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STRUGGLING FOR RECOGNITION
Archived-based Documentary Film of the Ahmadiyya Jamaat in Indonesia

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Abstract

The Ahmadiyya community has become a victim of persecution as labelled abnormal by other Muslim communities in Indonesia, especially in post-2004. Responding to the issue, the Ahmadiyya community constructs three colours of discourse, religious, humanitarian, and nationalism, to "normalise" their position in Indonesian society. The religious discourse stems from their direct citation to religious texts that confirm their legitimate standpoint. The humanity discourse arises from their action in the humanity program, such as blood and corneal donors. Meanwhile, the nationalism discourse appears in their short archives-based documentary film. This article examines the discourse of nationalism constructed by the Ahmadiyya via a short archives-based documentary film entitled, "Kiprah Ahmadiyah dalam Perjuangan Kemerdekaan Indonesia (the Ahmadiyya's Role in the Struggle for the Independence of Indonesia)" using Van Dijk discourse analysis frame through an archival studies perspective. This research argues that the nationalism discourse portrayed in the film represents a deliberate act of archival activism planned by the Ahmadiyya community to seek recognition from diverse communities in Indonesia, including mainstream Muslims, general populations, and the state.

[Komunitas Ahmadiyah di Indonesia telah menjadi korban persekusi karena label "tidak normal" yang disematkan oleh komunitas Muslim lain di Indonesia, terutama pasca-2004. Merespons isu tersebut, komunitas Ahmadiyah membangun tiga warna wacana: agama, kemanusiaan, dan

nasionalisme. Wacana-wacana ini mereka bangun untuk "menormalkan" posisi mereka di tengah masyarakat. Wacana keagamaan dapat diidentifikasi dalam cara mereka mengutip teks-teks agama untuk mengkonfirmasi keabsahan keberadaan dan titik pijak mereka. Wacana kemanusiaan muncul dalam kegiatan mereka dalam program kemanusiaan, seperti donor darah dan kornea. Sementara, wacana nasionalisme dapat dianalisis dalam sebuah film dokumenter pendek. Artikel ini mengkaji wacana nasionalisme yang di konstruksi oleh Ahmadiyah melalui sebuah film dokumenter pendek berbasis arsip berjudul "Kiprah Ahmadiyah dalam Perjuangan Kemerdekaan Indonesia" dengan menggunakan kerangka analisis wacana Van Dijk dalam perspektif studi arsip. Penelitian ini berargumen bahwa wacana nasionalisme yang dibuat dalam film tersebut mencerminkan tindakan aktivisme-kearsipan yang direncanakan oleh komunitas Ahmadiyah untuk memperjuangkan rekognisi dari komunitas lain di Indonesia: Muslim arus utama, komunitas lain secara umum, dan negara.]

Keywords: Ahmadiyya, archival activism, documentary film, nationalism discourse, religious recognition.

A. Introduction

Ahmadiyya, first established in Qadian India,[1] has spread over 210 countries, including Indonesia, until today. It is noted that the Ahmadiyya community in Indonesia has existed since 1925.[2] However, this relatively long existence does not allow them to live comfortably without interference in Indonesia. Their mosques were forcefully closed, their residents were occupied, and some were killed because merely they were Ahmadi; as seen in the Cikeusik tragedy in 2011, that was a clear case.[3] Even in Lombok, West Nusa Tenggara, 144 Ahmadis have been in refugee camps from 2006 to 2019.[4]

[1] Ali Usman Qasmi, *The Ahmadis and the Politics of Religious Exclusion in Pakistan* (New York: Anthem Press, 2014).

[2] Tim Rubrik OASE, "Ahmadiyah, Dari Qadian hingga Tapaktuan", in *Ahmadiyah di Mata Cendikiawan* (Yogyakarta: Perpustakaan Arif Rahman Hakim, 2011).

[3] Agus Wirawan, "Kisah Nayati, Saksi Hidup Penyerangan Jamaah Ahmadiyah di Cikeusik Pandeglang", *jpnn.com* (2011), https://www.jpnn.com/news/kisah-nayati-saksi-hidup-penyerangan-jamaah-ahmadiyah-di-cikeusik-pandeglang, accessed 5 Oct 2018.

[4] Nirkomala, "Mataram enggan menambah pengungsi Ahmadiyah", *antaranews.com* (2019), https://www.antaranews.com/berita/926536/mataram-enggan-menambah-pengungsi-ahmadiyah, accessed 9 Jun 2020.

In all the sorrow that afflicts Ahmadi Muslims, religious reasons are dominant behind those actions. Mainstream Islamists consider that Ahmadiyya has tarnished the teachings of Islam and is not part of authentic Islam. Through Fatwa Number 11/MUNAS VII/MUI/15/2005 concerning the Ahmadiyya Sect, the Indonesian Ulema Council (MUI) reaffirmed the MUI fatwa in 1980 and explicitly stated that Ahmadiyya is heretical and misleading and classified as a group outside Islam.[5] This fatwa is often used as an excuse by anti-Ahmadiyya groups to legitimate their actions towards the Ahmadi.

Amid such conditions, the Ahmadiyya did not passively surrender but fought through non-violent ways. Ahmadiyya's resistance is carried out as a pretext for the struggle to gain recognition from mainstream Islam and the wider community, including the state. They are combining the discourses of religion, humanitarianism, and nationalism as an instrument to fight back.

Sending the religious discourse, Ahmadiyya wants to confirm that there is not a theologically fundamental difference between them and mainstream Islam in general. Their humanitarian actions, over implementing the slogan "hatred for none, love for all", want to prove that peaceful value is the essence of their movement.[6] Moreover, they chose to spread the discourse on nationalism through the documentary film entitled *Kiprah Ahmadiyah dalam Perjuangan Kemerdekaan Indonesia* (Ahmadiyya's Role in the Struggle for the Independence of Indonesia).

A lot of research has described the Ahmadiyya issues in Indonesia from theological, historical, and sociological perspectives.[7] In her work

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[5] Majelis Ulama Indonesia, *Fatwa Majelis Ulama Indonesia Tentang Aliran Ahmadiyah* (Kementerian Agama RI), https://e-dokumen.kemenag.go.id/files/fmpbnNCJ1286170246.pdf.

[6] Nuurul Fajari Fadhillah, "Towards Peaceful Islam: Jemaat Ahmadiyah Indonesia as A New Social Movement", *Masyarakat: Jurnal Sosiologi*, vol. 1, no. 22 (2017), pp. 35–52, http://journal.ui.ac.id/index.php/mjs/article/view/7034/pdf.

[7] Chatib Saefullah, "Ahmadiyah : Perdebatan Teologis dan Masa Depan Dakwah", *ANIDA: Aktualisasi Nuansa Ilmu Dakwah*, vol. 15 (2016), pp. 225-47; Ahmad Najib Burhani, "The Ahmadiyya and the Study of Comparative Religion in Indonesia: Controversies and Influences", *Islam and Christian-Muslim Relations*, vol. 25, no. 2 (2014), pp. 141–58; Ahmad Najib Burhani, "Sectarian Translation of the Quran in Indonesia: The Case of the Ahmadiyya", *Al-Jami'ah*: Journal of Islamic Studies, vol. 53, no. 2 (2015), pp. 251–82; Irsyad Mohammad and Didik Pradjoko, "The Dialogue between Qadian Ahmadiyya and Persatuan Islam in 1933", *Proceedings of the 2nd Internasional Conference on Culture and Language in Southeast Asia (ICCLAS 2018)*, vol. 302 (2019), pp. 171-4; Andi Muhammad Irawan, "'They are not Muslims': A Critical Discourse

published in 2013, Nina Mariani Noor discusses the persecution that Ahmadiyah faced as a consequence of the Government's failure, both at the central and local levels, to protect its citizens.[8] Furthermore, Noor, in her study that is more focused on Ahmadi women, also addresses the persecution experienced by Ahmadiyah, particularly women, with an emphasis on the shift in mechanisms among Ahmadi women from passivity to active participation in society.[9] Noor also explores the identity strategies employed by Ahmadi women to continue practising their faith on one hand while remaining compliant with government regulations on the other.[10] All of Noor's research endeavours indeed revolve around the impact of persecution on Ahmadiyah. However, her primary focus is on Ahmadi women, and she has yet to delve into the national discourse through the archival activism undertaken by the Ahmadiyah community as a form of resistance to achieve recognition. In this regard, this research complements similar studies concerning Ahmadiyya in Indonesia.

The previous studies on Ahmadiyya in Indonesia lack another angle that could also explore these kinds of issues: the archival studies perspective. They also do not pay much attention to exploring the nationalism discourse constructed by the Ahmadiyya. In addition, their archives-based documentary film, *Kiprah Ahmadiyah dalam Perjuangan Kemerdekaan Republik Indonesia*, has not drawn scholars' attention much.

This article examines the short archives-based documentary film mentioned above using Van Dijk discourse analysis frame through an archival studies perspective in the context of the Ahmadiyya fighting for recognition of mainstream Islam, the wider community, and the state. The author has conducted in-depth interviews with informant Rafiq (pseudonym) and Ajani (pseudonym). Rafiq is an Ahmadi preacher

Analysis of the Ahmadiyya Sect Issue in Indonesia", *Discourse and Society*, vol. 28, no. 2 (2017), pp. 162–81; Saskia Schäfer, "Ahmadis or Indonesians? The Polarization of Post-reform Public Debates on Islam and Orthodoxy", *Critical Asian Studies*, vol. 50, no. 1 (2018), pp. 16-36.

[8] Nina Mariani Noor, Siti Syamsiyatun, and JB. Banawiratma, "Ahmadiyah, Conflicts, and Violence in Contemporary Indonesia", *Indonesian Journal of Islam and Muslim Societies*, vol. 3, no. 1 (2013), pp. 1–30.

[9] Nina Mariani Noor, *Ahmadi Women Resisting Fundamentalist Persecution A Case Study on Active Group Resistance in Indonesia* (Globalethics.net, 2017).

[10] Nina Mariani Noor, "The Ahmadiyya Minority and Religious Identity in Indonesian An Insight on the Ahmadi Women's Experience", in *Interfaith Dialogues in Indonesia and Beyond Ten Years of ICRS Studies (2007–2017)*, ed. by Leonard Chrysostomos Epafras (Geneva: Globalethics.net, 2017).

who serves as the coordinator of the Ahmadiyya online *tabligh* team (*tim tabligh online*), specifically in social media, including the Youtube channel @AhmadiyahId1.[11] Meanwhile, Ajani has researched the Ahmadiyya movement for over two decades. Despite not being an Ahmadi, his intensive involvement with the Ahmadiyya community has positioned him as a "spokesperson" for non-Ahmadis, particularly among intellectuals, aiming to dispel propaganda campaigns against the Ahmadiyya movement.[12]

B. Indonesia Ahmadiyya Jama'at: A Short History

The Ahmadiyya explored in this paper is the *Jema'at Ahmadiyah Indonesia* (JAI, Indonesia Ahmadiyya Jama'at), which is Qadiani. Its footprints in Indonesia began when three persons from Padang Panjang, West Sumatra, went to study in India in December 1922.[13] They were Abubakar Ayyub, Ahmad Nuruddin, and Zaini Dahlan.[14] In India, they anchored at a religious school belonging to Ahmadiyya in Qadian and joined as Ahmadiyya members.[15] Since becoming Ahmadi, they often send letters to "Indonesia" and succeed in attracting other young people to study there, following them to become *santri* at that school.[16]

This Indonesian *santri* group once had a dialogue with the second khalif of Ahmadiyya, Mirza Basyiruddin Mahmud Ahmad. One of them politely requested the Khalif to visit their country in Indonesia.[17] Responding to the request, the Khalif sent Rahmat Ali to Indonesia,[18] starting an endeavour mission in Tapaktuan, Aceh.[19] Ali managed to win the sympathy of many people to pledge allegiance until the first Ahmadiyya branch was finally established in Tapaktuan, Aceh, in 1925.[20] The success of the mission brought the Ahmadi Muslims to establish

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[11] Rafiq, interview, 16 November 2022.

[12] Ajani, interview, 9 November 2023.

[13] *Sejarah Ahmadiyah Indonesia*, Jemaat Muslim Ahmadiyah Indonesia, https://ahmadiyah.id/jamaah-muslim-ahmadiyah/sejarah-ahmadiyah-indonesia, accessed 7 Jul 2018.

[14] Zulkarnain, *Gerakan Ahmadiyah di Indonesia* (Yogyakarta: LKiS, 2005), p. 180.

[15] *Sejarah Ahmadiyah Indonesia*.

[16] Zulkarnain, *Gerakan Ahmadiyah di Indonesia*, p. 170.

[17] Catur Wahyudi, *Marginalisasi dan Keberadaban Masyarakat* (Jakarta: Yayasan Pustaka Obor Indonesia, 2015).

[18] *Ibid*.

[19] Zulkarnain, *Gerakan Ahmadiyah di Indonesia*, p. 178.

[20] *Sejarah Ahmadiyah Indonesia*.

a formal organisation in 1953 called *Jema'at Ahmadiyah Indonesia* (*JAI*), which became home for Ahmadi Muslims throughout Indonesia, based on the Minister of Justice's Decree Number JA/5/23/13, dated 13 March 1953 (Republic of Indonesia State Gazette Number 26, 31 March 1953).[21]

Indonesia is one of the countries with the highest number of Ahmadi in Asia.[22] Based on the 2016 data, there are around 400 Ahmadiyya branches, with about 500,000 members spread throughout Indonesia.[23] These Ahmadi Muslims usually live in groups within a village, such as in Cisalada, Bogor, West Java; in Manislor, Kuningan, West Java; in Gereneng, East Lombok, West Nusa Tenggara; and in Jagakarsa Area, South Jakarta.

C. The Non-Recognized and The Mis-Recognized: Religious Rationale & Persecution

The lives of Ahmadi Muslims in Indonesia are almost never absent of persecution, especially after 2004, even though they have been in Indonesia since 1925. Two cases that attracted the attention of the Indonesian public were Monas (2008) and Cikeusik (2011) incidents. The Monas incident was an "invasion" by the *Komando Laskar Islam* (KLI) against the mass group of the *Aliansi Kebangsaan untuk Kebebasan Beragama dan Berkeyakinan* (AKKBB), which supported Ahmadiyya,[24] and there were 28 AKKBB members injured.[25] Another incident, the Cikeusik, is on 6 February 2011, where Ahmadi Muslim homes were attacked, and three Ahmadi Muslims were killed brutally.[26] The religious reason becomes very dominant behind those various persecution events.

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[21] Wahyudi, *Marginalisasi dan Keberadaban Masyarakat*, p. 69.

[22] Pebriansyah Ariefana, "Abdul Basit: Ahmadiyah dan Islam Santun Bertolerans", *suara.com* (2016), https://www.suara.com/wawancara/2016/06/13/070000/abdul-basit-ahmadiyah-dan-islam-santun-bertoleransi, accessed 5 Oct 2018.

[23] Ariefana, "Abdul Basit: Ahmadiyah dan Islam"; Rohmatin Bonasir, "Kenapa Ahmadiyah Dianggap bukan Islam: Fakta dan Kontroversinya", *bbc.com* (2018), https://www.bbc.com/indonesia/indonesia-42642858, accessed 4 Oct 2018.

[24] M. Agung Riyadi, et al., "Dialog Ahmadiyah Minus Pengikut", *arip.gatra.com* (2011); "FPI serang Aliansi Kebangsaan", *BBC Indonesia* (2008), http://www.bbc.co.uk/indonesian/news/story/2008/06/080601_jakartaclash.shtml, accessed 4 Oct 2018.

[25] Riyadi, et al., "Dialog Ahmadiyah Minus Pengikut".

[26] *Negara Tak Kunjung Terusik: Laporan Hak Asasi Manusia Peristiwa Penyerangan Jama'ah Ahmadiyah Cikeusik 6 Februari 2011* (Jakarta: Kontras, 2011).

The most controversial religious interpretation spotlighted is the succession of the prophecy after the Prophet Muhammad. The Anti-Ahmadiyya perceive that the Ahmadiyya have a belief that Mirza Ghulam Ahmad, the founder of the Ahmadiyya, is the successor of the Prophet Muhammad. Meanwhile, mainstream Islam in Indonesia believes there is no prophet after the death of the Prophet Muhammad. This controversial belief triggered the issuance of a fatwa on the heresy of Ahmadiyya by the Indonesian Ulema Council (MUI). The first fatwa issued by the MUI was Fatwa Number II, dated 1 June 1980, concerning the Qodiani Ahmadiyya.[27] This fatwa was later updated in 2005 concerning the Ahmadiyya Sect. Both fatwas affirm that Ahmadiyya is heretical, misleading, and outside of Islam. The perpetrators later made the fatwa as justifiers for persecuting Ahmadi Muslims.[28]

The Anti-Ahmadiyya considers that the persecution happened because Ahmadiyya has committed blasphemy or, otherwise, it must declare itself as a new religion instead of Islam. Muhammad Maftuh Basyuni, the Minister of Religious Affairs at the time (2005-2009), whose views were also in line with the views of the MUI and Ba'asyir from the hardliner Islamists, confirmed such notion.[29]

These descriptions conclude that the problem is the conflict of recognition between Ahmadi and the Anti-Ahmadiyya. The Anti-Ahmadiyya group labelled Ahmadi as "other", which means they do not recognise Ahmadi as a Muslim (non-recognised); therefore, they should change their platform into a new religious group, separated from Islam (missed-recognised). However, from the Ahmadi perspective, they confirm that they are authentic Muslims as mainstream Muslims and a part of Indonesian citizens.

Recognition becomes an important issue and vital for a social life because there is a powerful tendency for everyone to maintain a

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[27] Lilik Rofiqoh, "The Fatwas of Majelis Ulama Indonesia on The Ahmadiyah Doctrines", *Asia-Pasific Journal on Religion and Society*, vol. 1, no. 1 (2015), pp. 49–66.

[28] Melissa Crouch, *Indonesia, Militant Islam and Ahmadiyah: Origins and Implications* (Melbourne, 2009).

[29] The Wahid Institute, *Menanti Negara Bernyali* (Jakarta, 2006), http://www.wahidinstitute.org/pdf-docs/GatraEdisi-V.pdf; "MUI Minta Ahmadiyah Bentuk Agama Baru", *liputan6.com* (2007), https://www.liputan6.com/news/read/152840/mui-minta-ahmadiyah-bentuk-agama-baru, accessed 5 Oct 2018; "Baasyir: Ahmadiyah Silakan Bikin Agama Sendiri", *Kompas.com* (2008), https://nasional.kompas.com/read/2008/05/06/15100346/baasyir, accessed 5 Oct 2018.

sense of self-respect,[30] which is very dependent on partner recognition in interaction, which they also recognise.[31] When a missed recognition or non-recognition occurs, it means that oppression has come up.[32] Recognition has three dimensions: (a) emotional support, (b) cognitive respect,[33] and (c) social esteem.[34] The recognition struggle is the struggle to fulfil these three dimensions of recognition. The purpose of this recognition struggle is for everyone to show themselves in public spaces without feeling (afraid) ashamed.[35]

Recognition struggles occur from a shared understanding that as individuals and group members, there are those who have not yet recognised and respected their uniqueness, and there is a lack of space to recognise certain aspects of who in-group or out-group is in recognition.[36] From these perspectives, the Ahmadiyya struggle for recognition has a clear theoretical and philosophical basis; therefore, it is meaningful to them.

D. Ahmadiyya Speak Out: Religious, Humanitarian, and Nationalism Discourses

Ahmadiyya has struggled to prevent any persecution by countering all the narratives delivered by the anti-Ahmadiyya groups so they could get recognition and live without nuisance. It develops three discourses as its instrument in relation to those issues: religious, humanitarian, and nationalism. Concerning religious discourse, there are some teachings that are considered very controversial in Ahmadiyya, such as the prophethood of Mirza Ghulam Ahmad, the death of Prophet Isa,[37]

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[30] Sybol Cook Anderson, *Hegel's Theory of Recognition: From Oppression to Ethical Liberal Modernity* (London: Continuum International Publishing Group, 2009).

[31] Axel Honneth, "Brutalization of the Social Conflict: Struggles for Recognition in the Early 21st Century", *Distinktion: Scandinavian Journal of Social Theory*, vol. 13, no. 1 (2012), p. 5.

[32] Anderson, *Hegel's Theory of Recognition*.

[33] Bert van den Brink, *The Tragedy of Liberalism: An Alternative Defense of a Political Tradition* (New York: Sunny Press, 2000).

[34] *Ibid.*; Anders Petersen and Rasmus Wilig, "An Interview with Axel Honneth: The Role of Sociology in the Theory of Recognition", *European Journal of Social Theory*, vol. 5, no. 2 (2002), pp. 265–77.

[35] Janice McLaughlin, Peter Phillimore, and Diane Richardson, "Introduction: Why Contesting Recognition?", in *Contesting Recognition: Culture, Identity and Citizenship* (New York: Palgrave Macmillan, 2011), pp. 1–19.

[36] *Ibid.*

[37] Syafi R. Batuah, *Nabi Isa dari Palestina ke Kashmir* (Bogor: Yayasan Wisma

the concept of Jihad War,[38] and the issue of *khalifah*.[39] Meanwhile, the Ahmadiyya claims that the difference between Ahmadiyya and other Muslims lies only in other Muslims still waiting for the Messiah to come, while Ahmadi Muslims believe that the Messiah has come in the form of Mirza Ghulam Ahmad.[40] Amid the controversy, Ahmadiyya continues to spread understanding to convince those who had a negative view of Ahmadiyya that there is no fundamental difference between Ahmadiyya and mainstream Islam.

Of the most fundamental things, for example, is the creed. In terms of creed, there is no difference between Ahmadiyya and mainstream Muslims. For them, *lā ilāha illallāh Muhammad rasūlullāh* (there is no God but Allah; Muhammad is the messenger of Allah) is the essence of their belief that will be held firm until the end of life.[41] In addition, in the case of prophetic claims, Mirza Ghulam Ahmad was only recognised as the *ummati prophet*, a faithful follower of the Prophet Muhammad. This is a counter-argument to fight the anti-Ahmadiyya assumption that attacks Ahmadiyya by spreading a label that Ahmadiyya is a heretic movement that brings impure sharia, which contradicts mainstream Islam.

Meanwhile, mainstream Islam believes the Prophet Muhammad is the closing of the prophethood, but Ahmadis value him as the noble prophet to differentiate from their coined term *ummati* prophet.[42] By explaining the *khatam al-nabiyyīn* concept, the Ahmadiyya wants to illustrate that the difference between the Ahmadiyya and other Islam is

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Damai, 1992).

[38] Ahmadis believe that Jihad war is irrelevant. Jihad must be done with purification of the heart; Mirza Ghulam Ahmad, *Inti Ajaran Islam Bagian Kedua*, ed. by Abdul Wahab Mbsy (Jakarta: Neratja Press, 2017), pp. 299–314.

[39] The Muslim Ahmadis believe Mirza Ghulam Ahmad was the true khalifah, Ahmad Chemma, *Khilafat Telah Berdiri* (Bogor: Jemaat Ahmadiyah Indonesia, 1995); The path of succession to the khalifah was based on consensus of the Khilafat Intellectual Assembly session against the proposed candidate; Irham Wibowo, "Kepemimpinan Khalifah Jemaat Ahmadiyah Perspektif Fikih Khilafah" Undergraduate Thesis (Universitas Islam Negeri Sunan Kalijaga, Yogyakarta, 2016); Najib Burhani, "Conversion to Ahmadiyya in Indonesia: Winning Hearts through Ethical and Spiritual Appeals", *Sojourn: Journal of Social Issues in Southeast Asia*, vol. 3, no. 29 (2014), pp. 657–90.

[40] Muhammad Sadiq, *Analisa tentang Khataman Nabiyyin* (Bogor: Yayasan Wisma Damai, 1989).

[41] *Sejarah Ahmadiyah Indonesia*.

[42] Mahmud Ahmad Cheema, *Tiga Masalah Penting*, ed. by Hajaruddin (Bogor: Jemaat Ahmadiyah Indonesia, 2007).

just on the level of doctrinal interpretation rather than on a substantial, theological matter. Based on this reason, the Ahmadiyya adherents create a specific identity as "Ahmadi Muslim"[43] The word *Muslim* after the word *Ahmadi* is a sign that they are part of the *ummah*. In this position, being an Ahmadi is just a variant identity among other identities of the *ummah*.

Regarding humanitarian discourse, practising the jargon "love for all, hatred for none" can be seen, for example, in blood and corneal donors' activities. To mobilise blood donor activities, JAI's youth wing organisation, Khudam, created GiveBlood,[44] a web-based software that connects those who need blood with donors more easily.[45] For corneal donor activities, until 2016, Ahmadi Muslims managed to donate a total of 4,786 pairs of corneas.[46] These activities are the antithesis of the various persecution and violent practices that often afflict them. These actions are also a cultural effort by Ahmadiyya to survive and be recognised by the public.[47]

Meanwhile, the discourse of nationalism is crafted by Ahmadiyya via the short archives-based documentary film that narrates Ahmadiyya's role in the struggle for Indonesian independence.[48] The film revolves around, even though Ahmadiyya existed before Indonesia's independence. Ahmadis have never rioted and even actively participated in the struggle for Indonesian independence. However, the positive role of Ahmadiyya does not make them immune from any persecution of others. The effort of Ahmadiyya's struggle is proven by crafting and narrating the archives (photo, document, and video files) and then formulating it into a short documentary film.

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[43] *Who are the Ahmadi Muslims?* (Ahmadiyya Muslim Jama'at Canada), https://loveforall.ca/wp-content/uploads/2012/03/Who-are-the-Ahmadi-Muslims.pdf, accessed 5 Oct 2018.

[44] Ade Mulyana, "Pemuda Ahmadiyah Buat Aplikasi Donor Darah Mirip Ojek Online", *rmol.co* (2018), https://politik.rmol.co/read/2018/05/26/341534/Pemuda-Ahmadiyah-Buat-Aplikasi-Donor-Darah-Mirip-Ojek-Online-, accessed 5 Oct 2018.

[45] *Ibid.*

[46] Ariefana, "Abdul Basit: Ahmadiyah dan Islam".

[47] Fadhillah, "Towards Peaceful Islam".

[48] Ahmadiyya Indonesian Community Media Center, *Ahmadiyah Dalam Perjuangan Kemerdekaan Republik Indonesia* (Indonesia: Ahmadiyya Indonesian Community Media Center, 2008), https://www.youtube.com/watch?v=fai33EaWoCU.

E. Crafting Nationalism Discourse, Archives as a Weapon

Nationalism is a product of social constructions,[49] with historical memory as one factor that exploited the processes.[50] Historical memory could be extracted from archives where they were created by society. In this context, the archive is not merely a piece of recorded information,[51] but also a space where social power is negotiated, contested, and confirmed.[52] Therefore, the historical information emerges from the archives in the capacity to explain something that does not happen as it is, but it takes of those processes. By those mechanisms, then the tacit narrative of the archive can be strung into certain explicit narratives.[53]

Ahmadiyya was aware of it, and it used its resources in the form of archives and then crafted it into a short archives-based documentary film. This documentary film is not just a spectacle material for entertainment but also as an argument in interacting with others to represent a particular meaning with a factual basis.[54] Based on this explanation, it is a logical consequence that the film is also a discourse.[55] This documentary film is important in the Ahmadiyya struggle amid various persecutions. Understanding this film's role in the context of Ahmadiyya's struggle amidst the storm of persecution could complete our understanding of how the persecuted group fights against the persecutor. The following paragraphs will discuss the three elements of the Ahmadiyya film: the used language, the communication

[49] Helen Ting, "Social Construction of Nation: A Theoretical Exploration", *Nationalism and Ethnic Politics*, vol. 14 (2008); Eric Kaufmann, "Complexity and Nationalism", *Nations and Nationalism*, vol. 23, no. 1 (2017), pp. 6–25.

[50] Ting, "Social Construction".

[51] Archives are evidence of an event or activity where it must contain data, has social meaning and should be stored in real media, Terry D. Lundgren and Carol A. Lundgren, *Records Management in The Computer Age* (Boston: PWS-KENT Pub.co, 1989); Archives are information recorded regardless of its recording media, Mary F. Robek, Gerald F. Brown, and Wilmer O. Maedke., *Informatioan and Records Management* (Los Angeles: California State University, 1987).

[52] Joan M. Schwartz and Terry Cook, "Archives, Records , and Power: The Making of Modern Memory", *Archival Science*, vol. 2 (2002), pp. 1–19.

[53] Eric Keteelar, "Tacit Narratives: The Meanings of Archives", *Archival Science*, vol. 1 (2001), pp. 131–41.

[54] Patricia Aufderheide, *Documentary Film: a Very Short Introduction* (New York: Oxford University Press, 2007), p. 9; Bill Nichols, "Foreword to New and Expanded Edition", in *Documenting the Documentary: Close Reading of Documentary Film and Video* (Detroit: Wayne State University, 2014), p. xv.

[55] Stephen Prince, "The Discourse of Pictures: Iconicity and Film Studies", *Film Quarterly*, vol. 47, no. 1 (1993), pp. 16–28; the discourse is a form of social interaction in which the use of language takes place, Teun A. van Dijk, "Introduction: Levels and Dimensions of Discourse Analysis", in *Handbook of Discourse Analysis*, 2nd ed. (London: Academic Press, 1985), pp. 1–11; Teun A. van Dijk, "The Study of Discourse", in *Discourse as Structure and Process* (London: Sage Publication, 1997), pp. 1–34.

of beliefs (cognition), and the interaction in social situations, based on Van Dijk discourse analysis with an archival studies perspective.

The language use relates to the expression that could be tracked through visuals or sounds.[56] Other components that should be clearly described in exploring the language use are syntax, semantics, style, rhetoric, and schemata.[57] The syntax is a set of words in sentences (choices of words and other things).[58] Semantics is how meanings are built and conveyed and usually refers to something not always parallel with the real meaning.[59] Style refers to a set of discursive characteristics, such as genres (stories versus reports), speakers (calm versus emotional), groups (women versus men), social situations (formal versus informal), whole cultures (Anglo versus Latino), and others which can be simply identified by the choice of words such as fighters versus rebels, liberator versus invaders.[60] Rhetoric or persuasive style is carried out through something that, for example, shows evidence to show irony, hyperbole depictions, and metaphors.[61] Schemata or organisation frames the big theme of the idea to be conveyed, such as the sign in the headline or title.[62]

Concerning the concept of cognition, the communication of beliefs must be considered in cognition that representation is built in a conversation. In this regard, a film should represent an idea that is socially spread to achieve mutual understanding.[63] Meanwhile, the interaction in social situations is a context in which communication occurs. The discourse has always been about context. The context can be seen in settings (time, location, and circumstances), actors involved and their roles, and goals.[64]

1. Language Use

This section will analyse the film in terms of language use that focuses on expression, syntax, semantics, style and rhetoric, and

[56] Teun A. van Dijk, "The Study of Discourse".
[57] *Ibid.*, p. 6.
[58] *Ibid.*, p. 7.
[59] *Ibid.*, p. 8.
[60] *Ibid.*, p. 11.
[61] *Ibid.*, p. 12.
[62] *Ibid.*
[63] *Ibid.*, p. 17.
[64] *Ibid.*, p. 20.

Scene No.	Visualisation	Duration	Description	Narration
1		00:00-00.01	The film title in capital letters: KIPRAH AHMADIYAH DALAM PERJUANGAN KEMERDEKAAN RI, with the blurred shadow of Garuda, Indonesian Flag, and Indonesian Archipelago maps.	music

Figure 1: Opening Scene

schemata. The analysis will first focus on the opening section of the film. It uses capital letters in the title and combines them with a blurred background that visualises the Indonesian national symbol of *Garuda*, the flag and the archipelago maps. The interpretation of such a scene is a clear statement of the expression of the symbol of nationalism. The combination of visual images and the written film title highlights the message. In addition, the film wants to inform its audiences that the stories of Ahmadiyya's active role in the struggle for Indonesian independence will be proven. However, the blurred background image can be another sign revealing that Ahmadiyya has been obscured. It could be read as a semantic strategy to show how the anti-Ahmadiyya treats the Ahmadis and does not consider them as part of those national symbols. The title and all the visualisation in the opening scene represent the statements of Ahmadiyya, supported by evidence, that the anti-Ahmadiyya perception and how they negatively treat the Ahmadis have no basis at all.

To counter the anti-Ahmadiyya narrative, Ahmadiyya chose to make this documentary film as one form of communication style in the form of a report. Using this film, Ahmadiyya wants to chronicle the facts based on how they have played their roles in the struggle for Indonesian independence using their archives. This evidence was raised as a depiction of irony that even when Ahmadis have good behaviour, they are still treated negatively by others in this country. In this film, Ahmadiyya wants to deliver a message to the public in a rhetorical sense about the irony of what they have done and what they are getting.

Scene No.	Visualisation	Duration	Description	Narration
2		00:01-00.06	The front side of Ahmadiyya Mosque	JAI has existed since 1925, long before this Republic was established
3		07-00:19	The mosque doors, sealed with bamboos	Ahmadiyya has never committed riots
4		00:20-00:26	The Gate of Ahmadis populated villages in Manislor, West Java	Ahmadiyya also has patriotism as other

Figure 2: The Irony Comparing the Visualisation and the Narration

In scene 2, the Ahmadiyya mosque appeared as a symbol of Ahmadiyya's existence, which was strengthened by the narrative, "The Ahmadiyya community of Indonesia has existed since 1925, long before the Republic was established." Other information shows the irony, which is a picture of mosque doors sealed with bamboos (scene 3), with a narrative, "Ahmadiyya has never committed riots." This irony is reinforced by the narrative in scene 4, "Ahmadiyya also has patriotism as others". Meanwhile, the visualisation of scene 4 shows a sample of the locus where the Ahmadiyya community lives under persecution.

Figure 3 shows the confirmation strategy between narratives and the archives. Scene 5 describes the role of R. Muhidin, one of the Indonesian Ahmadiyya administrators, in the early independence era. Scene 7 shows the role of an Ahmadiyya missionary, whom the President appointed as a state officer, in defending Indonesian independence. Another piece of evidence, scene 9, shows the award given by President Soeharto to Sayyid Shah Muhammad Al Jailani, an Ahmadiyya figure, supported by an official document. Unfortunately, there is a mistake presented in scene 12; never been a Minister of Religious Affairs, Dr. Ruslan Abdul Gani is narrated as the minister in this scene.

As a schema, this film consists of three parts: opening, content,

Scene No.	Visualisation	Duration	Description	Narration
5		00:33-01:36	Ahmadiyya's Important Figure, R. Muhidin	In preparation for the first Indonesian Independence Day celebration, The Government of Indonesia has pointed R. Muhidin as committee secretary. He has also been appointed as the person who would lead the march of the national flag holders. However, eight days before the celebration, he was kidnapped, and no one had found him or his body until now.
7		01:33-01:41	The photograph of Sayyid Shah Muhammad Al Jailani, an Ahmadi mubalig, shaking hands with President Soekarno	President Soekarno summoned Sayyid Shah Muhammad Al Jailani in Yogyakarta. The President then appointed him to fill the position of the Officer of the Information and Foreign Relations Unit in the Ministry of Information.
9		02:34-02:38	Official document	A certificate of Indonesian citizenship for Sayyid Shah Muhammad Al Jailani from President Soeharto
12		03:14-03:32	The Indonesian Government figures met with some Indonesian Ahmadiyya leaders.	Dr. Ruslan Abdul Gani, Minister of Religious Affairs, attended the Ahmadiyya Congress in Bandung. This was a symbol that the Indonesian Government respected Ahmadiyya

Figure 3: The Irony Comparing the Visualisation and the Narrative

and final parts. In the opening, it explicitly uses capital letters for its title and combines them with the visualisation of the implicit nationalism symbol. The content shows evidence by exhibiting archives and narratives to strengthen the argument. In the final part, the symbol of nationalism is implicitly presented, combined with the capital letters as the closing title, as Figure 4 shows in detail. As described, the film shows the gap between what has been done by the Ahmadiyya and what they are currently getting now.

Scene No.	Visualisation	Duration	Description	Narration
1		00:00-00.01	Opening: capital letters in the title, KIPRAH AHMADIYAH DALAM PERJU-ANGAN KEMER-DEKAAN RI, with the blurred shadow of Garuda, Indonesian Flag, and Indonesian Archipelago maps.	music illustration
10		02:52-02:56	Part of content: two Ahmadiyya figures talk with the Presiden Sukarno	The closeness of Ahmadiyya relationship with the Govern-ment because the latter was aware of Ahmadiyya's significant role towards Indone-sian independence
15		03:45-03:47	Final part: the inscription of "REPUBLIC OF INDONESIA" combined with the shadows of Garuda, the Indonesian flag and archipelago maps	music illustration

Figure 4: Schemata of the Film

2. Communication of Beliefs (Cognition)

Based on the above section, Ahmadiyya wants to represent their nationalism through this film. The built nationalism representation in the film is of Ahmadiyya nationalism, assembled in such a way through archives and narratives. The main message concerning their nationalism is to prove to the anti-Ahmadiyya, the wider community, and the State that Ahmadiyya is a legitimate part of the Republic of Indonesia, involved in the Indonesian struggle for its independence and continuing to support the country.

3. Interaction in Social Situations

This film is a visual representation of the book *Kontribusi Ahmadiyah terhadap Negara* (Ahmadiyah's Contribution to the State). Ahmadiyya hopes that through this documentary film, the story mentioned in that book could be smoothly accepted by the larger community.[65] The film was released in 2008, when the most persecutions of Ahmadiyya occurred within three years, from 2007 to 2010.[66] So, its time context increased the significance of this film in Ahmadiyah's struggle for recognition.[67]

The selected location setting is Manislor, Kuningan District, to show a locus where the persecution towards Ahmadi happened. The photos and narratives displayed represent the roles of the State (President Sukarno, President Suharto, Ruslan Abdul Gani) and the roles of Ahmadiyya (R. Muhidin and Sayyid Shah Muhammad Al Jailani) in their interaction with each other. These roles are displayed to convince arguments that Ahmadiyya and the State once had a good relationship. This representation was constructed because Ahmadiyya was trapped in a current situation where a non-conducive interaction happened.

F. Concluding Remarks

The use of archives in this film could be read as extraordinary creations of remembering, forgetting, and imagining.[68] Through this

[65] Rafiq, interview, 16 November 2022.

[66] Ismail Hasani and Bonar Tigor Naipospos, *Negara Menyangkal: Kondisi Kebebasan Beragama/Berkeyakinan di Indonesia 2010* (Jakarta: Pustaka Masyarakat Setara, 2011).

[67] Rafiq, interview, 16 November 2022.

[68] Verne Harris, "The Archival Sliver: Power, Memory, and Archives in South Africa", *Archival Science*, vol. 2 (2002), p. 85.

film, Ahmadiyya has set its agenda to make broader people imagine how meaningful Ahmadiyya's nationalism is by injecting the memory as reflected in the archives and narration of the film. More profound than just imagining, an archives-based documentary film could create an emphatic sense for those who watch and listen to the voice of the oppressed as narrated in the film.[69]

Ahmadiyya's work in producing this documentary film can be conceptualised as an archival activism form. Furthermore, by doing this archival-activism action, Ahmadiyya voiced nationalism by making history based on archives.[70] The Ahmadiyya have a history division whose job is to collect and preserve historical documents to build historical narratives.[71] These archives are seen as historical evidence, which is then formulated in such a way that factual stories are narrated in the form of documentary films.[72] Through this film, the Ahmadiyya argument about the quality of its nationalism towards this country can be amplified to get more people's support. Accumulating this support, Ahmadiyya could tackle the negative narratives and persecution designed by the anti-Ahmadiyya with courage. As a result, Ahmadiyya will gain recognition as another "normal" citizen in this country.

According to Rafiq, this documentary helps the public understand the important roles of Ahmadiyya in this country.[73] Not surprisingly, the social media team plans to remake this film with non-Ahmadiyya circles' testimonials, features, and narration. Aside from that, this version will correct an error in the previous version that referred to Ruslan Abdul Gani as the Ministry of Religion. The mistake is fatal and needs to be revised, and the producer was previously unaware of it.[74] His team, however, has already created a similar documentary film with a different plot, entitled *Ahmadiyah dan Indonesia* (Ahmadiyya and Indonesia). It has been available on YouTube since 14 August 2021 (https://www.

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[69] Karina Horsti, "Temporality in Cosmopolitan Solidarity: Archival Activism and Participatory Documentary Film as Mediated Witnessing of Suffering at Europe's Borders", *European Journal of Cultural Studies*, vol. 22, no. 2 (2019), pp. 231–44.

[70] Andrew Flinn, "Archival Activism: Independent and Community-led Archives, Radical Public History and the Heritage Professions", *InterActions: UCLA Journal of Education and Information Studies*, vol. 7, no. 2 (2011).

[71] Rafiq, interview, 16 November 2022.

[72] Flinn, "Archival Activism: Independent and Community-led Archives, Radical Public History and the Heritage Professions".

[73] Rafiq, interview, 16 November 2022.

[74] Rafiq, interview, 16 November 2022.

youtube.com/watch?v=0jdkGlGZ9-M). Also, the team reinforces the Ahmadiyya nationalism narrative through a YouTube publication titled *Ahmadiyah dan Kemerdekaan Indonesia* (Ahmadiyya and the Independence of Indonesia). Presented in a talk show format, this publication has been available for public since 13 August 2022 ((https://www.youtube.com/watch?v=u6BtfdOayyk).

Further, according to informant Ajani, the Ahmadiyya discourse on nationalism, in this context, seeks to counteract two prevailing negative perceptions.[75] Firstly, Ahmadiyya is often perceived as a puppet of the British colonial authorities aiming to divide the Muslim community. Secondly, many people perceive Ahmadiyya as a threat to the Republic of Indonesia because they allegedly show sole loyalty to the caliphate system and the Ahmadi international leader, the Khalifah.[76]

However, Ahmadis are obligated to be loyal to the country in which they reside. For instance, if there were two Ahmadis on a battlefield, one affiliated with Dutch colonial authorities and another with Indonesia, in this case, they are allowed to shoot each other because they must prioritise their love for the country over their identity as Ahmadis.[77]

Additionally, this perspective is supported by the description of the Ahmadi Khalifah's endorsement of Indonesian independence, as evidenced by the instruction for every Ahmadi to observe Mondays and Thursdays fasting during Indonesia's struggle for independence as a form of spiritual support. Besides their spiritual role, Ahmadis played various other roles in supporting Indonesia's struggle for independence. This evidence refutes the notion that Ahmadiyya is a pawn of British colonialism and disloyal to the country due to the caliphate system.[78]

Furthermore, Ahmadis want to emphasise their active involvement in the birth of the Indonesian nation. Regrettably, in the case of Ahmadiyya, those who contributed to the country's independence were expelled and marginalised after its attainment. The Ahmadiyya community desires recognition from other Islamic groups as part of the diverse spectrum of Islam. As expressed by Ajani, Ahmadis'

[75] Ajani, interview, 9 November 2023.

[76] Ajani, interview, 9 November 2023; Ahsan Ahmad, *Ahmadiyah dan Kemerdekaan Indonesia*, broadcast on Jemaah Ahmadiyah Indonesia (2022), https://www.youtube.com/watch?v=u6BtfdOayyk.

[77] Ajani, interview, 9 November 2023.

[78] *Ibid.*

increased openness, active participation in humanitarian activities, and the promotion of nationalist narratives are part of the mechanisms they use to gain the recognition they seek.[79] It can be stated that Ahmadiyya has made use of archives as a weapon of struggle to gain recognition from the broader community, including the state. This action is essential to understand in the midst of a nation that has applied the Godly nationalism model.[80]

Finally, it can be concluded that the discourse of nationalism constructed by the Ahmadiyya complemented the religious and humanitarian discourse that they had also developed in the context of struggling to gain recognition. Moreover, Ahmadiyya assembled discourse of nationalism through archival activism, namely assembling archives to prove that Ahmadiyya deserves recognition. The evidence from the archives shows that the legitimacy of the nationalism attached to Ahmadiyya is validated. Unfortunately, this film has not been taken seriously by Ahmadiyya, as seen from the fact that there are still errors in the narration of historical facts.

[79] *Ibid.*

[80] Godly nationalism is an imagined community bound by a common, orthodox theism and mobilized through the state in cooperation with religious organizations in society, Jeremy Menchik, *Islam and Democracy in Indonesia: Tolerance without Liberalism* (New York: Cambridge University Press, 2016).

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