

## Research Article

# The Image of an Islamic Leader in the Film *Guru Bangsa Tjokroaminoto* (Fairclough Critical Discourse Analysis Study)

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**Abstract:** Seeing the development of films in Indonesia, there are more and more films with good quality and packed with good stories and visualizations. Film is a medium for conveying things that are often implicit. So to find its interpretation we must analyze it using theory. Critical discourse Analysis (CDA) is a field related to studying and analyzing written and oral texts to reveal things that are not conveyed directly. This study aims to analyze the image of Islamic leaders in the Film *Guru Bangsa Tjokroaminoto*. This study uses the approach of CDA and semiotics to analyze objects. The results of this study show that the image of the Islamic leader in the Film *Guru Bangsa Tjokroaminoto*, namely since childhood, has been considered as a Piningit Knight; have charisma and authority as a brave leader; always apply the value of Islam in every deed and word; and want to always be in a clean and holy state.

**Keywords:** CDA, Image of Islamic Leaders, Film.

## A. Introduction

Entering the 20<sup>th</sup> century, the world of Indonesian cinema is experiencing a fairly good development. It was marked by the large number of quality films that were born at this time. One of the film genres that many have been born in is the biographical film of important and inspiring figures. These biographical stories are neatly wrapped by cinematics, making these films have high values. Many things can be conveyed through film, one of which is how a film can show the image of someone being told. This is certainly interesting to be studied using a critical discourse analysis approach.

Film is a medium that can function as entertainment, learning, and messaging. Film is a reflection of daily life that is packaged in such a way that it can be enjoyed and can provide benefits for its audience. There are many lessons we can take in the film. There are also many interesting things that can be explored, both from the elements of the story, dialogue, visualization, and so on. Because movies sometimes often convey things implicitly. That's what makes it interesting to study.

The film *Guru Bangsa Tjokroaminoto* is one of the interesting biographical films to be studied using critical discourse analysis. This film tells the story of a national figure who has an important role in the process of Indonesian independence. Many of the great figures who founded the Indonesian nation were his protégés. This film is one of the historical genre biographical films that has received quite a lot of awards including entering eight nominations at the 2015 Indonesian Film Festival, and this film won three of them, namely Best Cinematography, Best Artistic Layout, and Best Fashion. In this study, we will discuss the image of Islamic leaders in the film *Guru Bangsa Tjokroaminoto* by using a critical discourse analysis approach and semiotic theory to dissect dialogue and also visualizations depicted throughout the film.

## **B. Methods Research**

The method used in this study is to use the Fairclough Critical Discourse Analysis approach model. This study will analyze data in the form of dialogues, scenes, symbols, and settings in the film. Fairclough's Critical discourse analysis divides discourse into three levels, namely the micro, meso, and macro levels. The micro-level includes an analysis of the use of language and an analysis of linguistic elements in literary works which are usually sentences that use metaphors, hyperboles, *pars pro toto*, and *totems to parte*. The meso state includes an analysis of the references that are in the literary work. Such references can be in the form of intertextuality and interdisciplinivity. Meanwhile, the macro level includes an analysis of the actions taken by the figure in fighting for his beliefs. The act has an ideological charge and power.

## **C. Literature Review**

Critical Discourse Analysis is a tool to be able to understand discourse critically, dismantle the assumptions behind a speech or text, and uncover the ideology behind discourse. Critical discourse analysis is an approach based on discourse in relation to power, injustice and domination contained in texts, utterances, images, in socio-political contexts. Thus the CDA sees and applies language as a social practice. According to Teun van Dijk (2008), Critical discourse Analysis (CDA) is a field related to studying and analyzing written and oral texts to reveal sources of power, dominance, gaps and discursive biases. This CDA examines how these discursive sources are maintained and reproduced within social, political and historical contexts. In other words, the CDA aims to create a link between discourse practices and social practicalities and social structures to be transparent, brightly lit. Without using CDA the discourse will remain vague. Fairclough (1995) defines the CDA as a discourse analysis that is carried out systematically to look deeply for decisive relationships between discursive practices, texts and events. The CDA also connects the relations and processes of social and cultural structures more broadly to examine how such events of practice and text emerged and were ideologically formulated by the relations of power and the conflicts that surrounded them. This analysis is also used to examine how the clarity of this relationship between discourse and society plays a role in ensuring power and hegemony (Fairclough, 1989).

Fairclough developed an approach to media discourse drawn from the functional systemic framework of discourse analysis developed by M.A.K. Halliday, and the theory of discourse developed by Foucault. Fairclough's analytical framework (1989) is based on three main components: text, discourse practice, and social practice analysis. The text in the Fairclough framework includes micro-levels such as vocabulary, and 34 syntax levels, and the macro levels of text structure, as well as interpersonal aspects in the text. The practice of discourse has to do with how a text is constructed, interpreted and distributed. The analysis of social practice concentrates mainly on the relation of discourse to ideology and power (Bell, 1998: 142).

## **D. Results and Discussion**

### **1. Micro State**



**Figure 1. (GBT, 31:35)**

*“Kematianku nanti akan ditutupi dengan kapuk putih ini. Telingaku, hidungku. Dan aku ingin kematianku juga seputih kapuk ini”*

This sentence Tjokro said to Soeharsikin. Through this sentence, Tjokro seems to say that his death will want to be as white as kapuk. Which means that he wants to die in a holy state and benefit for anyone.



**Figure 2. (GBT, 55:10)**

*“Saudara-saudaraku sekalian! Hari ini, kita berkumpul di taman kota Surabaya. Untuk menggalang kesadaran bahwa perkumpulan ini adalah tanda bukti kebangkitan hati rakyat yang selama ini dianggap seperempat manusia”*

This sentence is an excerpt from Tjokro's speech at Surabaya City Park. To the residents there Tjokro emphasized that with this association they no longer want to be regarded as a quarter of human beings. A quarter of human beings here are defined as a form of indifference from a human being. Many things were deprived, and often even the Dutch government did not humanize the indigenous people.



**Figure 3. (GBT, 1:16:21)**

*“Semua orang melihat Tjokro sebagai Kesatria Piningit. Itulah kekuatannya, dan itu tidak dimiliki orang lain”*

The sentence was spoken by Mr. Sveenliet who stated that everyone sees Tjokro as the Knight of Piningit and that is what is considered the basis for why many people participate in the Islamic Union. In fact, there are also many members of the Islamic Union who participated in the association not because they regarded him as a Piningit Knight, especially members from outside the island of Java who did not have an ideology regarding Kestaria Piningit.

## **2. Meso State**



**Figure 4. (GBT, 09:47)**

*“Tjokro, ingat. Kata-kata penting dari Nabi Muhammad. Hijrah. Berpindah dari tempat buruk ke tempat lebih baik”*

This sentence was spoken by Kiai who taught Tjokro that hijra was part of the journey of the Prophet Muhammad. This is also what underlies Hijrah Tjokro's journey to fight for the rights of indigenous peoples who were deprived by the Dutch government.



**Figure 5. (GBT, 56:07)**

*“Saudara-saudaraku sekalian, kelahiran Serikat Islam adalah semata-mata karena takdir Allah SWT”*

This sentence is certainly very much towards the Islamic understanding. That everything in this world is a destiny that has been determined by Allah Almighty. It is also what underlies Tjokro's speech that the formation of the Islamic Union is nothing but the destiny of Allah Almighty which refers to QS Ali Imran verse 47 *“Thus Allah created what He wills. When He was about to establish something, He simply said to him, “Be it!” Then be something that”*.

### **3. Macro State**



**Figure 6. (GBT, 03:14:00)**

*“Aku Oemar Said Tjokroaminoto. Seorang muslim Bumiputera. Ketua perkumpulan Serikat Islam, punya dua juta anggota. Perkumpulan terbesar di Hindia Timur. Paham akan hukum-hukum Tuhan. Aku orang Jawa pertama yang menjadi anggota Volskraad. Lulusan OSVIA. Kakekku, Tjokronegoro I pernah menjabat sebagai bupati Ponorogo. Kakekku dari pihak yang lain, Kiai Kasan Besari adalah kiai terkenal yang mengajarkanku tentang nilai hidup sebagai orang Jawa”*

In the dialogue above, Tjokro explained that he was a descendant of important people at that time. In addition, Tjokro is also considered a person who obeys religion and also has an above-average level of intelligence. This is also what underlies Tjokro's courage, persistence, and honesty.



**Figure 7. (GBT, 1:56:53)**

*“Teman-teman, kemerdekaan, persamaan, dan persaudaraan adalah Islam. Pikiran boleh berbeda. Dan pikiran itu selalu baik. Nasionalisme, komunisme, sosialisme. Namun yang berbahaya, adalah*

*ketika tangan dipergunakan untuk menerjemahkan kata dengan kekerasan. Ini berbahaya. Islam adalah salam perdamaian. Islam adalah perjuangan untuk menuju kehidupan yang lebih baik”*

This sentence is one of the quotes from Tjokro's speech that inserts one of the Islamic values. In this sentence, Tjokro mentioned that *islman* is a peace greeting and *islam* is a struggle for a better life. Through that sentence, it is clear that Tjokro did not abandon Islamic values in his speech and *islam* became the basis for Tjokro to create peace in the archipelago.

#### **4. The Image of Islamic Leader Tjokroaminoto**

There are several things that affect a person's personality so as to form a self-image. According to Sudjana (2002:28) there are several leadership theories, among which are Nature Theory, Environmental Theory, Behavior Theory, Humanistic Theory, and Contingency Theory. Nature theory addresses the core of the problem about the traits or temperaments possessed by the leader. Research on the traits of leaders has been carried out by various leadership experts on the "big guys" who have been and are leading. This theory is based on the traits that make a person a leader. He has a natural ability as a leader, which makes him a great leader in every situation. The theory of "The great man" (prominent people) such as Prophet Muhammad SAW that can give a more realistic meaning to the approach to the nature of leadership. Based on the conclusion of the research, it is stated that leadership traits were carried from birth, or inherited both by parents and by their ancestors. This conclusion gives rise to a presumption that leaders are born and not made.

##### **a) Considered a Piningit Knight**

The above theory can support this, that a leader was born not formed. In Tjokroaminoto, it is clear that since childhood he has been regarded as a Piningit Knight who will take people to a bright path. It was pointed out in one of the scenes that all the residents gathered to attend the "Ruwatan" event made by Tjokro's parents for their son who was still a teenager at the time. In addition, Tjokro was also born from important figures at that time and it seemed to be a lineage that Tjokro would continue it this was a factor that was believed by the community that Tjokro was a Piningit Knight, not only indigenous people but the Dutch East Indies government at that time also believed in this.

##### **b) Authoritative and Brave**

Apart from being descended from important figures, Tjokro is also famous for his authoritative and brave nature. In addition, he also has an above-average intelligence. This added to the charisma of a leader at that time. This seems to be related to environmental theory which assumes that the emergence of leaders is the result of a certain time, place, situation and conditions. An event that is considered very important and extraordinary will feature a person to become a leader. Certain situations and conditions will give birth to certain problems or challenges and in turn require leaders who have characteristics that match the situation and conditions, so as to be able to solve problems or overcoming the challenges faced. At that time the figures of the future leader were not yet visible, because at that time the archipelago was still under the leadership of the Dutch. This situation also makes Tjokro an important person inheriting the authority and brave spirit of a leader. It was from Tjokro's hands that many great Indonesian figures emerged such as Soekarno, Agus Salim, Samaoen, etc. They are all Young Indonesians who spend their youth learning and training to become leaders. So it is not surprising that Tjokroaminoto was given the title of Teacher of the Nation.

##### **c) Applying Islamic Values in Every Deed and Word**

As a leader of Islam, of course, he always has faith in Allah Almighty and also applies the teachings of the Prophet Muhammad SAW. It can be seen from every utterance that always inserts Islamic values. In addition, every deed he did was solely to get *Ridho* from Allah SWT and also for the good of the crowd. Which of course is one of the traits that an Islamic leader must possess. In the film, it tells the story of Tjokro's *hijrah* journey to various places where it is based on the teachings of the Prophet Muhammad SAW who taught mankind to emigrate in order to get blessings. All of the above is clearly depicted in every scene, dialogue and also visualization of Tjokro, played by Reza Rahadian. Scene after scene is played with the authority and charisma of a leader plus intonation and

dialogue that support him. In addition, the visualization of the depicted figure clearly reflects the leader as it should be by dressing neatly, cleanly, and also modestly, and equipped with a head covering or peci.

#### **d) Want to always be in a holy state**

Next up is Tjokro is someone who wants to always be in a holy state. As we know that cleanliness is part of faith. It can be seen from the visualization of neatness and also its cleanliness in everyday appearance and is also supported by the visualization of the environment which also looks neat and clean. Not only that, even in one scene Tjokro once stated that he wanted his death to be as pure and white as kapuk. Which we know that kapuk is an object that is white and can also be a backing material for others. Similarly, Tjokro hopes that in the future, he wants to be as white, and as clean as he is and can still benefit others.

#### **Conclusion**

Based on the results of the analysis using Critical Discourse Analysis (CDA) and the discussion above, it can be concluded that Tjokroaminoto is an Islamic leader who is instrumental in educating the great figures of the founder of the Indonesian nation who are his protégés. In addition, there are several images of Islamic leaders in the film *Guru Bangsa Tjokroaminoto*, including that since childhood, he has been regarded as a Piningit Knight; have charisma and authority as a brave leader; always apply the value of Islam in every deed and word; and want to always be in a clean and holy state.

**Conflicts of interest:** There is no conflict of interest of any kind.

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