

## Relation Between Religion and Film: The Commodification of Quranic Verses in Indonesian Religious Films 2008-2020

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### Abstract

This article describes the use of Quranic verses in Indonesian religious films released in 2008-2020. This study investigates Indonesian religious movies based on the Quranic verses, the contexts, and the purposes for which they are used. The theories applied on the 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 presenting cultural values related to religion, encourage religious life, and religious critic.

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

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### INTRODUCTION

Contemporary Islamic literature stretches from the 1900s to the present. Various types of literary genres can be categorized as contemporary Islamic literary works influenced by Islamic cultural aspects published in that era. One of the contemporary Islamic literary works is that religious films (Peletz, 2018). Later, there was a new wave 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, 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. There are also films that only place verses to support the story that has been outlined by the director. Various verses with certain themes such as tolerance, human relations, and monotheism colour 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 that there is a relation between film and religion.

The relationship between film and religion is now generally influenced by modern culture (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 the 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 the social life, economic, political, and community cultures. When religious films become popular to the public, the films have been considered successful in accommodating the community's expectations regarding the productions of the movies.

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Studies on Indonesian religious films generally only focus 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) is found these characteristics. It is stated that religious films contain three characteristics, namely using Islamic symbols in their titles, taking Islamic books as sources of the stories, and presenting characters such as kiai, religious people, and so on. Among the examples of the source of the story from the Islamic book is the hadith of the Prophet Muhammad. Studies on Islamic religious films do not focus on how the Quranic verses are used, how they affect the story, what impact it has on storytelling, etc. As a result, studies on the use of Quranic verses in religious films are rarely conducted.

The study on Indonesian religious film emerges the concept of commodification. It is a term that deals with turning the 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 makes the Quranic verses inside the films used 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 becomes the topic 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 part of social and cultural life among Muslims. Life is associated with the Islamic religion, such as the relation with fellow Muslims or with non-Muslims. Another theory used is the 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 of 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. In the mid-60s to 80s, films raised the theme of Islam as a medium of preaching. Especially for films with historical contents, these films brought the spirit of Islam, struggling, nationalism, and patriotism as well. 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 of this research is taken from 13 religious films, in which each of these films was released from 2008 to 2020. Ten films from the 13 played in theaters, whereas the other three films played on the YouTube channel. The data of the 13 films are as follows table 1.

The research method used is that 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 in which it is seen as a film with all its characteristics. Turner stated that the study of the object of the film could be done through the 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 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. In table 2, you can see a summary of the films studied

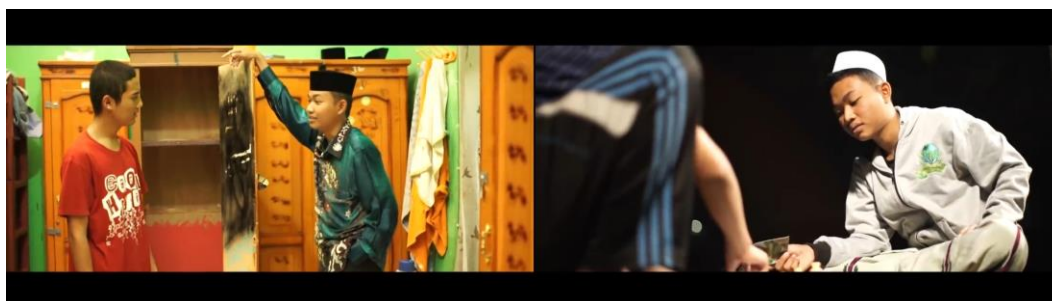
Watkins' theory states that there is a relationship between film and religion. According to him, this relationship is divided into four types, namely (1) religion for interpretation of a film, (2) films to show culture related to religion, (3) films to encourage religious life, and (4) films to criticize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

Each of the two films was shown on the YouTube channel 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 the only mention of Quran memorization activities, Quran memorization competitions, and the role of the Quran in Muslim's everyday life.

**Table 2. Summary Analysis**

No	Titles of Film	Quranic Verses and Events related to Al 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), Al 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 screenshot of 52.47 minutes (left) and 56.01 minutes (right).**

Source: (Hamdi, 2018).

in figure 1 is a screenshot of 52.47 minutes. It is mentioned that the activity of memorizing the Quran 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 doing the prayer in a congregation for Fajr prayer at the mosque, while his two other friends just woke up from sleep. In the screenshot of 56.01 minutes, you can see Markis explaining the role of the Al Quran in Muslim's daily life, 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 rules of the dormitory to the new residents, namely Mina and her roommate. Mina considers Siti's fierce and firm attitude is 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 whether to break the relationship 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 as 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 the role of the Quran 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 the religious perspective, the film teaches the importance of the role of the Quran, how Muslims act and behave in their daily life. 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.

Al 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 dating 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 subordinated based on the verses of the Quran.

The second category that relates film and religion by Gregory J. Watkins films 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", shows a disobedient 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,

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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 Al Quran. This event is in a flashback that Fahri remembers when he told of his relationship with Maria in a voice recording that would revive Maria in 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 firstly. The scripts relates to a scene at 24.17 minutes in the second film when Azzam (Kholidi A.A.) was 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 has 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 says "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 taushiyah at Azzam and Vivi's (Asmirandah) wedding. Kiai Lutfi said that it was inappropriate for him to take 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 the Quranic verse 3 contradicts 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 not explicitly mentioned the script of An Nisa (4) verse 58. The verse relates to the event at 12.31 minutes 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 the theft by taking the money in 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 didn't ask Syamsul to get the money. Syamsul then shouted, "Allah is not blind, Allah is not deaf," while bursting out with anger. The statement is by verse 58 in 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 reciting teacher of 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. Screenshot of DMC film DMC at 43.46 minutes (left) and 50.19 minutes (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 that 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, using the KH Muhammad Toha style and living 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 the first and second, DMC in figure 2, and KKL are closely related to religion-related cultures that try to be presented through the use of Quran verses and events in line with certain Quranic verses. The Quranic verses are used to support the stories presented by these films. The film AAC and KCB are closely related to the setting of Indonesian students' life in Egypt. The background of the first AAC and KCB is the city of Cairo in Egypt as 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 are full of values of Islamic education. Many symbols related to Islam are scattered in the two films, namely pictures of mosques, the Quran, Islamic boarding schools, and so on.

Particularly in the Islamic Boarding school setting, this location is shown explicitly by 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 on his Quran reading skills. The use of the Quranic verses emphasizes this setting, so it becomes very religious Islamic surroundings. Furthermore, in these films, Islam religion applies social and cultural values in Islamic education through the Muslims' daily lives for detail. See table 3.

Two other films with an 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 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 in 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, PKS film 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 minutes. The wife of KH Hasyim Asy'ari (Christine Hakim) was seen teaching students under a shady tree. The woman told the students should always read that script. Not long time 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 can 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 was played at the end of the film, which mentions 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 minutes 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 minutes). 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 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 Tebuireng Islamic Boarding School, Jombang, East Java, while the PKS film tells the story of the resistance to the Dutch in



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Cirebon led by then the leader of the Kempek Islamic Boarding School, Kiai Abdullah. The Quranic verse is used to support 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 are "films to encourage religious life." The nominated films in this category is *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) the 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 in the theme. 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 reminding him to practice as always. Baso was declared to have won the second winner in the event entitled Madani's English Speech Competition.

The second activity, namely reading the Quran every evening, is featured in the N2M in figure 3 film 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 compulsory times is when it is approaching 5 pm. 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 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 is as follows:

"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).

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**Figure 3. Film Screenshots of N2M film at minutes 40.14 (left above), at minutes 41.57 (right above), at minutes 41.32 (left below), and at minutes 43.20 (right below).**

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 human lifetime, which is not easy 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 *99 Nama Cinta* film uses the verses of the Quran in 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 Boarding School, East Java, through a mosque loudspeaker. The verse is read out in 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 Al Hashr script (59) verse 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 was discussed explicitly told by Gus Kiblat to Talia. Gus Kiblat explains the perfection of the 99 names of Allah so that it does not need to be fulfilled to 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 in figure 4, expressed in the title and symbols scattered in many parts of the film by Danial Rifki. Among them are learning materials at the Islamic Boarding School presented by Gus Kiblat (15.51), Talia's learning material 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. The screenshots in *99 Nama Cinta* film at 15.51 minutes (left above), at 46.13 minutes (right above), at 1.05.10 minutes (left below), at 1.43.33 minutes (right-below).**

Source: (Rifki, 2019).

The events about the Quran that are presented in it bring out the religious spirit through his holy book, namely the Quran. Al Quran is perceived as a guideline that is read (every evening in the film) and memorized, studied, and disseminated its meaning. One such effort was by 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 of life, especially Islam. The Islamic boarding school setting is firmly embedded in the N2M and *99 Nama Cinta* film. Although he had refused, the figure Alif in 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 was contrary to their dreams or desires. The events about the Quran that are presented in it bring out the religious spirit through its holy book directly, namely the Quran. Al Quran is perceived as a guideline that is read (every evening in the film) and memorized, studied, and disseminated its meaning. One such effort was by participating in a speech contest about the Quran, followed by the figure Baso.

*99 Nama Cinta* film with the background of its Islamic boarding school inspires religious enthusiasm through Asmaul Husna. The names of Allah are the main spirit of the film, which inspires the viewers to get to know Allah better. Some of these names are contained in the Al Quran in Al Hashr script (59) verses 22-24. 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 through

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 in 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 almost been controlled by Kara Mustafa's troops from Turkey while 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, it is told through the figure of Fatma (Raline Shah), who is a migrant from Turkey as a spirit to be a good Muslim agent. The spirit that Fatma sparked became Hanum's guide while living in the Blue Continent to accompany her husband. Several examples of the attitude of "good Muslim agents" were practiced by Rangga when explaining and straightening 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 previously hated him (05.56) and paid the order bills for the Mezquita Cathedral security staff who had previously forbidden him to prostrate in the former Cordoba mosque (55.38).



**Figure 5. The screenshots of *99 Cahaya* film Part 2 at 15.41 minutes (left-above), at 41.10 minutes (right-above), at 05.57 minutes (left-below), at 55.38 minutes (right-below).**

Source: (Soehardjanto, 2014).

The relation between film and religion at the last film, according to Gregory J. Watkins, is "a film to criticize religion." From the 13 films as the research objects studied, the film was entitled "?" (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 will be referred to as "?") used two scripts of the Quran, namely Al Kafirun (109) and Al Ikhlas (112). Al Kafirun script appeared at 13.04 minutes 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 was illustrated as a mother who recently converted from Islam to Catholicism and has a child, namely Abi, who remains Muslim. Surya is also illustrated to roleplay as an amateur actor who then gets the main role as 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.

The script *Al Ikhlas* (11) appears explicitly at 59.02 minutes 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. For Surya, who roleplays as an actor, playing Jesus role 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 roleplaying 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 *Quran* was presented through the storytelling in the films. At 1.00.10 minutes, the figure Ustaz Mimbo (Agus Kuncoro) invited Marwan (Rangga Djoned) to make *istighfar* and does not use passion as the basis for doing something that is 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 minutes, 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 to serve 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 in essence. What was conveyed by Kiai Mukhlis is in line with the *Al Hujurat* script (49) verse 10. The verse tells 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: (Kemenag, 2020).

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

In this film, the criticism is also expressed through the theme of diversity conveyed to individuals in particular conflicts triggered 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 of 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 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 different religions about the 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 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, to 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-Ikhlâs Islamic Boarding School, namely Marwan, Rama (Teuku Rifnu W.) so on. 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, Kiai figures, and so on in the film aims to criticize religious practices that deviate from their religious education to 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 civilian people (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 Quran plays a role in creating an Islamic or religious nuance in those films. The use of Quranic verse emphasizes this Islamic setting so that the situations become 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 are 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 critic film is found in the film "?" (*Tanda Tanya*) (2011) and *Alif Lam Mim* (2015).

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