

ABSTRAK

Gisna Salima: Representasi Pengabaian Agama dalam Film "3: Alif Lam Mim" (Analisis Representasi Stuart Hall). Skripsi, Program Studi Komunikasi dan Penyiaran Islam, Fakultas Dakwah dan Komunikasi, Universitas Islam Negeri Sunan Gunung Djati Bandung.

Film merupakan salah satu media budaya populer yang tidak sekadar berfungsi sebagai hiburan, tetapi juga mampu mengonstruksi wacana sosial, termasuk wacana tentang peran agama dalam kehidupan masyarakat. Penelitian ini mengkaji bagaimana representasi pengabaian agama dibangun dalam film "3: Alif Lam Mim" (2015) karya sutradara Anggy Umbara. Film bergenre distopia ini menampilkan Indonesia masa depan tahun 2036 yang telah berganti nama menjadi "Libernesia," sebuah negara dengan ideologi ekstrem liberal yang secara sistematis memarginalisasikan agama dari seluruh dimensi kehidupan sosial. Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif, berlandaskan teori representasi Stuart Hall, khususnya pendekatan konstruksionis yang memandang makna sebagai hasil konstruksi sosial melalui sistem bahasa, simbol, dan praktik budaya. Pengumpulan data dilakukan melalui analisis teks film secara mendalam dan dokumentasi sumber-sumber pendukung.

Hasil penelitian menunjukkan bahwa film ini mengonstruksi representasi pengabaian agama melalui empat bentuk utama, yaitu: (1) marginalisasi institusi agama yang tergambar melalui penuduhan Pondok Pesantren Al-Ikhlas sebagai sarang teroris; (2) stigmatisasi praktik keagamaan yang memaksa umat beragama menyembunyikan identitas dan ibadahnya; (3) simbolisme keagamaan dan diskriminasi di ruang publik; serta (4) sekularisasi ekstrem sebagai ideologi dominan yang bekerja melalui mekanisme hegemoni. Makna kultural yang dikonstruksi oleh film ini mencakup kritik terhadap liberalisme ekstrem, penegasan pentingnya agama sebagai bagian dari identitas bangsa, serta peringatan tentang bahaya pengabaian agama bagi kohesi sosial masyarakat. Sebagai medium tabligh, film ini menyampaikan pesan keagamaan secara kreatif melalui pendekatan naratif distopia yang kritis dan reflektif.

Kata Kunci: *representasi; pengabaian agama; film; tabligh; distopia.*

ABSTRACT

Gisna Salima: The Representation of Religious Neglect in the Film "3: Alif Lam Mim" (Stuart Hall's Representation Analysis). Undergraduate Thesis, Islamic Communication and Broadcasting Study Program, Faculty of Da'wah and Communication, Universitas Islam Negeri Sunan Gunung Djati Bandung.

Film is one of the most influential popular culture mediums that does not merely serve as entertainment, but also has the capacity to construct social discourse, including discourse regarding the role of religion in public life. This study examines how the representation of religious neglect is constructed in the film "3: Alif Lam Mim" (2015), directed by Anggy Umbara. This dystopian film depicts a future Indonesia set in 2036, renamed "Libernesia," a nation operating under extreme liberal ideology that systematically marginalizes religion from all dimensions of social life. This study employs a qualitative approach with a descriptive method, grounded in Stuart Hall's representation theory, particularly the constructionist approach which views meaning as a social construction produced through systems of language, symbols, and cultural practices. Data were collected through in-depth film text analysis and documentation of supporting sources.

The findings reveal that the film constructs the representation of religious neglect through four main forms: (1) the marginalization of religious institutions, as portrayed through the accusation that the Al-Ikhlas Islamic boarding school is a terrorist base; (2) the stigmatization of religious practices, which forces believers to conceal their identity and worship; (3) the restriction of religious symbols and discrimination in public spaces; and (4) extreme secularization as a dominant ideology operating through hegemonic mechanisms. The cultural meanings constructed by the film include a critique of extreme liberalism, an affirmation of religion's importance as part of national identity, and a warning regarding the social dangers of religious neglect. As a medium of tabligh, the film conveys its religious message creatively through a critical and reflective dystopian narrative approach.

Keywords: *representation; religious neglect; film; tabligh; dystopia*