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DEVELOPMENT OF HUMAN CAPITAL THROUGH DAKWAH-BASED FILMS: AN ANALYSIS OF FILM MUNAFIK-1

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Abstract

The development of human capital is an important component in the process of producing a competent yet competitive generation. This was embodied under the quality education cluster of the Sustainable Development Goals (SDGs). Films are one of the mediums in developing good characteristics. It plays an important role as an educational platform that orientates values through the development of holistic characteristics. Although, it is realized that there is a lack of dakwah concept in film making among artists in the respective industry. Hence, this research aimed to analyse the influence of dakwah-based film on the holistic development of human capital. This research will analyse the content of a film using a qualitative approach. Findings from the study were analysed using the CAVDI x pro and ATLAS.ti integration methods. Results attained from this research had shown that films do have a significant influence on the development of human capital in terms of belief, moral values, dress, character building and characteristics.

Keywords: Dakwah-based films, development, human capital, Munafik

1. Introduction

Human capital development is paramount in generating qualities among individuals. It helps produce a generation with sustainable intellectual power, highly skilled, virtuous, superior identity, competent and innovative (Awang et al., 2020).

1.1. Human Capital Development from Islamic Perspective

According to Idris et al. (2019), there are five core elements to be implemented in a balanced and integrated manner through the expansion of thoughts, impulses, feelings, physical and spiritual in human capital development. A study by Yusof and Dwi Sari (2017) highlighted human development's significance in measuring the quality of society, country and organisation. A sustainable balance that integrates material and non-material elements is significant in producing a holistic individual. The emphasis on the software aspect (which is the formation of attitudes and values) is more important than hardware (physical or skills) to achieve human development goals.

As a result, Fitz-enz (2010) concept appears to be more comprehensive of current Human Resource Developments. Human capital development, according to this definition, is defined as the growth of intellect, productive work energy, a positive attitude, dependability, dedication, learning capacity and creativity. This definition is relevant to human life in the current era, in which technology and human capitalisation are prevalent. According to Abdurezak et al. (2009), the Islamic stance on human capital development is to submit the human soul, including human capital, to Allah SWT. Tawhidic philosophy incorporates all areas of life.

1.2. The development of human capital through film

Ahmad (2011) defined Islamic film as the result of the refinement of the essence of various discourses in the field of art in Islam. Thus, a dakwah-based film can be expressed as a work of art in the form of halal products, to begin the production with good intentions through the process of pre-publication, publication and post-publication equipped with Islamic-based content, code of ethics and values. Finally, to aim for the spread of dakwah, pure values and upholding the commandment of good and prevention of evil actions during the process of distribution, screening and audience viewing.

Perdana (2018) mentioned that film is an efficient and effective communication media. The function of media as a medium to convey messages that includes hardware, software, user-ware (method of presentation) and under-ware (the art of presentation) cannot be denied (Ahmad, 2011). The film also serves as an educational platform because it has uniqueness and benefits of its own as compared to other media. In addition to entertainment, the education element can be applied casually while the messages and advice are being conveyed to the audience in a very subtle manner to the extent that it touches their heart. Films are not just a creative creation that depicts real-life in society, but they can also influence thoughts, feelings and even change a person's behaviour towards doing good and leaving evil actions. (Aini & Suyurno, 2016). This was proven in a study by Abd razzak et al. (2016), Yahaya et al. (2014) and Wan Hamat (2017). Furthermore, Ahmad (2011) added that film and drama are effective elements to spark awareness and realisation.

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2. Problem Statement

i. The role of film as a powerful platform to convey dakwah is no longer undeniable. Interesting themes and plots are used in films as a medium to defend the teachings of Islam. Maulidah and Fatoni (2019) reinforced this view by implying that the uniqueness among the messages conveyed in a positive dakwah-based film includes an element of brotherhood. According to Perdana (2018), there are four criteria of a positive film which are religious form, inspirational, free from pornography and does not contradict religious values.

ii. Nevertheless, the discussion on film as a medium of dakwah should be seen in a broader framework and scope. Muslim intellectuals should avoid getting caught up in a polemic and endless debates especially on issues of status and terminology (Tengku Mohd Ali, 2019). For example, the term Syariah compliant in films, whereas the more pressing issue is to identify how films can generate human capital development towards the audience. This has an indirect relation to the number of films with Islamic nuances and dakwah being produced. Ironically, the number of dakwah-based genre films is still very low as compared to others (Opir, 2018). Most of the film's genres produced were based on the concept of love and horror. A paradigm shift is significant so that film producers increase the number of films that incorporate Islamic elements while indirectly upsurging the viewing of dakwah-based genre films among audiences in Malaysia. This will give a positive impact on the sustainability of human development (Mohamad Rasit et al., 2020).

3. Research Questions

i. Is human capital development important in producing individual characteristics and personalities?

ii. Why do dakwah-based films play a role as an educational medium?

iii. To what extent do dakwah-based films are significant in developing human capital as one of the elements of SDG?

4. Purpose of the Study

The purpose of the research is to investigate the influence of dakwah-based film that can be a medium in the formation of a holistic human capital. This can be highlighted through the mapping of the values applied in the plots of the film through the aspects of belief, morals, dressing and characteristics. Thus, this will influence the good characteristics of human capital embedded in SDG.

5. Research Methods

This study uses qualitative design through content analysis that focuses on human capital development in the film. A film entitled Munafik 1 has been chosen as a sample of the study. Data were analysed through the integrated usage of CAVDI x-pro and ATLAS.ti methods. Cavdix-pro is a computer-aided index of video data that uses the x software to view scenes based on time codes. MPEG

Streamclip software version 1.9.2 was also used in this study for data analysis. On another note, systematic and precise data was derived from ATLAS.ti software using Strauss and Corbin's approach of the coding system and quotation (Anselm & Corbin, 1998).

6. Findings

Analysis of the Munafik 1 film content found that there are four (4) significant aspects of human capital development, namely the belief doctrine, moral values, dress, character building as well as characteristics. The coding system and quotation approach was used based on visual and verbal from the film. The findings are as follows:

6.1. Belief doctrine

In the context of belief doctrine, there are five (5) elements that stood out portraying a strong belief in the commandments of faith. This moulds a sustainable individual into producing a noble personality. The belief codes and descriptions are shown in table 1.

Table 1. Belief code and descriptions. (Opir, 2018)

| No	Code	Description
1	BD 1	Does not consist of shirk (sins of idolatry or polytheism) and superstitions
2	BD 6	The story plot does not contradict with the four (4) schools of thought of the Sunnah wal Jamaah member.
3	BD 7	The story plot does not challenge the authority of the source of the religions' law namely the Quran, Sunnah (the saying and habitual practice of Prophet Muhammad), ijmak (agreement of Islamic scholars on Islamic law) and qias (laws derived through analogical deduction of juridical principles from the Quran and Sunnah)
4	BD 12	The story plot does not consist of apotheosis and worship other than Allah SWT for example the demonic force.

*BD = Belief Doctrine

6.1.1. Defending Belief

Analysis from the study also found a scene that showed elements of defending belief (BD 1). This can be seen in Figures 1, 2 and 3 below. Quotations were stated according to the Figures' chronological order.

| Time 01:16:17,20 | Time 01:16:20,09 | Time 01:16:33,17 |

Figure 1. Does not consist of shirk (sins of idolatry or polytheism) and superstitions

Zeti believed that a talisman given by a shaman can protect her family. Adam denied and stood sternly on his belief that only Allah SWT has absolute power.

| Time 01:24:08,06 | Time 01:24:48,13 | Time 01:25:04.06 |
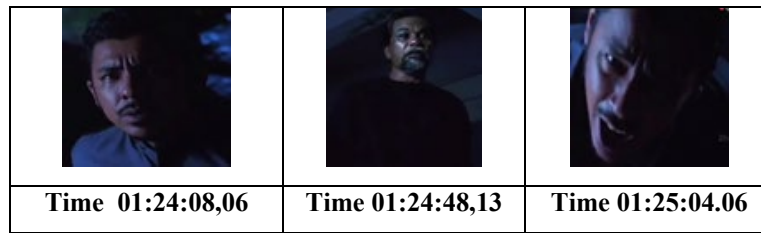
Figure 2. Does not consist of shirk (sins of idolatry or polytheism) and superstitions

Dialogue

Adam*: Apparently, you (Pak Osman) were the one who put a curse on the villagers for years solely for your wealth gains*

Figure 2 shows a scene where Maria handed over her talisman to Adam and he sternly stated that talisman is shirk (a sin of idolatry) that must be avoided. A similar situation was shown in a scene from Figure 3 where Pak Osman had used a demonic power to cause disturbances in the village for the benefit of his greed. Talisman and witchcrafts are heavily weighted sins, and they are highly prohibited in Islam (Muhammad, 2002). This is in line with the verses mentioned by Allah SWT in the Quran: *"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."* (The Quran, 2001, 4: 116)

6.1.2. Using Versus of Ruqiyyah

The analysis of the study found a scene that displayed the element of belief in the power of Allah SWT (BD 6). This can be explained in Figure 5 based on quotations.

| Time 00:50:10 |

Figure 3. The story plot does not contradict with the four (4) schools of thought of the Sunnah wal Jamaah member

Dialogue

Adam: *Bismillahirrahmanirrahin, Allahumma shaliala syaidina muhammad*

Figure 3 showed Adam and Azman who came to Maria's house to perform an exorcism. Maria was possessed by a demon and in consequence, she had a change of character where she became violent

with incredible strength. Adam started the exorcism treatment by reciting ruqiyyah verses from the Quran. Finally, with the permission of Allah SWT Maria was herself again. Syaikh Yusuf Ismail an-Nabbani explained in al-Itqan that Ibn al-Matin said, ruqiyyah (spell) and mu'awwidah (verses or prayer for protection) and *Asma' al-Husna* (99 names of Allah SWT) is a treatment method of a spiritual nature. However, the emphasis of this context is that the healing occurs with the permission of Allah SWT. Then, one is recommended to follow up with a modern treatment (an-Nabhani, 2010). This statement was recorded in an authentic hadith which means: "Mussaddad has narrated to us Abdul Warits from Abdul Aziz he said; "Tsabit and I once visited Anas bin Malik, then Tsabit said; "O Abu Hamzah, I am suffering from a disease." Then Anas said; "Do you want me to treat you with ruqiyyah of the Prophet SAW?" He replied; "Sure." Anas said;

> *Allahumma Rabban Naasi Mudzhibil Ba`sa Isyfii Anta Syaafi la Syaafiya illa Anta Syifaa`an la*
> *Yughaadiru Saqama (O Allah the Lord of mankind, the substance that removes pain, indeed*
> *you are a Great Healer, no one who can heal but You, that is the healing that does not leave*
> *pain* (The Hadith, Bukhari, 1997).

6.1.3. Defending the Quran

In this section, analysis of the study found a scene that displayed an element of defending the Quran (BD 7) as shown in Figure 4 followed by an explanation in the form of dialogue.

Allah sebut "Kami"?	pada Dia dan......	
Time 01:04:35,19	Time 01:03:51,05	Time 01:04:02,05
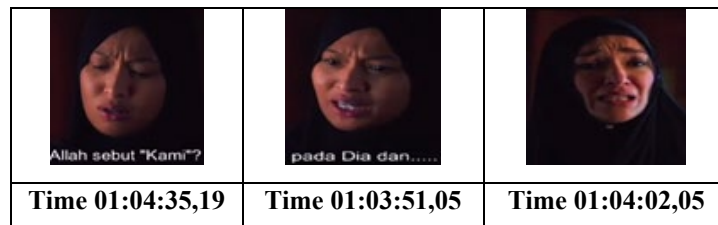
Figure 4. The story plot does not challenge the authority of the source of the religions' law namely the Quran, Sunnah, ijmak and qias

Dialogue

Maria*: Why did Allah mention 'we'? I once dreamt someone told me that the things Allah said refer to HIM and….*

Zeti*: O Allah! Maria, the one who said that was the Iblis (demon). What is meant by that was the greatness and majesty of Allah SWT.*

Figure 4 displays a scene where Zeti stood up for the sanctity of the Quran. She refutes Maria's opinion who questions the term contained in the Quran based on mere common sense. It is contrary to the hadith that forbids the interpretation of the Quran by opinion and logical reasonings alone. This was narrated in a hadith that stated, "*Whoever speaks of the Quran with mere logic of his intellect, it is as if he is booking a seat in hell*" (The Hadith, Tirmidhi, 2007).

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6.1.4. Belief in Allah SWT and His power

The study's findings revealed scenes that clearly demonstrated components of faith in Allah SWT's power (BD 12). This can be explained in Figure 1 and quotation.

| Time 01:26:57,04 | Time 01:27:00,15 | Time 01:27:53,03 |

Figure 5. The story plot does not consist of apotheosis and worship other than Allah SWT for example the demonic force

Dialogue

Pak Osman: *Allah will never love you! What benefits does He give to you? Your wife died! Is it not obvious Adam? Allah has never accepted all your deeds of worship. He does not care or protect you.*

Figure 5 shows the scene where Adam went against Pak Osman who was using demonic power to kill him. However, his belief towards Allah SWT has beaten the power of mere creatures. In consequence, Pak Osman went through a horrible death struct by lighting. According to Abu Bakr al-Jassas, only Allah SWT has the absolute power (al-'Ummadi, A. S., n.d). None can inhibit Allah SWT in showing HIS power. Allah SWT mentioned in the Quran, *"(Say) O Allah, Owner of Sovereignty, You give sovereignty to whom You will and You take sovereignty away from whom You will. You honour whom You will and You humble whom You will. In Your hand is [all] good. Indeed, You are over all things competent."* (The Quran, 2001, 3:26)

6.2. Morals (Akhlak)

There are two (2) elements of morals as shown in table 2, that exhibit noble qualities to be applied in life. It shapes the sustainability of an individual in producing a noble personality or also known as *mahmudah*. The akhlak code and its' detailed descriptions are shown in the table below:

Table 2. Code of morals. (Opir, 2018)

No	Code	Description
1	M 2	Does not contain offensive, abusive, indecent or vulgar dialogue or expressions.
2	M 8	Does not display scene(s) that contain attributes of *mazmumah* (reprehensible).

*M = Morals

6.2.1. Does not contain offensive, abusive, indecent or vulgar dialogue or expressions

Analysis of the study found a scene of warm conversation between Adam and his son Amir uses a polite tone of language (M 2). This can be explained in figure 6 and the quotation below.

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

Figure 6. The story plot of a scene between a father who advice his son regarding the importance of visiting the cemetery to constantly remind one of Allah
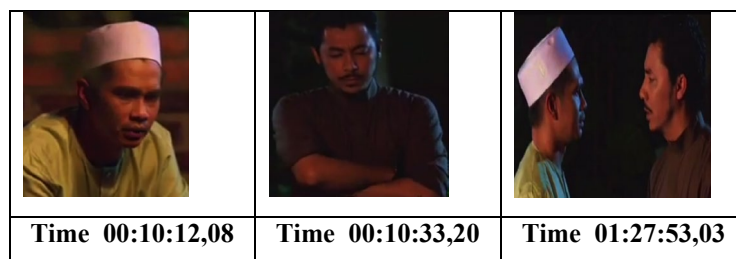
Dialogue

Adam: *Amir, I might be long gone by the time you grow up. When that time comes, please do not stop visiting the grave because when you do so, it will always remind you of death and the hereafter.*

Figure 6 showed a scene of Adam with his son, Amir at the cemetery site. Adam took Amir to visit his mother's grave while reminding him to always remember about death. Everyone who lives will surely return to its creator one day. He spoke with a good choice of words filled with politeness even though he was still mourning upon the loss of his beloved wife. He reminded Amir to continue the habit of visiting the graveyard even though he is no longer around. Islam demands the believers to speak politely with good language style. It is in line with the hadith of the Prophet Muhammad SAW which means: "*He who believes in Allah and the hereafter, must either speak good or remain silent*" (The Hadith, Bukhari,1997). This highlights the personality of an individual, especially how they interact with children. This sets a commendable example in the sense of interaction demanded in Islam.

6.2.2. Does not display scene(s) that contain attributes of *mazmumah* (reprehensible)

This study found a scene that showed an admirable act through the scene of Azman who advised his friend Adam to be steadfast and patient after the death of his wife (M 8). This is explained in figure 7 and quotations below.

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

Figure 7. Does not display scene(s) that contain attributes of *mazmumah* (reprehensible)

Dialogue

Adam*: There is no other place that offers peace but the house of Allah. I know all that Azman. I know it all. But…*

Azman*: Hey, Adam. Strengthen your faith! Remember, our heart goes back and forth, our faith sometimes goes shaky. We need to be vigilant and careful!*

Figure 7 displayed the caring nature of a companion, and this is a manifestation of the act of *mahmudah* (noble personality). Azman visited Adam at his house with the intention to provide moral support upon the death of his wife. He advised Adam not to get carried away in mourning of his loss. This nature of caring for each other is very much demanded in Islam as it reveals a sign of faith in Allah SWT to those who practice it. It is also in line with the hadith of the Prophet Muhammad SAW which means: "*None of you truly believes until he loves for his brother what he loves for himself*". (The Hadith, Bukhari, 1997)

6.3. Dress/ Dressing/ Attire

There are two (2) elements of clothing that display the image and identity of a Muslim who is obedient to the requirements of the Shariah. This indirectly shapes the sustainability of an individual in portraying *mahmudah* (noble personality). The dress code and detailed description are shown table 3 below.

Table 3. Dress code with description. (Opir, 2018)

No	Code	Description
Men		
1	MD 8	Do not wear necklaces and chains.
2	MD 9	Do not wear a wig or hair extensions.
3	MD 10	It is not allowed to colour hair @ dye except to use henna colour and the hairstyle does not resemble a negative disavowal that has any form of conflict with the religion.
Women		
1	WD 11	Do not wear a thin dress material that reveals the colour of the skin, underwear (bra) and clearly shows the shape of the breasts.
2	WD 12	Do not wear tight clothing to reveal the shape of the body.
3	WD 13	Do not wear a swimming suit or a bikini.
4	WD 14	Do not shave the eyebrows.

*MD = Men Dress code - *WD = Women Dress code

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

Figure 8. Do not wear necklaces and chains, Do not wear a wig or hair extensions.

Analysis of the study found that the entire scene involving a male and female cast displayed images of clothing that were shariah-compliant (MD8, MD9, MD10, WD11, WD12, WD13 & WD14).

Figure 8 showed some samples of scenes in various locations. This film emphasised a good fashion aspect. The image did not interfere with the storyline but pretty highlighted the character which was held and acknowledged by the audience. Indirectly, it was shown that clothing issue is a technical nature that can wisely be managed. In the context of human capital development, the film Munafik 1 became a role model to the audience to become an obedient Muslim through their attire/ clothing.

### 6.4. Character & Characterisation

There are two (2) elements of character and characterisation that display a good personality when interacting either vertically or horizontally. This directly shapes the sustainability of the individual in portraying *mahmudah* (noble personality). The character and characterisation code and its detailed description are shown in the table 4 below.

Table 4. The character and characterisation code with description (Opir, 2018)

	Code	Description
1	C 15	There was no scene of shaking hands between a man and a woman who is not a mahram *(non-mahram: a person with whom marriage is generally permissible)*
2	C 19	The expression of syahadah (declaration of faith) must be perfect without any kind of reduction or expressed in reverse

*C = Character

6.4.1. There was no scene of shaking hands between a man and a non-mahram woman

| Time 00:38:34,19 | Time 00:38:36,20 | Time 01:16:49,19 |
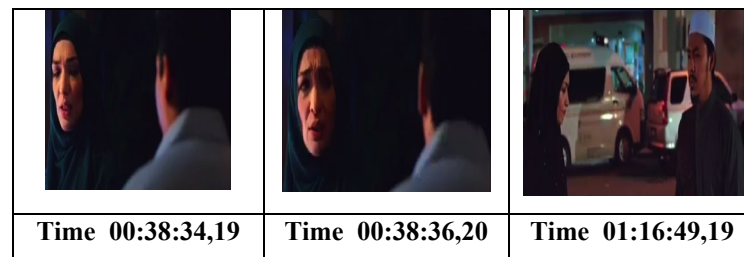
Figure 9. There was no scene of shaking hands between a man and a woman who is not a mahram

In this section, the study found a scene that involved an interaction between a male and a female cast where no act of shaking hands occurred with the man and the non-mahram woman (C15). This can be illustrated in figure 9 as one of the samples in various scenes. One of the scenes was of Zeti and Fadzli at home while Maria was being treated by Adam. So was another scene where Adam and Zeti were on the hospital grounds. This is parallel with the Islamic principle as regards maintaining honour and dignity as mentioned in the hadith of the Prophet SAW which means: "*The Prophet SAW hand was never touched by a non-mahram woman even in the event of bai'ah (agreement). They only execute bai'ah with words only*" (The Hadith, Bukhari, 1997).

6.4.2. The expression of syahadah (declaration of faith) must be perfect without any kind of reduction or expressed in reverse.

The analysis of the study showed a scene where the character of Adam taught his wife; Zulaikha, the expression of the word syahadah (declaration of faith) perfectly at the moment where she was at the brink of death (C19). This can be explained in figure 8 and the quotation below.

Time 00:02:08

Figure 10. The expression of syahadah (declaration of faith) must be perfect without any kind of reduction or expressed in reverse

Dialogue

Adam   : *Asyhadu allaa ilaaha illallah*
Zulaikha : *Asyhadu allaa ilaaha illallah*
Adam   *: Wa asyhadu anna Muhammadur Rasuulullah*
Zulaikha : *Wa asyhadu anna Muhammadur Rasuulullah*.

Figure 10 showed Zulaikha in a critical situation after being seriously injured in an accident. It was during this moment that Adam taught his dying wife to express the word of syahadah (declaration of faith). Even though Adam was in pain, his character had reflected faith and firm belief in his destiny given by Allah SWT. This is a good example set to the audience that in the sacrament of death, the best thing to do is to teach the person to say the word of syahadah. Expressing syahadah upon death is one of the ways to achieve *husnul khatimah* (a good ending). This coincides with the hadith of the Prophet SAW which means: "*He whose last words are 'there is no God but Allah' will enter Paradise*" (The Hadith, Abu Daud, 2009).

7. Conclusion

The outcome of this study concluded that:
i.   Human capital development is significantly possible through good film production. All of the elements discussed in this study directly shape the sustainability of the individual in producing a noble personality (*mahmudah*) embedded in the quality education cluster of the SDG.
ii.   The elements of human development were evident in the film Munafik 1;

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iii.   The film features noble morals either highlighted through a father's advice to his son or the moral support of a friend when disaster strikes.

iv.   This film highlights the importance of maintaining and defending the faith in Allah SWT from the elements of polytheism. It also educates the community to make the Quran a guide for life.

v.   The film highlights shariah compliance clothing without compromising on the compelling message.

vi.   The film provides the best example from the aspect of relationship boundaries between men and   women according to Islamic standards.

Acknowledgments

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