

Religion and Film: The Commodification of Quranic Verses in Indonesian Religious Films from 2008 to 2020

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Abstract

This article describes the use of Quranic verses in Indonesian religious films released from 2008 to 2020. This study investigates Indonesian religious movies based on the Quranic verses, the contexts, and the purposes for which they are used. The theories applied to religious films by Rachel Dwyer (2006) and relations of religion from films by Gregory J. Watkins (2008). The method used in this research is descriptive, in which the researcher interprets the religious film based on text through content analysis. The results show that there are films that use religious interpretation, such as by presenting cultural values related to religion, encouraging religious life, or using religious critics.

Keyword: Religion, Indonesian Religious Films, and Qur'anic Verses

INTRODUCTION

Contemporary Islamic literature stretches from the 1900s to the present. Various literary genres can be categorized as contemporary Islamic literary works influenced by Islamic cultural aspects published in that era. Religious films are an example of contemporary Islamic literary works (Peletz, 2018). Later, a new wave was depicted in Indonesian religious films from mid-2008 to 2020. The wave was preceded by a film entitled "Ayat-Ayat Cinta," directed by Hanung Bramantyo. The film tells the story of Fahri, who took his master's degree at Al Azhar University in Egypt.

These religious films contain ideas related to the use or implementation of the Quranic verses (Von Grunebaum, 2021). Some verses act as the spirit of the story in the film, the main idea, or the center of the story. Some films only use verse to support the story that has been outlined by the director. Various verses with specific themes, such as tolerance, human relations, and monotheism, color the stories in these films. For example, a film imbued with the verse about tolerance will be full of scenes, dialogues, events, or conflicts related to it. So, there is a possibility of a correlation between film and religion.

Modern culture now generally influences the relationship between film and religion (Deacy, 2017). Syah (2013) states that religion is believed to have been in close contact with modern culture. As a result of this, many religious films are produced by filmmakers. The integration of religion into films can also be seen as a new trend made by filmmakers in seeing the realities and dynamics of social life, economics, politics, and community cultures. When religious films become popular with the public, the films are considered successful in accommodating the community's expectations regarding the production of the movies.

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Studies on Indonesian religious films generally focus solely on the religious or religiosity aspects of the films. The study of films focuses on the characteristics of these religious films only. A study conducted by Nazaruddin (2008, pp. 16–22) found these characteristics. It is stated that religious films contain three characteristics: using Islamic symbols in their titles, taking Islamic books as sources for the stories, and presenting characters such as Kiai and religious people. The hadith of the Prophet Muhammad is one example of a source of the story from an Islamic book. Studies on Islamic religious films do not focus on how the Quranic verses are used, how they affect the story, or what impact they have on storytelling. As a result, studies on the use of Quranic verses in religious films are rarely conducted.

The study on Indonesian religious film reveals the concept of commodification. It is a term that deals with turning objects, qualities, and signs into a commodity—an item whose prime purpose is for sale in the marketplace (Barker, 2004, p. 28). The process of commodification uses the Quranic verses inside the films as a product or marketing aspect to popularize the film. The process of commodification is analyzed in 13 films as an object of research in this article. It makes the Quranic verses in those films the subject of study.

The research on "Relation Between Religion and Film: The Commodification of Quranic Verses in Indonesian Religious Films 2008-2020" seeks to present a study of Islamic religious films that focus on Quranic verses. The theory used in this study is the definition of the religious film by Dwyer (2006, p. 16). Dwyer stated that religious films focus on religion as a part of social and cultural life among Muslims. Life is associated with the Islamic religion, such as relationships with fellow Muslims or non-Muslims. Another theory used is the one about religious relations and films by Watkins. Watkins (2008) states that there are films that use religion to interpret films, and there are films that show cultural values related to religion, encourage religious life, and criticize religion.

This study is based on previous research entitled "Islamic Diversity in Islamic Themed Indonesian Films" by Primi Rohimi. Based on this study, Muslims view films as something positive as long as they play a role in the struggle of Muslims to apply Islamic rules and regulations and do not destroy their followers. Films raised the theme of Islam as a medium of preaching from the mid-1960s to the early 1980s. Especially for films with historical content, these films brought the spirit of Islam, struggle, nationalism, and patriotism. These films brought up the diversity of thoughts from Islamic scholars' perspectives (Rohimi, 2015, pp. 291–292).

RESEARCH METHOD

The research objects are religious films. The data source for this research is taken from 13 religious films; each of these films was released from 2008 to 2020. Ten of the 13 films played in theaters, whereas the other three were on YouTube. The data for the 13 films are shown in Table 1.

The research method used is descriptive analysis. The descriptive analysis describes facts, performs analysis, and explains these facts (Ratna, 2015, p. 53). The approach used in this research is objective criticism. Abrams (1999, p. 52). This approach views a literary work as what it is. The object of research is that film which is seen as a film with all its characteristics. Turner stated that the study of the object of the film could be done through a text-based approach (Turner, 1999, p. 48).

Table 1. Research Objects

No	Titles of Film	Director	Production House
1	<i>Ayat-Ayat Cinta</i> (2008)	Hanung Bramantyo	MD Pictures
2	<i>Ketika Cinta Bertasbih 2</i> (2009)	Chaerul Umam	Sinemart Pictures
3	<i>Dalam Mihrab Cinta</i> (2010)	Habiburrahman El Shirazy	Sinemart Pictures
4	<i>"?" (Tanda Tanya)</i> (2011)	Hanung Bramantyo	Dapur Film Indonesia, Mahaka Pictures
5	<i>Negeri 5 Menara</i> (2012)	Affandi Abdul Rachman	Kompas Gramedia Production dan Million Pictures
6	<i>Sang Kiai</i> (2013)	Rako Prijanto	Rapi Films
7	<i>99 Cahaya di Langit Eropa Part 2</i> (2014)	Guntur Soehardjanto	Maxima Pictures
8	<i>Alif Lam Mim</i> (2015)	Anggy Umbara	FAM Pictures
9	<i>Kalam-Kalam Langit</i> (2016)	Tarmizi Abka	Putaar Films Production
10	<i>Perjuangan Kaum Sarungan</i> (2017)	Tarmizi Abka	Pesantren Broadcast
11	<i>Kiblat The Movie</i> (2018)	Ahmad Liwaul Hamdi	Mursalat Pictures
12	<i>99 Nama Cinta</i> (2019)	Danial Rifki	MNC Pictures
13	<i>Sisterlillah: Cita Cinta Muslimah</i> (2020)	Idan Firdaus	Teladan Cinema & Cinemora Pictures

Source: Processed by the researchers 2021

RESULTS AND DISCUSSION

In this study, each research object of the film places a Quranic verse with various purposes and functions. Some research objects place films as the source of the story, as a support to strengthen the story. More than two verses were applied to the related events within the Quran in each research object, but the researcher only took two samples. Table 2 depicts the summary of the films studied.

Watkins' theory states that there is a relationship between film and religion. According to him, this relationship is divided into four types: (1) religion for the interpretation of a film; (2) films to show culture related to religion; (3) films to encourage religious life; and (4) films to criticize religion. Among the 13 research objects above, films included in the category of "religion for the interpretation of film" are *Kiblat The Movie* or *KTM* (2018) and *Sisterlillah: Cita Cinta Muslimah* or *SCCM* (2020). The two films were shown on the YouTube channel by Mursalat Pictures and Teladan Cinema Productions. In the *KTM* film, no Quranic verses are specifically presented in the narrative content or used in dialogues among actors.

Each of the two films was shown on the YouTube channels of Mursalat Pictures and Teladan Cinema. In the *KTM* film, Quranic verses are not present in the narrative content or among the actors' dialogues. There is only mention of Quran memorization activities, Quran memorization competitions, and the role of the Quran in a Muslim's everyday life.

Table 2. Summary Analysis

No	Titles of Film	Quranic Verses and Events related to Quran
1	<i>Ayat-Ayat Cinta</i>	An Nisa (4): 34, Maryam (19): 27
2	<i>Ketika Cinta Bertasbih 2</i>	Al Kahf (18): 23-24, As Saf (61): 3
3	<i>Dalam Mihrab Cinta</i>	Reading Quran (43.36, 50.19), An Nisa (4): 58
4	<i>? (Tanda Tanya)</i>	Al Kafirun (109) dan Al Ikhlas (112)
5	<i>Negeri 5 Menara</i>	Speech about Quran (40.14, 41.57), Reciting Quran every evening (41.32), Memorizing Quran (43.20)
6	<i>Sang Kiai</i>	Al Ikhlas (112), Syuhada's place in Al Baqarah (2): 154
7	<i>99 Cahaya di Langit Eropa Part 2</i>	Discussion about Hijab (15.36), Al 'Alaq (96): 1
8	<i>Alif Lam Mim</i>	An Nisa (4): 135, Al Hujurat (49): 10
9	<i>Kalam-Kalam Langit</i>	Al Rahman (55)
10	<i>Perjuangan Kaum Sarungan</i>	Al Fatihah (1): 1-2, Al Fajr (89) 27-30
11	<i>Kiblat The Movie</i>	Tahfidz Competition (52.47), Quran softens hard feelings, cleanses dirty souls, calms restless hearts (56.01)
12	<i>99 Nama Cinta</i>	At Tawbah (9): 128-129, Al Hashr (59): 22-24
13	<i>Sisterlillah: Cita Cinta Muslimah</i>	Hud (11): 18, Al Isra (17): 32

Source: Processed by researchers 2021

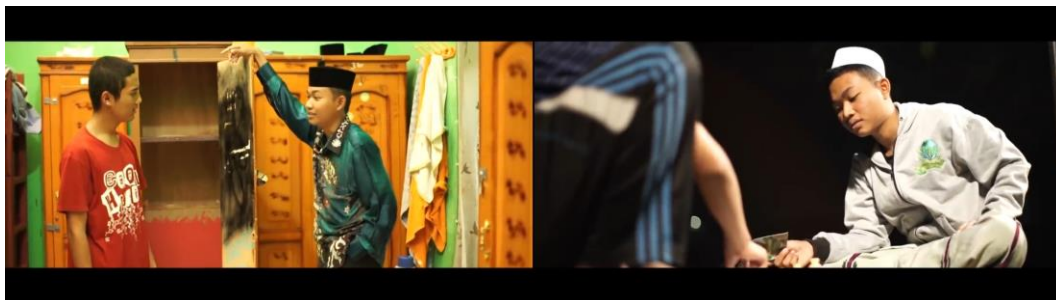


Figure 1: KTM film screenshots at 52:47 (left) and 56:01 (right).

Source: (Hamdi, 2018).

Figure 1 (left) is a screenshot of the film at 52:47. It is mentioned that the activity of memorizing the Quran was assigned by Markis (M. Anang R.) to Abhimanyu (Fitra A.Y.) and Rifad alias Ambon (Fuad A.P.). Markis also mentioned that there is a Quran memorization competition (Tahfidz) at the national level. They talked after Markis arrived and was doing the Fajr prayer in a congregation at the mosque, while his two other friends had just woken up from sleep. In the screenshot of the film at 56:01, it can be seen that Markis is explaining the role of the Quran in Muslims' daily lives, namely softening hard hearts, cleansing dirty souls, and calming restless hearts. Markis explained this while serving as a night guard with Abi and Ambon.

Different roles and functions of the Al-Quran are also applied in the SCCM film. Among the Quranic verses are the Hud script (11) verse 18 and the Al Isra script (17) verse 32, as mentioned by the Mina (Eggif Rada Y.M.). Furthermore, the woman, born in Malang, said Hud's script functions to calm down the security

department at the Cianjur Muslimah High School. According to her, the security department was considered an act of wrongdoing.

At that time, the security department, led by Miss Siti Sekuriti (Indira Milda), announced the dormitory's rules to the new residents, namely Mina and her roommate. Mina considers Siti's fierce and firm attitude to be wrong; therefore, Mina says the Qur'anic argument about Allah's cursing against the wrongdoer. The second chapter, Al Isra script (17) verse 32, is about the prohibition of approaching adultery.

Mina explains the script, especially to Mala (Mila Amelia), who hesitates about whether to break up with her lover or not. This hesitation is caused by Mala, who has been in a relationship for two years but is restricted by boarding school regulations that do not allow her to date. Mala and Mina discussed this with three other friends, namely Rara (Azda P.B.), Siska (Ade Ihdinayah), and Dina (Iis Yeoni M.), on the roof of one of the dormitories.

Mina mentioned a verse related to the prohibition of approaching adultery to Mala with no intention of patronizing. Mina considered it a heinous act based on this verse.

"And do not approach adultery; (Adultery) is a heinous act, and a bad way." (Al Isra 17:32). Source: (Kemenag, 2020).

The two scripts of the Quran in the two films above show the relationship between film and religion on the point of "religion for interpretation of the film." The KTM and SCCM films can be seen from a religious perspective as films that describe how religious life should be. The ideal level of the Islamic religious community is shown in the film. The KTM film states how Muslims should interact with the Quran. The activities of memorizing the Quran and implementing its role are two of them. Muslims need to implement the role of the Quran in their lives by not just reading it every morning and evening.

From a religious perspective, the film teaches the importance of the role of the Quran and how Muslims act and behave in their daily lives. The SCCM film emphasizes the aspects of using Quranic verses in dating activities. The religious point of view in the SCCM film shows that Mina uses the verses of the Quran to describe a specific purpose to remind Mala or defend herself from Miss Siti Sekuriti's behavior.

Quran is becoming a fortress, for Mala's attitude wants to remind the case that, according to him, is injustice or mismatch. Among these things are Siti's attitude, which is considered wrongdoing, and her dating style, which is vicious. We can see a portrait of how a Muslim uses the Quranic verse as a medium to defend and strengthen one's position. Mala's position became subordinate based on the verses of the Quran.

The second category of Gregory J. Watkins films that relate film and religion is "films to show culture related to religion." Among these films that fall into this category are *Ayat-Ayat Cinta (AAC)*, *Ketika Cinta Bertasbih (KCB) 2*, *Dalam Mihrab Cinta (DMC)*, *Sang Kiai (SK)*, *Kalam-Kalam Langit (KKL)*, and *Perjuangan Kaum Sarungan (PKS)*. AAC takes verses from the Al-Quran from An Nisa script (4) verse 34 and Maryam (19) verse 27. The verse in a script of An Nisa describes a woman or wife who is "Nusyuz," showing a rebellious attitude towards her husband. This verse relates to the story in the film when the character Fahri (Fedi Nuril) answers Alicia (Tina), an American journalist. The journalist asked about the permissibility of beating his wife by the husband in the Quran, indicating violence in the Muslim family. Fahri clarified that An Nisa's script provides three ways of addressing Nusyuz women: advising, warning, and beating. The three ways are not to be applied to the face or intended to hurt.

"Men are the caretakers of women, as men have been provisioned by Allah over women and tasked with supporting them financially. And righteous women are devoutly obedient and, when alone, protective of what Allah has entrusted them with. And if you sense ill-conduct from your women,

advise them first, if they persist, do not share their beds, but if they still persist, then discipline them gently. But if they change their ways, do not be unjust to them. Surely Allah is Most High, All-Great" (Q.S. An Nisa 4: 34). Source: (Kemenag 2020).

The second script in the AAC film is Maryam (19), verse 27. This Quranic verse tells about Maryam, who brought a baby (later to become Prophet Isa) to her people. The verse was said by Maria (Carissa Puteri) in front of Fahri on a metro, or public transportation, in Egypt. Maria shows her knowledge and skill in memorizing Surah Maryam in front of Fahri, related to her love for the Quran and how she memorized Surah Maryam. Maria also explained the beauty of the verse "Alif Lam Mim" in the Quran. This event is a flashback that Fahri remembers from when he told of his relationship with Maria in a voice recording that would revive Maria from a coma.

The film of KCB 2 takes the verses of the Quran from Al Kahf script (18) verses 23-24 and As Saf (61) verse 3. The film does not explicitly reveal the scripts mentioned first. The script relates to a scene at 24:17 in the second film when Azzam (Kholidi A.A.) is surprised to hear an invitation from Kiai Lutfi Hakim (Deddy Mizwar) regarding the marriage of his daughter, Anna Althafunnisa (Oki Setiawan Dewi).

Azzam was shocked because he secretly had a crush on the kiai's daughter. Azzam then said, "Insya Allah," when responding to the invitation. A few moments earlier, Azzam had said the same sentence twice, namely, when he was invited to attend the Al Hikam book recitation. By hearing the answer of "Insya Allah" voiced by Azzam, Kiai Lutfi said that the statement is in line with the words of Allah in the script of Al Kahf 18 verses 23-24 that say, "Insya Allah," when he says something.

"And don't you ever say to something, "I'll do that tomorrow" Except (by saying), "If Allah so wills!" But if you forget, then remember your Lord, and say, "I trust my Lord will guide me to what is more right than this." (Al Kahf 18: 23-24). Source: (Kemenag, 2020).

The second script of As Saf (61) verse 3 was explicitly pronounced by the Kiai Lutfi when he explained to Anna why he refused to deliver tausyiah at Azzam and Vivi's (Asmirandah) wedding. Kiai Lutfi said that it was inappropriate for him to take on the role of giving marriage advice to others because his daughter, Anna, had failed her marriage. If he takes that role, Kiai Lutfi considers what is stated in Quranic verse 3 to contradict his daughter's attitude, which means Allah hates Muslim fellows who do not obey what He says.

In the Film *Dalam Mihrab Cinta (DMC)*, the verse of the Quran is also inexplicitly mentioned, namely the script of An Nisa (4) verse 58. The verse relates to the event at 12:31 when Syamsul Hadi (Dude Harlino) defended the charges against being caught in the act of theft at an Islamic boarding school. He was willing to take an oath because he felt he did not commit theft by taking the money from Burhan's (Boy Hamzah) cupboard because Burhan asked him for help.

The shocking thing happened when Burhan was also willing to take an oath that he did not ask Syamsul to get the money. Syamsul then shouted, "Allah is not blind, Allah is not deaf," while bursting out in anger. The statement is in verse 58 of the script of An Nisa. Another event related to the Quran in the film was when Syamsul applied to become Pak Broto's (Umar Lubis) child and recite the Quran. This was included in the conversation at 43.46 minutes and Syamsul's report on the progress of the recitation to Pak Broto at 50.16 minutes.

Mr. Broto's daughter, Della (Nabila Chairunnisa), has read the Quran and memorized several short scripts in Juz Amma.



Figure 2: DMC film screenshots at 43:46 (left) and 50:19 (right).

Source: (Shirazy, 2010).

The background of the Islamic boarding school is again depicted in the film *Kalam-Kalam Langit* (KKL). The Quran verse featured in the film by Tarmizi Abka is the script of *Ar Rahman*. The script of *Ar Rahman* is read by the main figure, Ja'far (Dimas Seto), in a scene while practicing to take part in the MTQ event, representing the Islamic boarding school. Ja'far is pictured as someone who reads the Quran with a sweet voice, uses the KH Muhammad Toha style, and lives in an Islamic boarding school. His melodious voice is a threat to MTQ participants from the Islamic boarding school, Ustaz Syatori (Ibnu Jamil).

The AAC and KCB are both films that are first and second, while the DMC in Figure 2 and KKL are closely related to religion-related cultures that try to be presented through the use of Quranic verses and events in line with certain Quranic verses. The Quranic verses are used to support the stories presented in these films. The films AAC and KCB are closely related to the setting of Indonesian students' lives in Egypt. The background of the first AAC and KCB is the city of Cairo in Egypt, one of the predominantly Muslim countries.

A different setting is shown in the KCB 2 film: an area in Kartasura, Central Java, Azzam's hometown. A different setting is shown in the KCB 2 film, which is an area in Kartasura, Central Java, where Azzam's hometown is. The culture related to religion that is displayed in the films is full of values from Islamic education. Many symbols related to Islam are scattered in the two films, such as pictures of mosques, the Quran, and Islamic boarding schools.

Particularly in the Islamic Boarding School setting, this location is explicitly shown in the films KCB 2, DMC, and KKL. Kiai Lutfi led the Wangen Islamic boarding school in KCB 2. The school was the place where Syamsul Hadi in the DMC studied before being kicked out due to his alleged theft. This Islamic boarding school was also the place where Ja'far in KKL got trained in his Quran reading skills. Using the Quranic verses emphasizes this setting, so it becomes a very religious Islamic environment. Furthermore, in these films, the Islam religion applies social and cultural values in Islamic education through the Muslims' daily lives in detail. See Table 3.

Two other films with Islamic boarding school settings are *Sang Kiai* (SK) and *Perjuangan Kaum Sarungan* (PKS). There is something that differentiates these two films from others. It is set in the Dutch and Japanese colonial periods. The SK film tells the story of one of the foremost scholars in Indonesia, namely KH Hasyim Asy'ari. As a biographical film, this film tells the life of KH Hasyim, especially when he lived in two different periods under the Dutch and Japanese occupancies until he died two years after Indonesia's independence in 1947. Meanwhile, the PKS film tells the story of the resistance of the Kempek

Islamic boarding school in Cirebon, West Java, against Dutch colonialization. Unlike SK, which is a theatre film, the PKS film is played on the Babakan Islamic Boarding School YouTube channel.

Table 3. Relation of Film and Religion

No	Titles of Film	Relation between Film and Religion
1	<i>Ayat-Ayat Cinta</i>	Film for interpretation of culture related to religion
2	<i>Ketika Cinta Bertasbih 2</i>	Film for interpretation of culture related to religion
3	<i>Dalam Mihrab Cinta</i>	Film for interpretation of culture related to religion
4	<i>? (Tanda Tanya)</i>	Film for religious critic
5	<i>Negeri 5 Menara</i>	Film for encouragement of religious life
6	<i>Sang Kiai</i>	Film interpretation of culture related to religion
7	<i>99 Cahaya di Langit Eropa Part 2</i>	Film for encouragement of religious life
8	<i>Alif Lam Mim</i>	Film for religious critic
9	<i>Kalam-Kalam Langit</i>	Film interpretation of culture related to religion
10	<i>Perjuangan Kaum Sarungan</i>	Film interpretation of culture related to religion
11	<i>Kiblat The Movie</i>	Religion for interpretation of film
12	<i>99 Nama Cinta</i>	Film for encouragement of religious life
13	<i>Sisterlillah: Cita Cinta Muslimah</i>	Religion for interpretation of film

Source: Processed by researchers 2021

The SK film does not specifically mention any particular Quranic verse. This film mentions the script of Al Ikhlas (112) in a scene at 41:20. The wife of KH Hasyim Asy'ari (Christine Hakim) was seen teaching students under a shady tree. The woman told the students that they should always read that script. Not long after, one of her sons (Gus Yusuf Hasyim, roleplayed by Dayat Simbaia) arrived and reported that KH Hasyim (Ikranagara) had been transferred to another prison in Mojokerto. The woman wished that every letter of the Quranic verses read by the students could become a prayer for the Kiai and the students. Another Quran verse that is not specifically mentioned is Al Baqarah verse 154, which describes the eternal life of the martyrs. This verse deals with the monologue of the voice recording of the figure of KH Hasyim Asy'ari, which was played at the end of the film and mentioned the best place for those who died after fighting against the Dutch colonialists who wanted to recolonize Indonesia.

The PKS film explicitly states the verses of the Quran, namely the script of Al Fatihah (1) verses 1–2 and Al Fajr (89) verses 27–30. The Al Fatihah script was read by a teacher, namely Bustomi (H. Uki Marzuki), and then followed by the students at the simple building of the Kempek Islamic boarding school. The script reading commenced at the beginning of the story at 3:00 as the opening of the Quran recitation activity. The second chapter, Al Fajr script (89) verses 27–30, was read at the end of the story (1:11:02). The activity continued when Bustomi prayed at his father's grave, who died as a result of the rebellion against the Dutch colonialists in a labor camp. This verse is true and tells about the return of a human soul to God.

"Allah will say to the righteous: O tranquil souls! Return to your Lord well pleased with Him and well-pleasing to Him. So join My Servants and enter my paradise." (Al Fajr 89: 27–30). Source: (Kemenag, 2020).

S.K. and PKS films describe the culture related to religion, reflecting life in an Islamic boarding school situation. The figure of KH Hasyim Asy'ari, the founder and caretaker of the Tebui reng Islamic Boarding School, Jombang, East Java, while the PKS film tells the story of the resistance to the Dutch in

Cirebon led by then the leader of the Kempek Islamic Boarding School, Kiai Abdullah. The Quranic verse supports the stories presented in the two films. S.K. and PKS films describe how religion became a part of socio-cultural life in the colonial era. Religion became the spirit that made them vigorous against the invaders. Both films depict the role of ulama, or leaders, of the Islamic boarding school, leading the people around them in facing the injustices committed by the colonizers.

The third category of religious relations and Gregory J. Watkins' films is "films to encourage religious life." The nominated films in this category are *Negeri 5 Menara* (2012), *99 Cahaya di Langit Eropa* 99 Part 2 (2014), and *99 Nama Cinta* (2019).

The *Negeri 5 Menara* (N5M) film does not display Quranic verses explicitly. This film by Affandi Abdul Rachman only shows scenes related to the Quran. This scene is shown when (1) the figure Baso (Billy Sandy) prepares and appears in a speech competition with the theme of the Quran, (2) there is a scene of reading the Quran every evening, and (3) there is an activity of memorizing the Quran conducted by the figure Baso. Baso presented an English speech about the Quran in the first event because he was considered the most qualified on the topic. Although his English still needs improvement, his friends, namely Alif (Gazza Z.), Raja (Jiofani L.), Said (Ernest S.), Atang (Rizki R.), and Dulmajid (Aris P.), still appoint Baso to read and remind him to practice as always. Baso was declared to have won the second prize in Madani's English Speech Competition.

The second activity, namely reading the Quran every evening, is featured in the N2M film in Figure 3 as a routine at Pondok Madani, where the setting took place. The routine of Pondok Madani students is regulated by a large bell and managed by Jaros, who will ring it at certain times. One of those mandatory times is when it is approaching 5 p.m. All students are required to go to the mosque to read the Quran together immediately. The third scene is still related to the figure of Baso, the Santri of Pondok Madani from Gowa, South Sulawesi, who was said to be obsessed with memorizing the Quran. He said that his parents were dead and that he only lived with his elderly grandmother. He also wants to present a Quran-memorizing robe to his parents in heaven someday.

The *99 Cahaya di Langit Eropa Part 2* film (from now on referred to as *99 Cahaya* Part 2) mentions one event about the hijab and one related Quranic verse. That scene occurred at 15.36 minutes, in the conversation between the figures Rangga (Abimana Aryasatya) and Stephan (Nino Fernandez). According to Rangga, Stephan is a critical person and likes to ask him questions about Islam, one of which is related to the hijab. Stephan asked why women in Islam are required to cover themselves. Rangga said that the hijab is useful to protect women from any bad perceptions of men's sexual desire towards women's physical exposure and their dirty minds and hearts. Rangga's explanation is in line with the contents of QS Al Ahzab script (33) verse 59, as follows:



Figure 3: N2M film screenshots at 40:14 (top left), 41:57 (top right), 41:32 (bottom left), and 43:20 (bottom right).

Source: (Rachman, 2012).

"O Prophet! Ask your wives, daughters, and believing women to draw their cloaks over their bodies. In this way, it is more likely that they will be recognized as virtuous and not be harassed. And Allah is All-Forgiving, Most Merciful." (Al Ahzab 33: 59). Source: (Kemenag, 2020).

The Quranic verse used in the film *99 Cahaya* Part 2 is taken from the Al 'Alaq script (96), verse 1. The verse about the obligations of humans on earth is read out at the end of the film through the monologue of the figure Hanum (Acha Septriasa). The core of parts 1 and 2 of the two films reflect the human lifetime, which is challenging to go through. The figure of Hanum said that humans must read the signs in the universe created by Allah SWT. Hanum played on the first verse of the Quran. The background of the Ka'ba and Mecca is shown along with the monologue.

The film *99 Nama Cinta* uses the verses of the Quran in the At Tawbah script (9), verses 128–129, and Al Hashr (59), verses 22–24. The verse in the At Tawbah script is read out by the figure of Gus Kiblat (Deva Mahendra), the son of the Nrangkah Pawon Kediri Islamic founder of the Boarding School, East Java, through a mosque loudspeaker. The verse is read out during prayer activities or the reading of the Barzanji book on Friday nights. These two verses are indeed included in the composition of the reading of the Barzanji book. Talia (Acha Septriasa), a childhood friend of the Qiblat, listens to the chanting of the verse from the house of the founder of the pesantren. After the two verses were read, the recitation of Mahallul Qiyam was heard, accompanied by the Hadroh musical instrument.

The Quranic verses of the Al Hashr script (59), verses 22–24, are not explicitly mentioned in the film *99 Nama Cinta*. The contents of these two verses are about the names of Allah, known as Asmaul Husna, which were discussed and explicitly told by Gus Kiblat to Talia. Gus Kiblat explains the perfection of the 99 names of Allah so that they do not need to be fulfilled up to number of 100. According to Gus Kiblat, Asmaul Husna reflects the love of Allah that is given to His creatures. The example taken by Gus Kiblat is the affection of crocodiles for their children, even though we know crocodiles are wild animals. It indicates the love of Allah for His creatures.

Asmaul Husna becomes the spirit and source of the story in the *99 Nama Cinta* film (Figure 4), as expressed in the title and symbols scattered in many parts of the film by Danial Rifki. Among them are the learning materials at the Islamic Boarding School presented by Gus Kiblat (15:51), Talia's learning materials when she was a child with her father in a flashback (46:13), being discussed in the Subuh Lecture television program led by Talia (1:05:10), and a flashback during the childhood of Talia and Qiblat (1:43:35).



Figure 4: *99 Nama Cinta* film screenshots at 15:51 (top left), 46:13 (top right), 1:05:10 (bottom left), and 1:43:33 (bottom right).

Source: (Rifki, 2019).

The events about the Quran that are presented in it bring out the religious spirit through the holy book, namely the Quran. The Quran is perceived as a guideline that is read (every evening in the film) and memorized, studied, and disseminated for its meaning. One such effort was participating in a speech contest about the Quran, which was joined by the figure Baso.

N2M films, *99 Cahaya Part 2* and *99 Nama Cinta*, encourage and motivate religious beliefs in life, especially Islam. The Islamic boarding school setting is firmly embedded in the N2M and *99 Nama Cinta* films. Although he had refused, the figure Alif in the N2M film decided to comply with his mother's wish to continue his secondary education at Pondok Madani, Ponorogo, East Java. The viewers will be motivated to explore religious knowledge, even though initially it is contrary to their dreams or desires.

99 Nama Cinta, with the background of its Islamic boarding school, inspires religious enthusiasm through Asmaul Husna. The names of Allah are the main theme of the film, which inspires the viewers to get to know Allah better. Some of these names are contained in the Al Hashr script (59), verses 22–24 of the Quran. Through the figures of Gus Kiblat and Talia mentioned, the soul of Muslims cannot be separated from Asmaul Husna in their religious life for those who want to actualize themselves in line with the activities related to Quranic verses. The implementation of the core of Asmaul Husna reflects the Muslims' attitudes and behaviors given by Allah through His love, as revealed by Gus Kiblat's character at the end of the story.

The spirit of religion in the film *99 Cahaya di Langit Eropa Part 2* in Figure 5 (along with Part 1) deals with the storytelling of Islamic history in several cities on the European continent. Among the cities whose traces of Islam still exist are Vienna, Paris, Cordoba, and Istanbul. As the capital of Austria, Vienna is reported to have been almost controlled by Kara Mustafa's troops from Turkey while he was expanding his power. At the same time, traces of Islam in the form of culture, architecture, and other aspects still exist in Paris (the capital of France) and Cordoba, one of the cities in southern Spain. Istanbul was the last location visited by the main character, Hanum, before returning to Indonesia after her husband (Rangga) finished his doctoral studies.

Although there are bits of bitter stories about Islam in the cities above, they are told through the figure of Fatma (Raline Shah), who is a migrant from Turkey in the spirit of being a good Muslim agent. The spirit that Fatma sparked became Hanum's guide while living on the Blue Continent to accompany her husband. Several examples of the attitude of "good Muslim agents" were practiced by Rangga when explaining and straightening out the understanding of Islam both to Stephan and Maarja, played by Marissa Nasution (15:41), reconciling Stephan and Khan (Alex Abbad) regarding misunderstandings about Islam concepts (41:10), and so on. Hanum's attitude as a good Muslim agent is reflected when he was friendly towards his neighbor, Alex, who had previously hated him (05:56), and when he paid the order bills for the Mezquita Cathedral security staff, who had previously forbidden him to prostrate in the former Cordoba mosque (55:38).

The relation between film and religion in the last film, according to Gregory J. Watkins, is "a film to criticize religion." Of the 13 films studied as research objects, the films "?" (question mark) and "Alif Lam Mim" are included in this category. Each of these films, released in 2011 and 2015, generated several controversies regarding the themes and scenes in the films.

The film "?" (hereafter referred to as "?") used two scripts of the Quran, namely Al Kafirun (109) and Al Ikhlas (112). The Al Kafirun script appeared at 13:04 during a children's recitation activity at a mosque that was raised by Ustaz Wahyu (David Chalik). The Al Kafirun script illustrates an atmosphere of diversity in social life at the beginning of the story. The script is also accompanied by the dialogue between the figures of Rika (Endhita) and Surya (Agus Kuncoro). Rika is illustrated as a mother who recently

converted from Islam to Catholicism and has a child, namely Abi, who remains Muslim. Surya is also illustrated role-playing as an amateur actor who then gets the main role of Jesus in a play at the church at Christmas. The diversity above is in line with the use of the *Al Kafirun* script, which gives a message about the need for mutual respect between religious beliefs.



Figure 5: 99 *Cahaya* Part 2 film screenshots at 15:41 (top left), 41:10 (top right), 05:57 (bottom left), and 55:38 (bottom right).

Source: (Soehardjanto, 2014).

The script *Al Ikhlas* (11) appears explicitly at 59:02, spoken by the character Surya. He read the *Al Ikhlas* script in the mosque to protect himself from shirking after playing Jesus at Christmas. Surya reads the script in tears. Surya, who role-plays as an actor, still requires appreciation for playing the role as Jesus, who is recognized as God by Catholics, still requires appreciation. He is worried that this role will shake his belief in the unity of Allah SWT. This role was in line with the *Al Ikhlas* script, which contained monotheism and the statement about Allah, who was childless and not begotten. This is the reason why Surya decided to read the *Al Ikhlas* script after his roleplay as Jesus.

Alif Lam Mim (hereafter referred to as ALM) does not explicitly use certain *Al-Quran* verses. The command not to lust, which leads to perversion, is an unpermissible behavioral act according to the *Quran*, which was presented through the storytelling in the films. At 1:00:10, the figure Ustaz Mimbo (Agus Kuncoro) invited Marwan (Rangga Djoned) to make *istighfar* and did not use passion as the basis for doing something that was considered right.

Marwan assumed that the Republic of Indonesia was an atheistic country and considered enforcing Islamic Shari'at based on the *Al-Ikhlas* script in the Islamic Boarding School led by Kiai Mukhlis (Arswendi Nasution). Ustaz Mimbo thought Marwan had indulged his lust in justifying what he believed. Ustaz Mimbo's invitation not to indulge his lust is in line with the script written in *Quran*, namely *An Nisa* (4) verse 135. The second activity occurred at 1:09:46, bringing Kiai Mukhlis to meet Alif (Cornelio Sunny) and Ustaz Mimbo, who were fighting in front of the school. As former students of the same school, Alif and Mimbo were fighting for the truth of their respective versions. Alif, who has become a government official, intends to arrest his teacher, Kiai Mukhlis, on terrorism charges.

In contrast, Mimbo, who has become a teacher, intends to protect his place as a servant at the Islamic boarding school. Amid a fight, Kiai Mukhlis emerged from the school gate, greeted Alif, asked what his two students were doing and said that they were siblings. What was conveyed by Kiai Mukhlis is in

line with the Al Hujurat script (49), verse 10. The verse says that believers are brothers, and Muslim fellows must reconcile when they fight.

"So do not let your desires cause you to deviate from justice. If you distort the testimony or refuse to give it, then know that Allah is certainly All-Aware of what you do." (Q.S. An Nisa 4: 135).

"The believers are but one brotherhood, so make peace between your brothers. And be mindful of Allah so you may be shown mercy." (Al Hujurat 49: 10). Source: (Kemnag, 2020).

Criticism of religion was conveyed in the "?" film and Alif Lam Mim. The "?" film criticizes acts of terrorism committed in the name of a specific religion. Regardless of what religion he believes, the acts of terrorism target Catholics through the stabbing of a priest, a church bombing incident, and an attack on the "Canton Chinese Food" restaurant led by Tan Kat Sun (Hengky Solaiman), an elderly Chinese-Indonesian.

The criticism in this film is also expressed through the theme of diversity as conveyed to individuals in specific conflicts caused by differences. The film also shows the reluctance of these fellows to prioritize equality and harmony in their daily interactions.

Among the figures represented in the criticism is Soleh (Reza Rahadian), a Muslim man who has a prejudice against Confucian followers, namely Hendra (Rio Dewanto), the son of the restaurant owner where his wife works. Other figures are Rika and her son, Abi, who has a different religion. Rika converted from Islam to Catholicism, while her son remained Muslim.

The conflict between a mother and his little son was triggered by concerns about Abi that he could no longer be able to recite the Quran after sunset, and people told Abi that his mother was no longer allowed to go to the mosque. The Quranic Verse in the Al Kafirun script (109) answers how people should maintain life with different religions. The script says not to mix up the different religious matters, but they should respect other religions' differences. Some figures who practice tolerance among religious believers are Tan Kat Sun, Ustaz Wahyu, and the pastor (Deddy Sutomo), who baptized Rika. The Alif Lam Mim (ALM) film also tells the story of criticizing terrorism against religion.

The dystopian genre film shows the potential for terrorism from a religious ideology that agrees with violence in addressing injustice. This phenomenon is associated with the context of state life that upholds human rights and the fraternal groups that control the state's officials. Another context related to terrorism in the film is the harshness of social life, which forces its inhabitants to master martial arts, as well as the manipulated work practices of the mass media.

The figures that can commit acts of terrorism in the ALM film are a number of students from the Al-Ikhlash Islamic Boarding School, namely Marwan and Rama (Teuku Rifnu W.). Especially, Rama is also part of the state office, which, according to Herlam (Abimana A.), he is a double agent, an officer from the Islamic boarding school. Both Marwan, Rama, and their gang became a professional team that carried out the bombing in many places, including the police station where the press conference was attended by generals, journalists, and Kiai Mukhlis, the person accused of masterminding the terror act.

The figure Ustaz Mimbo saw there is a potential thought of Marwan that led to acts of terrorism. He then reminded him not to follow his carnal desire that led to irregularities for Marwan and several students who protested Kiai's actions in caring for Captain Bima (Donny Alamsyah) and other officers who had previously aimed to arrest Kiai. Mimbo's utterance, which is in line with the An Nisa script (4) paragraph 135, is intended to eliminate the potential for acts of violence and terrorism rooted in a mistake in understanding religious education. The existence of Islamic symbols, such as Islamic boarding schools and Kiai figures in the film, aims to criticize religious practices that deviate from their religious education and give rise to acts of terrorism.

Apart from terrorism, another substance related to the Quran, which is the target of ALM film criticism, is the brotherhood's lost ties. The figures represented in the film are Alif and Mimbo, who decided to defend their respective versions of the truth by wrestling in front of the school gate. Alif declared that he had stopped being with Mimbo when he thought the school had carried out bombings everywhere. The emotional bonds and brotherhood of Alif and Mimbo as former students of the school were replaced by the desire to defend something that was considered proper, even though this was also triggered by the existence of certain groups that pitted the state officials, the media, and the civilians (from the school) against each other. The emotional bonds of brotherhood between believers in harmony are in line with the Al Hujurat script (49); verse 10 was also conveyed by the figures of Kiai Mukhlis to Alif and Mimbo.

CONCLUSION

It is found that the verse in the Quran plays a role in creating an Islamic or religious nuance in those films. The use of Quranic verse emphasizes this Islamic context, making the situations more religious. Furthermore, religion, especially Islam, reflects the social and cultural life in these movies. Research objects containing that kind of role are *Kiblat: The Movie* (2018) and *Sisterlillah: Cita Cinta Muslimah* (2020). The role of Quranic verses related to how films show culture related to religion is seen in the films *Ayat-Ayat Cinta* (2008), *Ketika Cinta Bertasbih 2* (2009), *Dalam Mihrab Cinta* (2010), *Sang Kiai* (2013), *Kalam-Kalam Langit* (2016), and *Perjuangan Kaum Sarungan* (2017). The role of the Quranic verses in the aspect of how films encourage religious life is found in the films *Negeri 5 Menara* (2012), *99 Cahaya di Langit Eropa Part 2* (2014), and *99 Nama Cinta* (2019). The role of the Quranic verse concerning religious criticism film is found in the films “?” (2011) and “*Alif Lam Mim*” (2015).

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