

INTISARI

Relasi antara agama dan sains kerap memicu ketegangan sosial yang nyata, dan persoalan itu tergambar secara eksplisit dalam film *Sang Pencerah* (2010). Penelitian ini berjudul “Relasi Agama dan Sains pada Film *Sang Pencerah* dalam Perspektif Ian Graeme Barbour”. *Sang Pencerah* adalah film karya Hanung Bramantyo yang mengisahkan perjuangan K.H. Ahmad Dahlan dalam melakukan pembaruan Islam di Kauman, Yogyakarta. Penelitian ini bertujuan untuk; 1) Mendeskripsikan problem relasi agama dan sains muncul dari keberagamaan masyarakat dalam Film *Sang Pencerah*; 2) Menganalisis relasi agama dan sains dalam film *Sang Pencerah* ditinjau dari tipologi Ian Graeme Barbour.

Penelitian ini dirancang sebagai penelitian kualitatif dengan jenis penelitian kepustakaan. Sumber data primer yang digunakan meliputi film *Sang Pencerah* dan teks teori tipologi Ian G. Barbour. Metode analisis data yang diterapkan bersifat sistematis-reflektif, yang dioperasikan melalui unsur-unsur metodis berupa deskripsi, interpretasi, dan holistika.

Hasil dari penelitian ini adalah; 1) Problematika relasi agama dan sains dalam film *Sang Pencerah* bersumber pada dominasi praktik *takhayul*, *bid'ah*, dan *khurafat* serta resistensi terhadap pendekatan ilmiah, yang memuncak pada pembongkaran Langgar Kidul; 2) Penerapan empat tipologi Ian G. Barbour memperlihatkan dinamika relasi agama dan sains yang kompleks. Tipologi konflik berwujud pertentangan keras antara pembuktian empiris ilmu falak melawan ketaatan tafsir secara harfiah dan otoritas tradisi. Benturan ini memuncak melalui pelabelan kafir terhadap alat ukur modern serta perobohan fisik Langgar Kidul. Tipologi independensi memisahkan ilmu pengetahuan dan agama pada dua wilayah otonom yang mutlak berdiri sendiri. Sains murni mengukur arah fisik bumi pada persoalan kiblat, sedangkan agama difokuskan sepenuhnya pada pembinaan batin (*qalbu*) dan moral masyarakat. Tipologi dialog memanfaatkan kesejajaran penalaran rasional melalui analogi biola dan anatomi pencernaan manusia. Pendekatan ini menjadi instrumen untuk mengkritik kelemahan logika kelompok tradisionalis sekaligus jalan menuju kesadaran teologis. Tipologi integrasi terwujud melalui tiga pendekatan: *natural theology* pada pemaknaan keteraturan alam, *theology of nature* pada perumusan arah kiblat berbasis keilmuan modern tanpa meniadakan wahyu, serta *systematic synthesis* lewat pendirian Muhammadiyah. Lembaga ini menjadi puncak penyatuan kelembagaan yang memadukan keilmuan modern dengan ajaran agama.

Kata Kunci: *Sang Pencerah*; Ian G. Barbour; Agama dan Sains; Integrasi; K.H. Ahmad Dahlan.

ABSTRACT

The relationship between religion and science frequently triggers real social tensions, and this problem is explicitly depicted in the film Sang Pencerah (2010). This research is entitled "The Relation between Religion and Science in The Film Sang Pencerah from Ian Graeme Barbour's Perspective". Sang Pencerah is a biographical film by Hanung Bramantyo narrating K.H. Ahmad Dahlan's struggle to reform Islam in Kauman, Yogyakarta. This research aims to; 1) Describe the problematic relationship between religion and science arising from the religious background of society in Sang Pencerah; 2) Analyze the relationship between religion and science in Sang Pencerah based on Ian Graeme Barbour's typology.

This study is designed as a qualitative research using a library research approach. The primary data sources utilized consist of the film Sang Pencerah and the textual theory of Ian G. Barbour's typology. The data analysis method applied is systematic-reflective in nature, which is operated through methodical elements comprising description, interpretation, and holistics.

The results of this study are: 1) The problematics of the relationship between religion and science in the film Sang Pencerah stem from the domination of superstition (takhayul), heresy (bid'ah), and myth (khurafat) practices, as well as resistance to scientific approaches, which culminated in the demolition of Langgar Kidul; 2) The application of Ian G. Barbour's four typologies reveals a complex dynamic in the relationship between religion and science. The conflict typology manifests as a fierce clash between the empirical evidence of astronomy (ilmu falak) and the adherence to literal interpretation and traditional authority. This collision culminates in the labeling of modern measuring instruments as infidel (kafir) and the physical demolition of Langgar Kidul. The independence typology separates science and religion into two absolutely autonomous domains. Science purely measures the physical direction of the earth regarding the qibla, while religion is entirely focused on the cultivation of the inner self (qalbu) and societal morality. The dialogue typology utilizes the parallel of rational reasoning through the analogy of a violin and human digestive anatomy. This approach serves as an instrument to critique the logical flaws of the traditionalist group while simultaneously paving the way toward theological awareness. The integration typology is realized through three approaches: natural theology in interpreting the order of nature, theology of nature in reformulating the qibla direction based on modern science without negating revelation, and systematic synthesis through the establishment of Muhammadiyah. This institution represents the pinnacle of institutional unification that integrates modern scientific knowledge with religious teachings.

Keywords: *Sang Pencerah; Ian G. Barbour; Religion and Science; Integration; K.H. Ahmad Dahlan.*