John Fiske's Semiotic Analysis: Representation of Hasan Sabbah's Religious Political Movement in the Seljuk Awakening Series

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Abstract: Representation could be said to work for, produce, naturalize, and stabilize a dominant meaning, but representation could also produce new meanings, or change meanings. The representations played in the Seljuk Revival series feature many religious political movements, which were more focused on one character who was highly highlighted in the Seljuk Revival Series, namely Hasan Sabbah. Researchers used the research method Reseach Library (Library Study), using descriptive techniques, sources obtained from books, articles, and Google Books. The results of this study could be seen from John Fiske's level of semiotic analysis; The reality level, which was focused on speech codes; which shows that Hasan still shows two different meanings of speech in different places, praising those who were considered enemies and saying no praise when behind the enemy. Representational Level, focused on characters and dialogue; the character code showed a person who was religious, and willing to sacrifice for his beliefs. the dialogue code showed him as a person who did not want to get involved with people who were not in line with the faith of the priesthood. Ideology level, could be seen in the serial picture shown that the ideology being played was religious political ideology and the Inner Ideology, namely Ta'wil al-Bathin, which served as the basis for the formation of Ismailiyah Nizar. however, inner ideology had always been considered heretical.
Keywords : Representation, Semiotics, Hasan Sabbah

A. INTRODUCTION

Representation is a way to explore the meaning of symbols and signs through pictures, writing and photos as well as the physical objects that are displayed. In the representation of the identity political movement in the Seljuk Awakening series, we can find identity political movements that use religious symbols. Islamic politics is in the opinion of Din Syamsudin and Azyumadi Azra, who convey the thoughts of anthropologist Dale Eickelman and political scientist Jamesd Piscatrori, by concluding that the appearance of Islamic (Muslim) political movements throughout the world is competition for interpretation of the meaning of Islam and control over political institutions on the side formal and informal which will later support the meaning of Islam. Islamic politics also produces political actions and actions (political behavior) and political culture (political culture), which will lead to Islamic values.[1]

A fight like this involves the objectification of knowledge about Islam which in turn gives rise to the pluralization of religious power. The political Islam movement is the movement of political parties that are introduced with attributes that are characterized

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[1] Muhamad Sadi. 2021. *HUKUM PEMERINTAHAN Dalam Perspektif Hukum Positif Dan Hukum Islam*, 1st edn (Jakarta: Kencana): 5

by Islam, starting from the use of names, to the basis of the goals of the movement itself.[2] According to Mohammed Ayoob's view, Islamic political movements and political Islam, are movements that cover various sides, while the movements are extreme, conservative, or in traditional or modern ways. The Islamic political movement also uses Islam as an ideological basis for the sake of running the country and not just for understanding or constructing religion. However, the goal to be achieved is to create a state based on Islamic Syari`ah as part of state law that is in the majority of Islamic societies. More precisely is the achievement of the Khalifah system in the majority of the Muslim population.[3]

However, Al-Qardhawi argues that Islam and politics cannot be separated because, political connection with Islam can provide benefits, which can realize the expression of the essence of Islam itself. The representations played in the Seljuk Revival series feature many religious political movements, through language and even through the film scenes that are played. In representation theory, it shows that in the process of meaning or meaning carried out by using language with that language there will be a process of cultural exchange between group members.[4] Seljuk revival series, is a Turkish tv series, which is shown separately or per-episode. In the depiction of figures who have influence over the rise of the Seljuks consisting of Sultan Maliksyah as the Head of State, Nizam Mulmulk as the vizier or prime minister, where Nizam Mulmulk is depicted as someone who has influence over the decisions of Sultan Maliksyah, and the two sons of the sultan Maliksyah namely, Muhammad Tapar and Ahmad Sanjar.

The Seljuk dynasty was a dynasty that had power in the 11-14th centuries, the Seljuk dynasty was included in the Islamic dynasty that inhabited Central Asia and the Middle East. This dynasty is known as the first Islamic empire in Turkey, namely the Great Seljuk empire. The Seljuq people inhabit an area in Transkosiana that originates from the Qanak tribe which we now know as Turkistan. The name of the grandfather of the Bani Seljuq is Duqaq from Turkey Al-Ghuz, Duqaq is also a guide or reference for them not to go through and deny his words and orders, where he and his people work and become servants or slaves of one of the Turkish kings named Bequq. Seljuq bin duqaq became Bequ's servant as his father had been. He also occupied an important military position, namely as the commander of the troops. Sources also say that the Seljuqs have also begun to show the quality of progress and leadership. But then the Seljuqs chose to go out and live in Jund which is close to the Nile River, there the Seljuqs also declared themselves to convert to Islam, and carried out attacks on the Turkic peoples who were still infidels.[5] The Seljuqs are descendants of Sunni views who began to show influence and play a major role in the political sphere in Baghdad, starting from 1308 AD

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[2] Deliar Noer,et all.1999. *Mengapa Partai Islam Kalah? Perjalanan Politik Islam Dari Pra Pemilu 99 Sampai Pemilihan Presiden.* (Jakarta: ALVABET): 5

[3] Budi Winarno. 2019. *Dinamika Politik Global Kontemporer : Teori, Aktor, Isu, Dan Analisis Studi Kasus,* 1st edn (Yogyakarta: CAPS (Center for Academic Publishing Service): 19

[4] Mochamad Nursalim, et al. 2022. *Antologi Neurosains Dalam Pendidikan.* (CV. Jakad Media Publishing): 7

[5] Ali Muhammad Ash-Shalabi. 2014. *BANGKIT DAN RUNTUHNYA DAULAH BANI SALJUK: Kontribusinya Bagi Peradaban Islam Di Abad Pertengahan* (Jakarta: Al-Kautsar): 21

On the other hand, the figures who always wanted to overthrow the Seljuk dynasty were the Bati group or Assassins, who were influenced by Hasan Sabbah with hidden or infiltrated movements, in order to perpetuate their mission of spreading ideology and wanting to establish a state. Hasan is referred to as Sayyiduna and has the highest authority in decision making. Hasan-I Sabah is also known as a firm figure. And his firmness was not only shown to his opponents. Hasan Sabbah himself was an educated scholar-theologian who had a background in philosophical thought; he was also credited with establishing an impressive library at Alamut shortly after he established his headquarters at another of the major Nizari strongholds in Persia and Syria equipped with important collections of books, documents and scientific equipment.[6]

However, in this description, Hasan is just someone who makes noise, as in the historical statement quoted by Yakin from Antony Black's statement, that the purpose of the inner movement is inseparable from their interest in the Fathimiyah dynasty, namely Imam Nizar, by overthrowing the Seljuk dynasty so that their goal can be achieved.[7] to achieve our understanding of representation in films. Stuart Hall, said that there are two ways in the process of representation. First. Mental representations are ideas or concepts that come from our minds (concept maps) about something, which are still abstract. Second, language plays a role in the process of meaning. Ideas that are still abstract in nature will be interpreted through language so that our concepts of certain symbols and signs can be related.[8]

In interpreting a language or text in film, semiotics is a tool or way of understanding the meaning of a text. Where the idea or concept is found from the meaning obtained from the text. The meaning obtained from the text as a sign of the manifestation of an expression.[9] A semiotician, namely Umberto Eco said in semiotics, that a 'sign' is like a lie, because in a sign there is an unknown meaning and the sign is not the real thing but what is hidden behind the sign. Because semiotics itself studies the essence of the existence of the sign itself. The sign is a picture of reality that is constructed through words. Words or language become an effort so that changes in human culture always become a culture that is strong, enduring and orderly.

For Saussure, our understanding and opinions regarding a reality are constructed by other words and signs used in the social environment. If we look at the relationship between media and behavior, it is often considered as an absolute truth, it could be that a truth that is displayed comes from subjective truth or at least it is considered true. Texts that are displayed regularly by the media certainly do not carry a single meaning or meaning based on a set of signs. In fact, the text in the media also has an interest, an ideology that is formed through the signs that are displayed. So that certain signs in the

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[6] Dewi Sukarti, et al. 2001. Tradisi-Tradisi Intelektual Islam (Jakarta: Erlangga): 3

[7] Syamsul Yakin. 2018. *'Kritik Al-Ghazali Terhadap Aliran Bathiniyah Terkait Konflik Politik Sunni Dan Syiah Di Panggung Sejarah',* Refleksi, 16.1 (2018): 105

[8] Dedi Kurnia Syah Putra. 2019. *Political Social Responsibility Dinamika Komunikasi Politik Dialogis* (Jakarta: PRENAMEDIA GROUP): 19

[9] Kurniawan. 2001. Semiologi Roland Barthes (Magelang: Yayasan Indonesia Tera): 34

media become dominant for special interests, as well as special errors that are increasingly widespread and more complicated.[10]

B. RESEARCH METHOD

1. Type of Research and Type of Data

This study uses library research techniques (Research Library), library research is a research activity carried out by means or library data collection techniques, reading and recording and processing research data. (in the form of books, articles, and other internet sources).[11]

2. Data analysis

Data analysis is by organizing, compiling and giving meaning to the writings found.[12] This study also uses a descriptive method, which is interpreted as a study that seeks to describe an event/phenomena systematically according to what it is.[13]

C. RESULTS AND DISCUSSION

1. Representation

Representation and re-presentation, have two different meanings, however, have a connection between one and the other. In the representation there is an activity that indicates the existence of an object in our memory by describing and describing it. While the re-presentation also shows the existence of an activity that is attempted to be represented, replaced and symbolized. Representation can be understood with two understandings, namely; First, representation by presenting an inanimate object, to represent, a depiction of the human being that you want to represent. Like a statue or painting that shows a picture of the human figure. Second, representation as an activity used by humans to create a real movement, such as dancing, painting, etc. In the representation will present the meaning which will later be selected, reduced and as for the addition of activities. Representation can be said to work for, produce, naturalize, and stabilize a dominant meaning, but representation can also produce new meanings, or change meanings. There are three approaches to understanding representation theory, namely; reflective, intentional and constructionist. Reflective approach, looking at the meaning of an object, for example humans and real events. Language becomes a function to describe what is actually in the activities of society. Intentional approach, looking at the meaning of those who make the object. The constructionist approach views meaning in terms of the social character of language. Which means it can be understood that, a meaning that is made

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[10] Surya Darma. 2022. *Pengantar Teori Semiotika*. (Bandung: Media Sains Indonesia): 21

[11] Mastika Zed. 2008. *Metode Penelitian Kepustakaan*, (Jakarta: Yayasan Pustaka Obor Indonesia): 32

[12] Boy S. Sabarguna. 2008. *Analisis Data Pada Penelitian Kualitatif* (Jakarta: UI-Press): 11

[13] Nyoman Dantes. 2012. *Metode Penelitian* (Yogyakarta: C.V ANDI OFFSET): 5

and produced comes from the maker.[14] The representation process on the media is divided into two concepts, namely encoding and decoding. The encoding process is also related to socio-cultural conditions which are inseparable from the ideological aspect, which is related to institutional and personal characteristics. In the process of encoding a reality, there will be a political involvement in a reality that is depicted in the media. The decoding process is interpreted as a process that shows the existence of a marking or assessment of an event. which leads to conformity, to what will be accepted and understood by the general public. It can be said that the conformity of the concept received will show a response and influence, in the form of direction, entertainment, instructions to influence conceptions related to other characters.[15] Representation in films or serials will display a meaning that is inseparable from a reality that is reflected or packaged in a media, as a representation of a reality, the media will provide codes,[16] conventions and ideology of a culture. the code that is displayed by the media also has a hidden meaning so that it will have an influence on society, the influence that is shown cannot be separated from the understanding of existing ideology.

2. **John Fiske's Semiotics**

   Semiotics in John Fiske's presentation, he stated that, semiotics sees communication as generating meaning in messages - either by those who convey or receive encoders or decoders.[17]

   Level analisis semiotic John Fiske (Level realitas, representasi, dan Ideologi)[18]

   a. *Level Realitas* : Penampakan, pakaian, tata rias, lingkungan, perilaku, omongan, gesture, ekspresi, suara dan sebagainya

   b. *Level Representasi* : Unsur-unsur tersebut dikonstruksi secara elektronik oleh kode-kode Teknik seperti; Kamera, tata cahaya, pengeditan, music, dan suara. Yang menstransmisikan/memindahkan kode-kode representasi konvensional ke dalam bentuk representasi seperti narasi, konflik, karakter, aksi, dialog, latar, pameran dan sebagainya

   c. *Level Ideologi :* Yang ditata menjadi koheren dan diterima secara social dengan kode-kode ideologi tertentu seperti individualism, patriarki, ras, kelas, materialism, kapitalisme dan sebagainya

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[14] Rini Lestari Dudi Sabil Iskandar. 2016. *MITOS JURNALISME*. (Yogyakarta: ANDI):21

[15] Sri Wahyuningsih. 2019. *Memahami Representasi Pesan-Pesan Dakwah Dalam Film Melalui Analisis Semiotik* (Surabaya: Media Sahabat Cendekia): 17

[16] Sigit Surahma. 2015. 'Representasi Feminisme Dalam Film Indonesia', *Jurnal Ilmiah LISKI (Lingkar Studi Komunikasi)*: 119

[17] Kendall Malik. 2016. *Kapita Selekta Desain Suatu Pengantar Dalam Perkembangan Dan Pengaruh Desain*. (Padang Panjang: LPPMPP ISI Padangpanjang): 24

[18] Dudi Iskandar. 2021. *Metodologi Penelitian Kualitatif Petunjuk Praktis Untuk Penelitian Lapangan, Analisis Teks Media, Dan Kajian Budaya*. (Margomulyo: Maghza Pustaka): 3

Model komunikasi dengan menggunakan pendekatan semiotika lebih memfokuskan kajiannya terhadap tanda ataupun teks. Menurut John Fiske dalam[19] ranah kajian semiotik ada tiga pendekatan *Pertama,* tanda itu sendiri. Analisis ini meliputi berbagai macam tanda serta makna yang berbeda dalam memproduksi bagaimana makna dan tanda tersebut saling terhubung oleh orang yang memakainya. Tanda merupakan hasil pamahaman manusia pada konteks pemakaian, tanda tersebut hanya dapat dimengerti oleh orang yang meletakkan tanda *Kedua,* kode ataupun sistem dimana tanda-tanda diorganisasikan. Kajian ini meliputi bagaimana kode telah dikembangkan demi memenuhi keperluan masyarakat ataupun budaya tertentu, atau bisa dikatakan sebagai pemanfaatan saluran-saluran komunikasi bagi kode-kode tersebut. *Ketiga,* budaya, sebagai tempat dimana kode dan tanda bekerja. Hal ini pada gilirannya bergantung pada pemakaian dari kode serta tanda untuk eksistensi dan bentuknya sendiri. Inti dari semiotika, bahwa komunikasi yang terjadi bukanlah unutk sebuah arti pengiriman pesan akan tetapi sebagai tempat pembangkit munculnya makan (*the generation of meaning*.

Sederhananya pada semiotika John Fiske, digunakan untuk mencarithau makna yang ada pada tayangan yang disampaikan oleh media. Sebagaimana pada serial kebangkita seljuk, didalam penayangan serial tersebut banyak digunakan tanda atau kode tertentu yang berkaitan dengan mazhab tertentu didalam islam. Dengan media menampilkan sejarah kelam yang dialami umat islam tentu akan memicu pemahaman yang tidak baik, untuk masa yang sekarang.

3. **John Fiske's Semiotic Analysis of Hasan Sabbah in the Seljuk Awakening Series**

   a. **Hasan Sabbah Biography**

   Differences of opinion also occurred regarding the birth of Hasan bin Sabbah. With full name, namely Hasan bin Ali bin Muhammad bin Ja'far bin Sabbah al-Himyari. He was born in an area called Ray, in 432 H/1039 AD Hasan bin Sabbah also has family ties with the kings of Himyar, Yemen, and South Arabia. There is a different statement from Edward Burman, who stated that Hasan bin Sabbah was born in the Qum region, from a Shia Imamiyah family (Twelve Imams/Itsna 'Asyariyah). The city of Qum is about a hundred kilometers south of the modern city of Tehran. Qum is now the second holiest city in Persia, where Fatimah the sister of Imam Reza died in 818 AD. The city has now become a major center of Shia teachings and more recently became the seat of supporters of Ayatollah Khomeini who had taken over the leadership of Modern Iran from the regime Pahlevi. Hasan bin Sabbah had a father whose name was Ali bin Muhammad bin Ja'far bin al-Husayn bin Muhammad bin Sabbah al-Himyari. His father came from a Kufa Arab from Yemen who moved from the Sawad region, Kufah to the City of Qum, Persia. His father was also a Shia Imami Imami in Kufa. However, Hasan's family then moved to the area near Rayy where the town is related to Hasan's

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[19] Yasir. 2020. Pengantar Ilmu Komunikasi Sebuah Pendekatan Kritis Dan Komprehensif. (Yogyakarta: DEEPUBLISH): 44

youth when he received religious education related to Shia Imami teachings for the first time.

b. John Fiske's Semiotic Analysis

John Fiske divides the level of semiotic analysis into three levels of analysis, namely the level of reality, the level of representation, and the level of ideology.

- **Reality level**

The level of reality on television media shows will explain how the presence of Hasan Sabbah in the Seljuk Revival series will be explained. The level of reality for John Fiske covers performance or appearance related to clothing, makeup, context, behavior, expression, sound and so on. In terms of reality, researchers tend to focus on speech codes
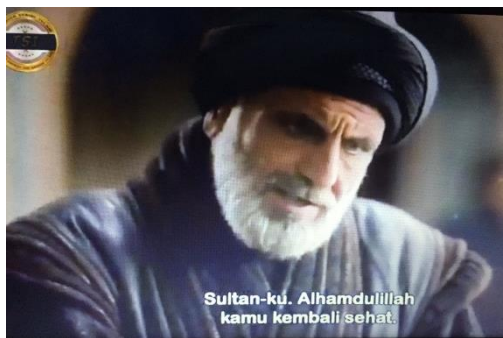
Source: Telegram, Picture 1 & 2

In the appearance code in Figures 1 and 2, namely the depiction of the character Hasan Sabbah, with a good appearance through words of praise to Sultan Maliksyah for having returned to health. and sayings to sacrifice his life to serve Sultan Maliksyah. Expressive speech of praise is a speech act that is done because, when we want to express something good to someone else, when we want to flatter someone, it can also be done for the sake of seduction, to please someone. Words of praise can also provide motivation to others and to increase self-confidence.[20] In his next speech Hasan Sabbah, said the words of my life for you with the meaning to always devote himself to the Sultan.

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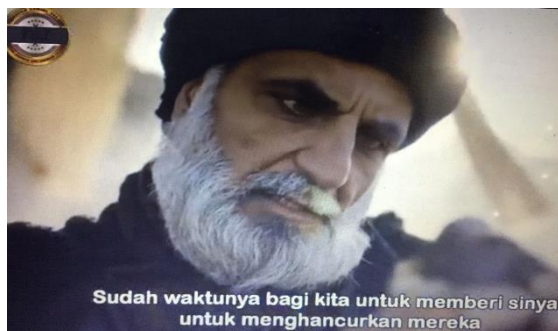
[20] Amanda Maharani. 2021. 'Analisis Tindak Tutur Dan Fungsi Tuturan Ekspresif Dalam Acara Sarah Sechan Di Net Tv', *Jurnal Skripta*: 15–29

Source: Telegram, Picture 3 & 4

In the next broadcast, the media showed Hasan in a different scene, with before, this time he uttered the word trap with the aim of destroying, in this scene the word destroy was aimed at Hasan's plan to attack the Bani Seljuq, because the movement carried out by his group, namely Batini, had been suspected by Nizamul-mulk as State Vizier (prime minister). The word destroy refers to something that is done that is destructive. In different speech expressions, in the picture shown, Hasan plays two different characters in different places. At other times he becomes a supporter and flatters the Sultan, at other places he launches negative intentions. However, on the other hand Hasan Sabbah with strong conviction declared the High Priest, namely the Imam who brought salvation to them, the high Priest for them was the Imam from the descendant of Ismail bin Ja'far Sadiq. On the other hand, Hasan also always said good words about his beliefs which were often considered heresy for the Seljuk dynasty.

- **Representation Levels**
  Technical codes include camerawork, lighting, editing, music and sound which will later be transmitted to conventional representation codes including narratives, conflicts, characters, dialogues, settings, actors and others.[21] paraphrase At the re-presentation level, the researcher focuses more on conventional representation which includes characters and dialogue.

Picture 5 & 6, Character Code

At the level of the character played by Hasan in Figures 5 & 6, it can be interpreted as a character who is willing to sacrifice for the goals to be achieved even though their lives are at stake for their goals. a goal that cannot be separated from their belief in the high priest.

The spiritual belief was so extraordinary that on the other hand Hasan had a confident heart even though he was considered a heretic.

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[21] Eni Maryani Mochamad Arbani. 2022. 'Kebertubuhan Perempuan Dalam Program Televisi the Hotman John Fiske ' S Semiotic Analyze : Commodification of Women ' S Bodies in the Hotman Television Program', *Jurnal Yaqzhan*.: 20

Picture 7 & 8 Character Code

In figure 7, it shows Hasan giving alms in the form of food to a family who is starving, and in figure 8 Hasan returns to provide food for the second time by giving preaching related to Batini's teachings, in this scene Hasan tries to spread inner teachings to the community even though not openly, Hasan also with the intention of wanting to build a madrasa with Batini teachings, but the desired madrasa has not yet been built in the Seljuk revival series. In the next code of dialogue it will also show, in terms of Hasan's movement goals that want to defend his teachings about Batini and want to establish his own caliphate for the sake of a holy mission to serve the High Priest

Picture 9 & 10 & 11, dialogue between Hasan Sabbah and Faysal

The character of the dialogue shows that the religious movement was built by Hasan who wanted to establish his own sect while wanting to give up his collaboration with the Fathimiyah dynasty. There were several factors that prompted Hasan bin Sabbah and the Nizariyah movement to choose to give up their relationship with the Fatimid dynasty in Egypt. First, there is a sense of political distaste for the military rule exercised by al-Afdhal bin Badr al-Jamali over the Egyptian Fatimids. Second, al-Musta'li as an imam who is considered illegitimate because he has seized the legal rights of Imam Nizar as the first or oldest son of al-Mustanshir. Third, Hasan bin Sabbah made reforms to Isma'ilyah beliefs such as ta'lim, renewed the concept of imamate, and the continuation of the Seventh Imam.

- **Ideology on the figure of Hasan Sabbah**

    The ideology obtained in the Seljuk revival series shows that there is an ideological struggle that the figure of Hasan Sabbah wants to achieve regarding the problem of interpretation of the text of the Koran and the beliefs studied. Hasan, who is known as an Ismaili Shia adherent, is shown in the series by spreading the Batini ideology. The term Batini is known as Ta'wil al-Bathin, interpreted as something extraordinary that makes the soul happy in secret knowledge and actions. This is part of the esoteric interpretation of Ismailiyah, then the group is known as the term Batini.[22]

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[22] Salam Abdulrahman. 2016. "'The Assassins: Ancestors of Modern Muslim Suicide Bombers?'", *Journal of University of Human Development*, 2.4: 399–409

It is this inner teaching that is played out as the Ideology of Hasan Sabbah in his religious beliefs. The Isma'iliyah school of thought also developed an eschatological and historical concept of an imam. Based on Isma'iliyah teachings, prophetic revelation is always accompanied by a wasi, namely someone who manages and interprets the inner meaning of revelation. Hasan bin Sabbah also claimed that humans would go astray if they walked without being guided by an Imam or someone representing the Imam of the Prophet. And at that time Hasan also occupied the position of deputy for Imam Nizar and he also became a source of reference for intellectuals.

Hasan's important position also made it easy for him to gain support from the religious politics of the Persian community not to accept the legitimacy of the Abbasid leadership. He admitted that he had managed to get the text from the priest mastur. Hasan was also used as a source of knowledge and reference for the Nizariyah (Assasssin) group because he was the representative of the Imam Mastur. Hasan also said that the condition for someone to be on the straight path is that he must obey the Imam and vice priests. Hasan also reinforces the great idea, that it was Imam Mahdi who passed down the religious knowledge brought by the Prophet and had the ability to express the unknown meaning of the Islamic treatise that brings justice to nature. And Hasan also said that he has legality in explaining the inner meaning of the Qur'an.[23] .

The meaning of the ideological code will have an impact on the general public, because the message displayed is related to the meaning of the religious ideology of society in general. The Assassin group, also known as Shia Ismailiyah, was influenced by Hasan Sabbah, who was labeled a heretical sect for their spiritual teachings. However, we also need to understand how humans acquire and understand religious doctrines built from different environments. Because every human being will be responsible for what is believed.

D. CONCLUSION

Representation in a film or series will display a meaning that is inseparable from a reality that is reflected or packaged in a media, as a representation of a reality, the media will provide codes, conventions and ideology of a culture. the code that is displayed by the media also has a hidden meaning so that it will have an influence on society, the influence that is shown cannot be separated from the understanding of existing ideology. The message or meaning conveyed can also be interpreted as propaganda through the media, because what we do not realize is that the appearance of the media will have an influence on one's ideology, so it is not surprising when the media displays messages that are dominated by ideology which is the majority in certain societies. As in the representation of the Seljuk Revival series.

John Fiske's semiotics, is used to find out the meaning that exists in the impressions conveyed by the media. As in the Seljuk Revival series, in the broadcast of the series, certain signs or codes are used that are related to certain schools of thought in Islam. With the media displaying the dark history experienced by Muslims, it will certainly trigger a bad understanding, for the present. John Fiske's semiotics on the representation of Hasan Sabbah in the Seljuk Awakening Series, can be seen from three

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[23] Rahmat Hidayat. 2021. 'Hasan Bin Sabbah Dan Gerakan Pembaharuan (Da'wah Jadidah) Syiah Isma'iliyah Abad XI Masehi', *Panangkaran: Jurnal Penelitian Agama Dan Masyarakat*, 5.1: 1–27

levels, namely the level of reality, the level of representation, and the level of ideology. Reality level, focused on the level of speech, where Hasan, showing praise and non-praise speech. Representation Level, focused on the character that displays Hasan being an intellectual who wants to establish a madrasa with inner teachings. Ideology level, related to the ideology that has been built, in the representation played by Hasan, shows the inner ideology is also related to how Hasan was brought up from an environment related to his ideology, so on the one hand Hasan has a very extraordinary level of confidence, on the other hand he is branded with superstitious ideology.

John Fiske's semiotics, at least gives us an understanding that, when we are to interpret a message in the media, what needs to be paid attention to is the code or sign displayed on the representation of the film/series, the code becomes an analysis that needs to be understood so that it does not give bias to ourselves who lead to a mistake in understanding the ideology of other people who are different from us.

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