The Concept of Dai in the  Ummi Aminah Movie

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Abstract

Dai in the world of da'wah is essential, because without the presence of dai Islamic messages will not reach mad'u. Moreover, a dai are also the ordinary people who do not escape from sin and experience trials from Allah SWT. This phenomenon is represented by means of Ummi Aminah movie. Based on that background, the researcher formulated the problem, namely: how is the concept of dai depicted in the character of Ummi Aminah in the Ummi Aminah film? Ummi Aminah's film research method uses qualitative methods and descriptive research types. The analysis is John Fiske's semiotics, describing codes at the level of reality, representation, and ideology. The results of this study indicate that the concept of the dai depicted in the character of Ummi Aminah in the Umni Aminah film has benefits as a benchmark for the dai described by Ummi Aminah in terms of understanding, requirement, and characteristics through film media.

Keywords: the concept, dai, and Umni Aminah film.

INTRODUCTION

Da'wah interpreter (dai) is one of the elements in da'wah activities which occupies an essential position in determining the success or failure of da'wah activities. Every Moslem who acts as a da'wah interpreter is required to have a pleasant personality to support the success of da'wah. Either personality is spiritual (psychological) or personality is physical (Faizah, 2012: 89), because basically the existence of a dai is in the entity of the conceptor, applicator, motor, and da'wah machine (Syabibi, 2008: 96). The personality of the da'wah interpreter, both psychologically and physically, is still needed by the dai, considering that da'wah is an activity that has numerous challenges.

In addition, another aspect needed by a dai is a balance between the practical and the theoretical. Dai without practical and theoretical da'wah skills, it is difficult for him to actualize his da'wah teachings. Especially when the plurality of dai's functions are faced with the reality of complex da'wah challenges, automatically the dai's position also becomes complex (Syabibi, 2008: 96). That's why A. H. Hasanuddin (1998: 160) said how to determine the right and effective way when stepping to preach by facing a group in certain conditions and situations, is the main point of the problem of da'wah.

More than that, as the executor of da'wah, individual and collective dais are required to have the competence to realize the success of da'wah. Da'wah competence includes knowledge, skills, and experience. Along with the development of modern society which
demanding specialization of expertise in various fields, dais are required to have specific competency standards (Sulistio, 2013: 20).

One of the many things that have the impression of being “mandatory” for a dai is competence of delivering material in public. Although this aspect is actually only required for the subject of da’wah using the *bil lisan* method, in fact there are still alternatives for those who are less skilled in practicing sentences in front of the audience, namely the *bil hal* and *bil golam* methods, but competence in conveying material in public is a significant asset which will lead a dai to achieve the success of da’wah.

Viewed from the perspective of da’wah management, actually the dai does not need to beg for wages from da’wah partners. It is the da’wah organization that appoints the dai who pays the da’wah interpreter, because dai are also human beings who have the necessities of life for both themselves and their families. How can a dai be able to concentrate if his daily needs have not been met, while the dai is required to have stamina, spirit, and professionalism (Aziz, 2012: 260).

Besides, the phenomenon of the existence of dai had caused controversy in the public. For example, the case of Ustadz Hariri’s rampage over the recitation sound system operator in mid-January 2014 (Coursty Youtube: Liputan 6, 19 January 2014/ accessed on 10/06/2015 at 13.00 WIB), and the controversy of Ustadz Solmed with ‘exorbitant’ rates. which caused a dispute with the Hong Kong TKI community led by the Caliph (Coursty Youtube: Gestur TV One, August 2013/ accessed on 10/06/2015 at 13.30 WIB). This kind of thing should not appear in the public eye, because as a community role model the image of a dai is very important to maintain.

What is in the reality of this kind of da’wah world, then more or less provokes filmmakers to try to highlight it through an expression in the form of a film. Film is one type of mass media in the form of audio-visual (moving pictures) that tell or relate to social, political, and cultural aspects (Al-Makky, 2004: 42).

Meanwhile, based on the type, films are divided into several types, including documentaries, long stories, short (Effendy, 2009: 3-4), cartoons or animations (Ardianto, 2004: 139), and news films (Ardianto, 2004: 140).

Regarding the world of cinema, in Indonesia, films are starting to find a bright spot after previously experiencing suspended animation for decades. This can be indicated by the increasing number of films produced from within the country every year. This is certainly a positive symptom for the progress of the Indonesian film industry in the future.

The development of the film in such a way, it also has a positive impact on various other aspects of life. One of them is on the world side of da’wah, where films become a medium of innovation for dais to be able to actualize Islamic teachings in a more friendly manner and without pressure on the object of their da’wah. According to Ma'arif (2010: 166) through films, religious teachings can be packaged in an interesting way, so that it doesn't seem patronizing, not boring, and not rhetorical.
Therefore, it is not wondering that in turn, films with religious content are becoming more and more in demand. Religious themed films can be seen from two sides. First, in terms of the title, the film uses religious symbols. Like the movies: *Ummi Aminah, Nada and Da’wah, Para Pencari Tuhan, Ketika Cinta Bertasbih, and Assalamualaikum Beijing*. Films that do not use religious symbols, such as: *Laskar Pelangi, Bawang Merah and Bawang Putih, Tampan Tailor, as well Adit dan Sopo Jarwo*. Second, in terms of image language that uses Islamic symbols. For example in the film *Ummi Aminah*, the figure of Ummi Aminah who wears a robe and headscarf (Ma'arif, 2010: 166).

It means that films and da'wah are two things possessing spirit substance in conveying moral messages and ethics of life. The distance between these two worlds is sometimes considered as controversial poles, even though they are actually close together (Muhtadi, 2012: 116). Da'wah as an information process of Islamic values requires what is called a communication process. The content of Islamic teachings that are preached is a collection of messages communicated to humans (Saputra, 2012: 225-226). While the film is a medium to accommodate the mass communication process, in order that the messages communicated must be able to appeal to a large audience.

Talking about films with themes that raise Islamic values (goodness) or da'wah, it doesn't always have to explicitly bring up symbols or signs that directly lead to Islam. Muhammad Qutb in *Manhaj al-Fann al-Islam* (Islamic art method) argues that films about religion or da'wah do not have to talk about Islam, do not have to be direct advice, or suggestions to do good, nor do they display an abstract about faith. However, Islamic art is art that describes the form of Islam with a beautiful 'language' in accordance with the spark of fitrah. The art of the Islamic view is an expression of the beauty of existence from the Islamic view of nature, life, and humans which leads to a perfect meeting between truth and beauty (Al-Malaky, 2004: 119).

The symbol becomes important as an identity and uniqueness that is owned by a film. Fundamentally, the human ability to create symbols is proof that humans already have a high culture in communicating (Sobur, 2012: 43). On the other hand, the symbols that are maintained in their journey will be able to bring up an image. Speaking in this context, the image that is expected to appear is the image of da'wah.

The image of da'wah itself can be understood as a picture formed on the behavior of da'wah (al-khayr, amr ma'ruf, and nahi munkar) and Islam which has meaning, although it is not always in accordance with the actual reality. Both the image of da'wah and the image of Islam are composed through meaningful perceptions. Then individuals express these meanings through beliefs, values, and awards in the form of opinions. Opinions can then develop into public opinion. Opinions are beliefs, values, and expectations expressed as a combination of the image of Islam and da'wah and meaningful responses (Arifin, 2011: 193). Such an image has the potential to be built in a film.
This is because films always influence and shape society based on the message behind it, as films are portraits of the society in which films are made. Films always record the reality that grows and develops in society, then projects it onto a cinema or television screen (Sobur, 2003: 126-127).

The image of da'wah as well helps a person in providing subjectively acceptable reasons why things are present as they seem to refer to da'wah (Arifin, 2011: 193). This is where identity (specificity) will be needed in relation to the appeal of the film itself.

This kind of identity is also embedded in a film directed by Aditya Gumay entitled Ummi Aminah which was released on January 5, 2012, with the theme of Islamic da'wah. This film tells of a dai named Ummi Aminah (Nani Wijaya) who has a husband who is usually called Abah (Rasyid Karim). Ummi Aminah also has seven children, namely: Umar (Gatot Brajamusti), Aisyah (Cahya Kamila), Zarika (Paramita Rosadi), Zainal (Ali Zainal), Zubaidah (Genta Windi), Zidan (Ruben Onsu), and Ziah (Zee Zee Shahab). Ummi Aminah, a famous dai who has thousands of worshipers, the mosque is always full when Ummi Aminah gives a lecture. Even so, dai Ummi Aminah did not ask for wages from her da'wah partners, but it was the da'wah partners who gave wages to Ummi. When the temptation from Allah came, the journey of a dai was not easy for Ummi Aminah. Starting from her husband who was deceived related to his rented land business. Zarika (Umm Aminah's daughter), where in the story it is told that she was caught cheating with her work colleague. Meanwhile, Zainal (Umm Aminah's son) is accused of being a drug dealer and must end his fate in prison. Furthermore, another child of Ummi Aminah, named Zidan, has a behavior disorder, which is to behave like a woman. The problems that arose tested Ummi Aminah as a dai who could advise many people, but in her family there were still problems and caused the figure of a dai to be viewed negatively by the congregation. However, Ummi Aminah with all her potential did not avoid everything and tried to solve it.

This kind of attitude is an attitude that must be owned by every Muslim, especially the dai. Because the obligation of a servant is to take advantage of all the potential he has to try and not make his business the only guarantee for success in life. In addition, dai are also required to put their trust only in Allah SWT, the owner of all affairs (Tim Mutiara Publishing, 2014: 43).

This is what makes the film Ummi Aminah interesting to study, considering that there are numerous problems that a dai is trying to raise, and problem solving is given to solve them. In reality, people are often faced with these kinds of problems. This will directly or indirectly hurt the image of a dai.

RESEARCH METHOD

Researchers used this type of qualitative research. Qualitative research implies that there is an effort to explore and understand the meaning of what happens to various individuals or groups, originating from social problems (Santana K., 2010: 1). According
to Bodgan and Taylor, qualitative research is a research procedure that produces descriptive data in the form of written or spoken words (Gunawan, 2013: 82).

Also, researchers use a semiotic approach. Semotics is defined as the study of signs and symbols. Symbols and signs are found in language, culture, rituals, images, and art. Human communication is believed to use symbols and signs as a means of communication (Sarosa, 2012: 80). The field of semiotics research is also very broad and even has no clear boundaries, starting from the traditions of medicine, philosophy, and linguistics (Zaimar, 2014: 1).

THEORETICAL FRAMEWORK

The researcher used John Fiske's semiotic data analysis based on television codes. John Fiske explains in the book Television Culture (2001: 3-4):

“A code is a rule-governed system of signs, whose rules and conventions are shared amongst members of a culture, and which is used to generate and circulate meanings in and for that culture Codes are links between producers, texts, and audiences, and are the agents of intertextuality through which texts interrelate in a network of meanings that constitutes our cultural world. The casting director is merely using these codes more consciously and more conventionally, which means more stereotypically. The point is that “reality” is already encoded, or rather the only way we can perceive and make sense of reality is by the codes of our culture. There may be an objective, empiricist reality out there, but there is no universal”.

According to John Fiske (2001: 4) television codes in their application have three levels: the level of reality, the level of representation, and the level of ideology, as illustrated in the following diagram:

**Gambar 1 Kode-kode Televisi**

**Level Reality**

- Appearance, speech, gesture, make-up, dress,
- Environment, behaviour, expression, and sound.

**Level Representation**

- Music, sound, lighting, camera, and editing. Which transmit the conventional representational codes, which shapes the representations of.
- For example: costume, narrative, character, action, dialogue, setting, casting, and conflict.
A. THE RELEVANT RESEARCH

In order to get maximum results in the research process about "the concept of dai in the film Ummi Aminah", the researcher will refer to several thoughts and discussions used in the preparation of this research:

1. Quoting Tri Utami's thesis entitled “Gambaran Perempuan dalam Film Berbagi Suami”. Faculty of Da'wah UIN Sunan Kalijaga Yogyakarta, 2012. In her thesis, she uses a qualitative approach with John Fiske's semiotic analysis. The results of Tri Utami's research are expected to contribute scientific thoughts and ideas about the image of women in polygamous families.

2. Quoting the e-communication journal from Velina Agatha Setiawan entitled “Representasi Pluralisme dalam Film Tanda Tanya”. Communication Studies Study Program, Petra Christian University, Surabaya, 2013. In the journal, John Fiske's analysis is used. The results of Velina Agatha Setiawan's research explain that the representation of pluralism in the category of pluralism is not relativism but the meeting of commitments, mixing of religious symbols, and elements of inclusivism which are depicted through dialogue codes, settings, characters, and narratives.

3. Citing Uyun Latifah's thesis entitled “Komunikasi Dakwah dalam film Ummi Aminah (Analisis Semiotik Nilai Sabar dalam Film)”. Faculty of Da'wah and Communication, UIN Sunan Kalijaga Yogyakarta, 2014. In her thesis, she uses the theory of mass media use and gratification, the method is qualitative with Roland Barthess analysis. The results of Uyun Latifah's research show that there are six forms of da'wah communication in the film Ummi Aminah which are represented, namely qawlan adhima, qawlan baligha, qawlan layyina, qawlan maisura, and qawlan sadidan. While patience includes being patient with Allah's commands, being patient with Allah's prohibitions, being patient with the actions of others, and being patient with adversity.

4. Citing a thesis from Winda Efanur Fajriyatus S. entitled “Dimensi Keprribadian Qur'ani Tokoh Ummi Aminah dalam Film Ummi Aminah (Analisis Semiotika Roland Barthes)”. Faculty of Da'wah and Communication, UIN Sunan Kalijaga

Level Ideology

Which are organized into coherence and social acceptability by the ideological codes, such as those of: class, race, materialism, individualism, patriarchy, and capitalism.
Yogyakarta, 2014. In her thesis, she uses a qualitative approach with descriptive research type through the study of semiotics of Roland Barthes' model. The results of the research by Winda Efanur Fajriyatus S. The dimensions of the Qur'anic personality were comprehensively shown by Ummi Aminah including maintaining religion, maintaining honor and property, protecting souls, protecting offspring, and maintaining reason. The dimensions of the Qur'anic personality that have been described are inherent in Ummi Aminah who is increasingly establishing herself in carrying out her mandate as a lecturer.

The four literature reviews above, there are similarities and differences with this study. The similarities in this study use qualitative methods and John Fiske's semiotic analysis, and for the third and fourth points the media uses the film Ummi Aminah. The difference from this study lies in the focusing on the research, namely the researcher took a study with the title Dai Concept in the Ummi Aminah Film.

RESULT AND DISCUSSION

The researcher analyzes the character of the preacher described by Ummi Aminah in the film Ummi Aminah which includes scenes related to the depiction of the preacher Ummi Aminah, the requirements of the preacher, and the characteristics of the preacher as follows:

A. The description of dai Ummi Aminah

Scene 03 Ummi Aminah is delivering messages of kindness to hundreds of worshipers who are present at the mosque. Ummi Aminah wears a white shirt and headscarf. The character of Ummi Aminah conveys a message about morals on the pulpit, with a loud voice, humor, and confidence. When preaching Ummi Aminah applies interaction to her mad'u by asking her mad'u, the dialogue is "Women like to talk to people, don't you? Ha... don't you? Right?".

According to Barmawi Umari (13) the da'wah materials include: morals, aqidah, ahkam, sharia, culture, ukhuwah, education, social, community, amar ma'ruf, nahi munkar.

Scene 04 Ummi Aminah is preaching on the radio. There is an operator room and broadcast room. In the operator's room there is a mixer, a computer, and a radio operator, while in the broadcast room there is Ummi Aminah and one announcer sitting with headphones. Ummi Aminah preached by reading the Qur'an letter An-Nisa verse 34. The verse explains that pious women are women who are obedient to their husbands, take good care of their husband's assets, and can maintain their own honor.

Based on the book of Dasar-dasar Strategi Dakwah Islam by Asmuni Syukir (1983:176), the media for da'wah on radio has several advantages including:
1. An expert prepares the classy radio programs.
2. Radio is part of community culture.
3. The majority of societies have radios because the prices and costs are quite inexpensive.
4. The audiences can listen to the radio wherever they are.

Scene 06, the setting code is located on television and at home. A mother and her daughter were cooking in the kitchen while watching television for Ummi Aminah's da'wah program. The mother's daughter came out of the kitchen and her mother was still watching Ummi Aminah's da'wah. In this scene, the mother who is cooking wears a brown negligee and a black head covering, while Ummi Aminah wears a white shirt and headscarf. In this scene, the dialogue is the same as in scene four, Ummi Aminah reads the Qur'an in Surah An-Nisa verse 34, because the scenes in scenes four and six are continuous.

The superiority of television as a medium of da'wah, it can be watched by audiences all over the earth, whereas dai is only in a television studio (Syukir, 1983: 177).

According to A. Hasjmy in his book “Dustur Dakwah menurut Al-Quran”, the dai are advisors, leaders, reminders, who give good advice, give sermons, focus their body and soul in wa'ad and wa'id (Khasanah, 2007: 28-29). Scenes three to six show that Ummi Aminah is a preacher, who gives advice to the public about morals. In scene four and scene six Ummi Aminah uses the mass media as a medium of da'wah, in the form of radio and television. The term media includes press communication channels, broadcasting, and cinema (Burton, 2012: 9). The definition of mass is a group of people in an unorganized activity. The characteristics of the masses can be active and passive, a group of people is said to be active when they make a sound, while they are said to be passive when they only listen (Syukir, 1983: 95).

B. The dai qualify
1) Maintain close relationships with da'wah partners (mad'u).

Scene 07 depicts Ummi Aminah walking with her congregation. Researchers will use dress codes and expressions. The dress code in this scene is Ummi Aminah wearing a blue robe, a blue muzzle veil wrapped in a blue rectangular veil, while Ummi Aminah's congregation wears a white robe and headscarf. The expressions of Ummi Aminah and her mad'u seem happy with the shape of the eyebrows up and the mouth curved upwards. This can be represented in the shooting of the ELS (Long Shot) and the high angle which indicates the overall activity of the cast, namely Ummi Aminah is walking together with her da'wah partner. The use of costumes between Ummi Aminah and her congregation distinguishes the da'i and mad'u, as well indicates that there are recitation activities held by Muslims.

2) Good Manner

The code of behavior will be used on the dai condition in the aspect of dai has good morals. In scene 13 Ummi Aminah comes back home from her lecture activity
with Mak Inah, Ziah, and Ali. When Ummi Aminah came back home Abah was on the phone with Zarika. Subsequently, Ummi Aminah entered the house, Ummi Aminah greeted and kissed her husband's right hand. MLS (Medium Long Shot) and Medium Shot shooting techniques show Ummi Aminah's behavior when she enters the house.

This behavior indicates that Ummi Aminah is an exemplary wife for her husband. An excellent wife is a wife who has noble character in attitude, actions, speaks well, and pleases her husband (Alkhasyt, 1994: 29). Ummi Aminah still respects her husband even though she has become a well-known dai.

In scene 65 Ummi Aminah reads the Holy Quran in her leisure time as a dai. Ummi Aminah sat on the carpet, in front of which was the Holy Quran, wearing a robe and wearing a veil that reached her stomach. The appearance on Ummi Aminah's costume indicates that when reading the Holy Quran she wears neat and polite clothes. In the dialogue code, Ummi Aminah reads Surah An-Nisa verse 56 chapters which reads innallaha laa yuhlifu man kaana mukhtalan fakhura. Ummi Aminah's reading adjusts the rules of tajwid in reading the Holy Quran, such as lafadz inna is read buzzing.

3) Dai helps each other, discuss, and advises.

Scene 66 describes Ummi Aminah is mad at Zarika because her daughter is cheating on her with an office friend named Ivan. Ummi Aminah's angry expression is represented by a Close Up (CU) shot. By means of the dialogue code, Ummi Aminah advised Zarika in a high tone. Ummi Aminah is not happy if her daughter steals someone's husband, even though her daughter is not married. The contents of Ummi Aminah's advice to Zarika's mate are in God's hands. Zarika studies as high as possible in vain if her morals are low, and rich but her faith is poor. Ummi Aminah also ordered Zarika to apologize to his wife Ivan. The Messenger of Allah said:

اَهْلُ الْجَنَّةِ ثَلَاثَةٌ ذُوْسُلْطَانٍ مُقْسِطٌ مُتَصَد ِقٌ مُوَفَّقٌ وَرَجُلٌ رَحِيْمٌ رَقِيْقُ الْقَلْبِ لِكُل ِذِى رَحِمٍ وَمُسْلِمٌ وَعَفِيْفٌ مُتَعَف ِفٌ ذُوْعِيَالٍ.

There are three inhabitants of heaven: rulers who are equitable in law and government, kind to the poor and needy. Second, a person who is affectionate, gentle, kindly is but towards his relatives also towards every Moslem. Third, people who have families prevent themselves from improper treatment and illegal livelihoods and even prioritize their love for Allah over their love for children and their families (Bahreisy, 1977: 281-282).

The dialogue gesture code is also found in scene 175. Ummi Aminah's gesture while Ummi Aminah advised Umar, her first son, held Umar's hand, so that Umar's anger subsided. Through the dialogue code, Ummi Aminah gave advice to Umar in soft words. His first son wanted a divorce from his wife – Risma – because Risma did not want to go home. Ummi Aminah who heard Umar speak immediately calmed her
son and gave advice. Ummi Aminah forbade Umar to say divorce even though he was angry, divorce was indeed permitted by Allah but was very hated by Him.

Adab gives advice as did Ummi Aminah, who conveys advice with soft speech, kind, and easily understood by the person being advised, so that the person being advised can accept the advice and his advice will resonate in the heart, even though the person being advised is in a state of anger. (Al-Ausyan, 2014: 180).

A. Dai’s characteristic

1) A dai is willing to discuss in all matters.

The researcher uses the dialogue code in scene 236. The story from this scene is Ummi Aminah is offered to preach again on the radio, but Ummi Aminah is hesitant to do that. After the radio people came home, Ummi Aminah sat at the dining table, Mak Inah made tea and fried bananas, on the sidelines of doing these activities Mak Inah gave advice to Ummi Aminah in her Betawi language. Everyone must have a problem, the problem can be easy or heavy depending on how we see the problem. If Ummi Aminah is not ready to lecture in public, then she can give a lecture via radio media that is not seen directly by people. When Mak Inah gave her advice, Ummi Aminah just kept quiet while drinking tea sip by sip. This indicates that Ummi Aminah is thinking about Mak Inah's words.

Scene 237 is still continuous with scene 236. Abah has a dialogue with Ummi Aminah that Ummi Aminah still has a place in the hearts of her congregation. Zaenal's problem with the drug case does not make people judge Ummi Aminah's family arbitrarily. Radio people invited Ummi Aminah to give a lecture indicating that Allah is still pleased with broadcasting the religion of Islam. When Abah advised Ummi Aminah, his wife was silent while holding the prayer beads. This indicated that Ummi Aminah thought about what her husband had said, and tried to calm her mind by holding a tasbih in her hand which signified the remembrance of Allah.

Ummi Aminah is still hesitant to carry out da'wah because of the problems her son is facing. However, as a dai, there is no need to think about whether or not his da'wah is accepted by the community. Dai should have applied a sincere attitude regarding whether da'wah is accepted or rejected (Al-Ishlahi, 1985: 135).

The deliberation attitude carried out by Ummi Aminah in scenes 236-237 has been discussed in the Al-Quran. Issues that have not yet been decided must be negotiated first in order to reach a good consensus, such as Ummi Aminah has not dared to do da'wah even on the radio and needs to negotiate with Mak Inah and Abah first. The word of God in the letter Ash-Shura verse 38: Meaning; and (for) those who accept (obey) the call of God and perform prayers, while their affairs are (decided) by deliberation between them; and
they spend part of the sustenance We have given them (Al-Qur'an Translator Foundation, 2012: 488).

2) Asking Allah for help

Scene 121 utilizes an expression and a dress code. Ummi Aminah is undergoing a test from Allah regarding the case of Zaenal who is suspected of being a drug dealer. In terms of clothes, Ummi Aminah wears a white mukena while holding a prayer beads in her hand. Ummi Aminah's facial expression code looks sad. Ummi Aminah continued to dhikr solemnly. This represents a camera that takes pictures in Close Up (CU).

Remembering Allah (dzikr) will bring calm so that people who are struggling believe that Allah will provide help and tranquility (Yani, 2014: 156). As Allah says in Surah Ar-Ra'd verse 28:

Meaning: (i.e.) those who believe and their hearts find peace in the remembrance of Allah. Remember, only by remembering Allah the heart becomes peaceful (Al-Qur'an Translator Foundation, 2012: 253).

3) Do not charge to mad'u

Scene 09 tells of Ummi Aminah finished giving a lecture at the mosque. The code of behavior is shown when Ummi Aminah is going home by car, there are pilgrims who give bisyarah in the form of klepon and fruits. Ummi Aminah accepted bisyarah with pleasure. Ummi told her congregation not to bother and said thank you. By means of the character code, Ummi Aminah does not charge for her da'wah to mad'u.

Imam Shafi’i, Imam Maliki, and Imam Hanafi allow taking compensation from the task of preaching, because the dai also needs daily needs, such as purchasing food, paying for electricity, buying soap, and providing for the family. Therefore, the committee that invites preaching provides bisyarah to meet the daily needs of the dai (Al-Wa’iy, 2010: 457).

SUMMARIZING

The character of the preacher, which is described by Ummi Aminah in the film Ummi Aminah, is shown in several aspects. Among them are the description, requirement, and characteristics of dai.

In the description of the dai, Ummi Aminah's means of conveying amar ma'ruf nahi munkar to her mad'u. Ummi Aminah's da'wah is from majlis to majlis. Besides, Ummi Aminah used the mass media as a medium for her da'wah through radio and television.

Furthermore, the visualization of the requirements of dai Ummi Aminah is divided into three things. First, Ummi Aminah establishes a relationship with her da'wah partner,
namely by walking together with her congregation to the place of her study. Second, the Dai has good morals where he reads the Holy Quran at home and says greetings when he enters the house and kisses his husband's hand. In addition, when her child had an affair with a co-worker, Ummi Aminah advised firmly.

In interpreting the characteristics of dai, Ummi Aminah reflects that a dai is willing to accept the advice of others. When Ummi wanted to stop preaching, her husband and Mak Inah advised Ummi Aminah to continue carrying out her duties as a dai. On the other hand, a dai still asks Allah for help. It was depicted when Ummi Aminah got a trial that her child had a drug case. Ummi calms down by dzikir to Allah. Another depiction, Ummi Aminah does not set a tariff for her mad'u. Even the fee for da'wah can be paid sincerely.
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Courtesy Youtube: Liputan 6, 19 Januari 2014/ diakses pada tanggal 10/06/2015 pkl. 13.00.


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