already encompassed within the meaning of uslub, which refers to the method, path, and approach. When discussing the manhaj of da'wah, it implies the overall approach or methodology of delivering the da'wah message. Uslub and wasilah, while closely related, are recognized as distinct pillars with the ability to stand alone. This is because they possess different dimensions that contribute to the achievement of dakwah goals. Wasilah, as a medium, requires the application of various methods and approaches to effectively carry out the da'wah. In the context of contemporary mass media, films emerge as one of the mediums or wasilah of da'wah that can significantly influence the thoughts and behaviors of people. This underscores the importance of understanding and utilizing the pillars of da'wah in the realm of cinematic storytelling.

METHODS

This research adopts a qualitative methodology involving content analysis to examine the dakwah approach depicted in films, with the film "Munafik 1" selected as the primary sample. Data analysis is carried out utilizing the CAVDIx-pro and ATLAS.ti 11.0 methodologies. CAVDIx-pro, which stands for Computer-Assisted Video Data Index using X program, facilitates the organization of video data information, allowing for scene retrieval based on time codes. The study utilizes the MPEG Streamclip software version 1.9.2 for this purpose. On the other hand, the ATLAS.ti software applies the method developed by Strauss and Corbin, incorporating coding and quotation systems to ensure a systematic and precise analysis of the data (Strauss & Corbin, 1998)

FINDINGS AND DISCUSSION

The theory of da'wah approach developed by Hasyim Awang is grounded in a religious worldview (cosmos) that aims to inspire individuals to engage in virtuous acts and refrain from wrongdoing, thereby achieving al-falah (success in both this world and the hereafter) and earning the pleasure of Allah SWT. Consequently, the da'wah approach in the film "Munafik 1" is emphasized through efforts to uphold the truth, guide the community, and disseminate the teachings of Islam across various aspects, including faith (aqeedah), morality (akhlaq), law (syariat), and worship (ibadah).

Efforts to uphold the truth are integral to the da'wah approach, which involves the dual mandate of enjoining good and forbidding evil. This means that all positive endeavors are embedded within the behavior of society, while simultaneously avoiding that which is negative. The two aspects, whether commendable (ma'ruf) or reprehensible (munkar), are addressed concurrently without neglecting either. Guiding the community is an effort of islah, or rectification, driven by compassion and care to lead the people toward a life grounded in

Islamic teachings. This approach seeks to nurture the community and steer them in the right direction. Furthermore, the propagation of Islamic teachings is a continuous and consistent da'wah action, encompassing all aspects of human life based on the guidance of the Quran and Sunnah. This sustained effort to disseminate the principles of Islam is a crucial component of the da'wah approach. Collectively, these elements - upholding the truth, guiding the community, and propagating Islamic teachings - form the multifaceted nature of da'wah, which aims to foster a society that embraces the virtues and rejects the vices of the divine directives.

Aqeedah

Eradicating Acts of Polytheism

The analysis of the study revealed scenes illustrating Ustaz Adam's endeavors to eradicate acts of polytheism carried out by Pak Osman. One scene depicts the worship of a decomposed corpse, symbolizing spiritual deviation and the abandonement of Tawheed- the oneness of Allah SWT. This observation is further elucidated in Figure 1 below.

Figure 1: Worship of the Corpse in the bungalow

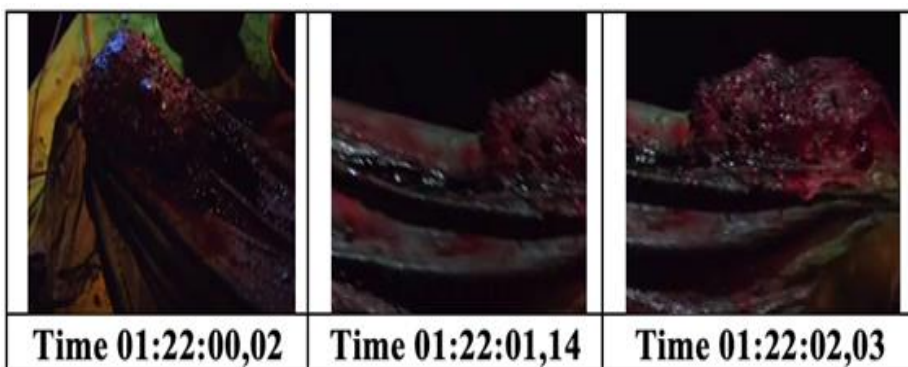Time 01:22:00,02   Time 01:22:01,14   Time 01:22:02,03

Figure 1 (duration 01:22:00-01:22:02) illustrates Pak Osman's engagement in polytheistic practices, collaborating with the accursed devil to seek worldly gains. The ritual involving the worship of animal skulls and decomposed bodies symbolizes a disregard for human dignity, demonstrating a willingness to heed the devil's influence. This blatant deviation represents a clear departure from the essence of Aqeedah, which demands total devotion of Allah SWT alone. Such actions align with one of the major sins, as indicated in a hadith from Bukhari narrated by Abu Hurairah (RA), as cited below.

عَنْ أَبِي هُرَيْرَةَ رَضِيَ اللَّهُ عَنْهُ عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ اجْتَنِبُوا السَّبْعَ الْمُوبِقَاتِ قَالُوا يَا رَسُولَ اللَّهِ وَمَا هُنَّ قَالَ الشِّرْكُ بِاللَّهِ وَالسِّحْرُ وَقَتْلُ النَّفْسِ الَّتِي حَرَّمَ اللَّهُ إِلَّا بِالْحَقِّ وَأَكْلُ الرِّبَا وَأَكْلُ مَالِ الْيَتِيمِ وَالتَّوَلِّي يَوْمَ الزَّحْفِ وَقَذْفُ الْمُحْصَنَاتِ الْمُؤْمِنَاتِ الْغَافِلَاتِ

Translation: From Abu Hurairah (RA), from the Prophet Muhammad (SAW), he said: "Avoid the seven (destructive sins)!" They (the companions) asked, "O Messenger of Allah, what are they?" He (SAW) replied, "Associating partners with Allah, sorcery, unlawfully taking a life that Allah has forbidden except by right, consuming usury, consuming the property of orphans, fleeing from the battlefield during warfare, slandering chaste women who are believers but indiscreet, and those who are free from adultery" (Hadith narrated by al-Bukhari, Book of Wills, Chapter on the verse of Allah 'Indeed, those who devour the property of orphans unjustly', Hadith no. 2766. See Ahmad Ibn 'Ali Ibn Muhammad Ibn Hajar al-Asqalani, Fath al-Bari, (Riyadh: Dar al-Tibah, 2011), Hadith status: Sahih).

Ustaz Adam endeavors to deter this behavior by counseling Pak Osman to retrace his steps to righteousness. Nevertheless, this counsel triggers anger, prompting Pak Osman to retaliate violently in an attempt to silence Ustaz Adam's influence. This scenario is portrayed in Figure 2 (duration 01:24:17-01:27:51).

Figure 2: Pak Osman choking Adam

Time 01:24:17,04 | Time 01:27:30,23 | Time 01:27:51,11

Belief in Allah SWT

Adam continues to preach to Pak Osman despite recognizing him as the instigator of turmoil in the village. Pak Osman manipulates sorcery to sow discord among the villagers for his personal benefit and comfort. However, sorcery constitutes a significant form of shirk (associating partners with Allah) and is explicitly prohibited in Islam (Salih Abdul Aziz, 2002). This prohibition resonates with the Quranic verse: "Indeed, Allah does not forgive association with Him, but He forgives what is less than that for whom He wills. And he who associates others with Allah has certainly gone far astray" (Surah An-Nisa, 4:116).

Despite Pak Osman resorting to the devil's power to eliminate Adam, Adam's unwavering faith in the supremacy of Allah SWT remained steadfast. This conviction stems from the belief that only Allah SWT's power surpasses that of all creatures. The final confrontation between them concludes with Pak Osman meeting a grim fate, struck by lightning. Abu Bakr al-Jassas emphasized that Allah SWT possesses ultimate power, uncontested by any being (Abu Su'ud, n.d.). His authority is absolute, as stated in the Quran: "Say, [O Muhammad], 'O Allah, Owner of Sovereignty, You give sovereignty to whom You will and You take sovereignty away from whom You will'" (Surah Ali 'Imran, 3:36). This sequence is depicted in Figure 3 (timestamp 01:24:17-01:27:51).

Figure 3. The battle between Adam and Pak Osman

Time 01:24:17,04 | Time 01:27:30,23 | Time 01:27:51,11

Using Ruqyah Versus

This film showcases the Islamic medical approach that incorporates Tib Al-Nabawi, utilizing Quranic verses referred to as Ruqyah verses. Adam conscientiously administers treatment to Maria and various villagers by employing Ruqyah verses. This enhances the status of Islamic healing within the community and indirectly presents a beneficial alternative to contemporary medicine. This scenario is depicted in Figure 4.

Figure 4: Adam reciting the Ruqyah versus

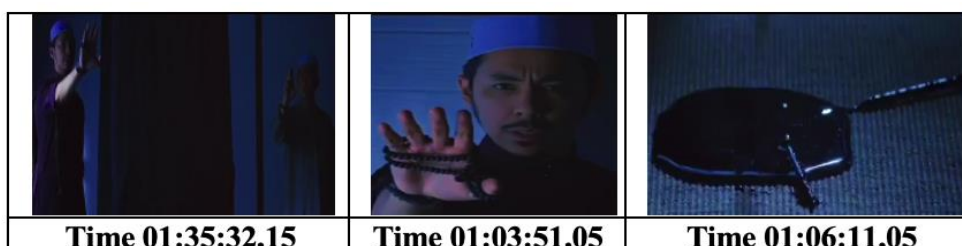Time 01:35:32,15 | Time 01:03:51,05 | Time 01:06:11,05

Figure 4 (duration 01:35:32, 01:03:51 & 01:06:11) depicts Adam and Azman arriving at Maria's residence to provide treatment. Maria is possessed by a jinn and transforms into a violent character with extraordinary strength. Adam recites ruqiyyah based on Quranic verses. Eventually, Maria is healed with the permission of Allah SWT, vomiting nails from her mouth. Sheikh Yusuf Ismail an-Nabhani explains in al-Itqan that Ibn al-Matin stated ruqiyyah (recitation) with mu'awidzah (verses or prayers for protection) and asma' al-Husna (beautiful names of Allah) constitutes a spiritual treatment. The emphasis in this context is that healing occurs solely with the permission of Allah SWT. It is then recommended to follow up with modern treatment (An-Nabhani, 2010). This is documented in a Sahih hadith which means: "Narrated Musaddad told us Abdul Warits from Abdul Aziz, he said; 'I and Tsabit visited Anas bin Malik, then Tsabit said; 'O Abu Hamzah, I am suffering from an illness."So Anas said; 'Would you like me to perform Ruqyah with the Ruqyah of the Prophet SAW?' He answered; 'Yes.' Anas said; 'Allahumma Rabban Naasi Mudzhibil Basa Isyfii Anta Syaafi la Syaafiya illa Anta Syifaaan la Yughaadiru Saqama (O Allah, Lord of mankind, the Remover of affliction, heal for You are the Healer, there is no healing except Your healing, a healing that leaves no trace of illness.'" (Hadith Bukhari, 5301)

Table 2: Summary of Analytical Coding

Scene	Description	Da'wah Pillah (Aqeedah)	Islamic Concept
Figure 1	Pak Osman's corpse worship	Purification of faith	Tawheed (Oneness of Allah)
Figure 2	Adam's counsel and confrontation	Moral steadfastness	Amr bil ma'ruf wa nahi 'anil munkar (Enjoining good and forbidding evil)
Figure 3	Defeat of Pak Osman	Reliance on Allah	Tawakkul (Trust in Allah)
Figure 4	Adam's Ruqyah healing	Spiritual purification	Shifa' (Healing by Allah's will)

Akhlaq

Visiting Graves

Guiding society towards righteousness is a central tenet of the da'wah approach. In this film, some scenes evoke a profound emotional response from the audience, particularly the sequence depicting a visit to the graves. This practice is highly recommended in Islam, as it serves to remind believers of the inevitability of death and prompting (self-reflection) and motivating righteous deeds before returning their souls to the Creator, Allah SWT. In one such scene, Adam engages in a heartfelt conversation with his son Amir at the grave of his late mother, who succumbed to injuries sustained in a car accident. This poignant moment is captured in Figure 5.

Figure 5: Adam and Amir at the Graveyard

| Time 00:07:39,19 | Time 00:07:53,10 | Time 01:27:53,03 |

Figure 5 (duration 00:07:39-01:27:53) portrays the scene of Adam with his son Amir at the cemetery. Adam invites Amir to visit his mother's grave, advising him to always remember the inevitability of death. He

reminds Amir that every living being will ultimately return to their Creator. Despite the sadness of losing his beloved wife, Adam speaks with polite and respectful language, teaching him to accept loss with sabr (patience) and rida (contentment). This aligns with the Islamic principle of using good words, as emphasized in the Hadith of the Prophet Muhammad (SAW), which states: "And whoever believes in Allah and the Last Day, let him speak good or remain silent" (Bukhari: 6018). This scene highlights Adam's exemplary character, particularly in his interactions with his child, setting a noble example to emulate.

Advising Friends

Life is a journey filled with trials and tests ordained by Allah SWT. Adam, like all individuals, faces his share of challenges. Witnessing Adam's persistent sorrow, his loyal friend Azman intervenes, urging Adam to embrace these trials and encouraging him to resume his normal way of life. Figure 6 and the accompanying quotation below depict this poignant moment.

Figure 6: Azman visits Adam at home

Time 00:10:12,08 | Time 00:10:33,20 | Time 01:27:53,03

Figure 6 (duration 00:10:12-01:27:53) showcases the compassionate nature of a friend, embodying admirable qualities. Azman visits Adam's home with the intention of providing moral support after Adam's wife's passing. He also counsels Adam not to be consumed by his grief. This caring attitude is highly encouraged in Islam and is a testament to one's faith in Allah SWT. Azman's gesture exemplifies akhlaq mahmudah (praiseworthy character) reflecting the hadith of Prophet Muhammad (SAW) which states: "None of you [truly] believes until he loves for his brother what he loves for himself" (Bukhari: 13).

Table 3: Summary of Analytical Coding

Scene	Description	Da'wah Pillar (Akhlaq)	Islamic Concept
Figure 5	Adam guiding Amir at the grave	Moral exemplarity	Akhlaq al-karimah (Good conduct)
Figure 6	Azman consoling Adam	Brotherhood and compassion	Ukhuwah Islamiyyah, Sabr, Rida

Shari'a

Dressing Modestly to Cover One's Aurah and Avoiding Handshakes with Non-Mahram Individuals

This film showcases the observance of Shari'a regarding women's clothing and gender interaction. It highlights the positive impact of a Muslim woman who follows Islamic teachings in her conduct and appearance. The attire does not impede the actresses' performances; rather, it challenges prevailing stereotypes that equate women's worth with external appearance or sensuality. Surprisingly, the film was well-received despite all female actors donning hijab and adhering to Sharia-compliant clothing. The characters Maria and Zeti shine with their modest attire and exceptional acting skills. Moreover, the absence of scenes depicting handshakes between non-Mahram individuals adds to the portrayal of adherence to Islamic guidelines.

Figure 7: Maria and Zeti's attire

| Time 01:06:02,12 | Time 01:16:49,19 | Time 01:16:00,02 |

The analysis revealed that all interactions between male and female actors in the film exclude handshakes between non-Mahram individuals. This practice is exemplified in Figure 7 (duration 01:06:02, 01:16:00-01:16:49) as illustrated in a specific scene. The scene portrays Zeti and Fadzli at home while Adam tends to Maria. Similarly, the interaction between Adam and Zeti in the hospital courtyard adheres to Islamic principles that prioritize upholding the dignity and honor of individuals. This adherence is in line with the hadith of the Prophet Muhammad (peace be upon him): "By Allah, the hand of the Prophet Muhammad (peace be upon him) was never touched by a woman (non-Mahram) even in a bai'ah (pledge). They only pledged verbally" (Bukhari: 4891).

Teaching the Syahadah

The film also features scenes that educate viewers on living by Sharia regulations. This is evident in an early scene where a road accident leads to a car crash, resulting in the death of Adam's wife, Zulaikha. Beyond Zulaikha's character wearing modest attire and not being hugged by Adam, this scene instructs the audience on the importance of doing what is right and essential during times of distress. Adam guides Zulaikha to recite the Shahada with the complete declaration. This is illustrated in Figure 8 below.

Figure 8: Adam teaches Zulaikha the syahadah

Time 00:02:08

Figure 8 (duration 00:02:08) portrays the critical condition of Zulaikha, who is severely injured due to the accident. At this moment, Adam teaches his wife, who is in a precarious state, the expression of the Shahada. Despite her pain, Adam's character reflects faith and unwavering belief in the decree of Allah SWT. This action sets a positive example for the audience during the approach of death, as it is most virtuous to guide the recitation of the Shahada. Uttering the two phrases of the Shahada before death is one of the ways to attain a good end. This is in accordance with the hadith of the Prophet Muhammad, peace be upon him, which states: "Whoever's last words (before death) are 'Laa Ilaaha Illallaah' (there is no god but Allah), will enter Paradise" (Abu Daud: 2709).

Table 4: Summary of Analytical Coding

Scene	Description	Da'wah Pillar (Shari'a)	Islamic Concept
Figure 7	Women's modest attire and avoidance of physical contact	Upholding moral boundaries	Haya' (modesty), Iffah (chastity)
Figure 8	Adam guiding Zulaikha to recite the Shahadah	Remembrance and submission to Allah	Iman, Rida, Zikrullah

Worshipping

Praying

Prayer (du'a and salah)is the ultimate recourse for humanity to seek solace in Allah SWT, whether it be to attain blessings, closeness, comfort and strength to endure trials. It is a natural human tendency to turn to supplication to Allah SWT when faced with challenges. It is both a spiritual necessity and a therapeutic act that nurtures patience, humility, and hope. In Islam, prayer functions as a means of attaining blessings and confronting trials with steadfastness. Ibn Qayyim, in his work al-Jawab al-Kafi, stated that prayer is the most beneficial remedy. It is an adversary to calamities, possessing the power to heal, overcome, prevent, lift, or alleviate them. Indeed, prayer is the weapon of the believers.

The film's climactic moment powerfully captures Adam in prayer, expressing deep gratitude to Allah SWT after triumphing over Pak Osman's evil with divine aid. In this scene, Adam kneels in humility, seeking continued guidance to face life's trials with faith and perseverance. His prayer signifies both shukr (thankfulness) and tawakkul (reliance on Allah), reflecting the believer's constant dependence on divine mercy. This is illustrated in figure 9 below.

Figure 9: Adam prays

| Time 01:31:17 | Time 01:31:29 | Time 01:31:47 |

Figure 9 (duration 01:31:17-01:31:47) captures a moment where Adam implores Allah SWT for ongoing guidance in traversing a life fraught with challenges and trials. Every event carries its own wisdom, and through prayer, it can yield significant benefits and influence unfolding events. This sentiment aligns with a hadith of the Prophet Muhammad (peace be upon him) which conveys: "Verily, a person may be deprived of sustenance due to a sin he commits. Nothing repels destiny except supplication." (Narrated by Ibn Majah (4022), Ahmad (22745))

Table 5: Summary of Analytical Coding

Scene	Description	Da'wah Pillar (Worshipping)	Islamic Concept
Figure 9	Adam praying after overcoming trials	Servitude and reliance on Allah	Du'a, Tawakkul, Shukr

Below is a summarized and integrated version of all sections (Aqidah, Akhlaq, Shari'a, and Worship) presented in table form for clarity and cohesion. This table unifies the key cinematic scenes, Islamic principles, and their da'wah significance.

Table 6: Integrated Summary of Key Cinematic Scenes, Islamic Principles, and Da'wah Significance

Pillar of Da'wah	Theme / Subtopic	Scene Description (Figure & Duration)	Islamic Principle / Reference	Da'wah Significance
Aqidah (Faith)	Belief in Allah and Qadr (Destiny)	Adam faces the death of his wife, remains patient, and continues to trust Allah's decree.	"No calamity befalls except by Allah's permission" (Qur'an, 64:11).	Portrays iman as the foundation of resilience; teaches submission and trust in Allah's

				wisdom.
	Gratitude after trials	Adam thanks Allah after overcoming adversity with divine help.	"If you are grateful, I will surely increase you [in favor]" (Qur'an, 14:7).	Encourages syukur as a form of active faith, linking perseverance with divine reward.
Akhlaq (Character)	Visiting Graves	Adam and son Amir visit the late mother's grave and reflect on mortality (Fig. 5, 00:07:39–01:27:53).	"And whoever believes in Allah and the Last Day, let him speak good or remain silent." (Bukhari: 6018).	Promotes reflection on death, filial respect, and virtuous communication—central to moral upbringing.
	Advising Friends	Azman visits Adam to comfort and advise him after loss (Fig. 6, 00:10:12–01:27:53).	"None of you truly believes until he loves for his brother what he loves for himself." (Bukhari: 13).	Illustrates ukhuwah Islamiyyah (brotherhood) and compassionate correction as moral da'wah.
Shari'a (Islamic Practice)	Dressing Modestly / Avoiding Handshakes	Female characters wear hijab; no physical contact between non-mahram (Fig. 7, 01:06:02; 01:16:00–01:16:49).	"The Prophet's hand was never touched by a woman (non-mahram), even in pledge." (Bukhari: 4891).	Models modesty and moral boundaries; counters stereotypes about women's capacity and piety in film.
	Teaching the Shahadah	Adam teaches dying wife to recite the Shahadah (Fig. 8, 00:02:08).	"Whoever's last words are 'Laa Ilaaha Illallaah' will enter Paradise." (Abu Daud: 2709).	Demonstrates husnul khatimah (good ending); encourages guiding others in moments of death.
Worship (ʿIbadah)	Praying and Supplication	Adam prays after conflict resolution, showing humility and gratitude (Fig. 9, 01:31:17–01:31:47).	"Nothing repels destiny except supplication." (Ibn Majah: 4022).	Highlights prayer as the believer's weapon and key to divine aid; reinforces spiritual dependence on Allah.

The film seamlessly integrates Aqeedah, Akhlaq, and Shari'a through emotionally resonant scenes that depict faith, moral conduct, and Islamic law in practice. Each scene functions as da'wah bil hal (teaching by example) offering not only entertainment but moral and spiritual guidance grounded in Islamic values.

CONCLUSION

The film "Munafik" directed by Syamsul Yusof aims to raise awareness within society about the true essence of religion. The filmmaker has successfully crafted a narrative that is rich in content, resonating deeply with the audience. The approach to da'wah (Islamic propagation) in "Munafik", based on Hasyim Awang's theory, is highly significant in terms of faith, morality, Shariah, and worship. This film has a positive influence on the audience's development, particularly in the cognitive, affective, and emotional domains.

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