

Religion Narrative in the Film "Hati Suhita"

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DOI : <https://doi.org/10.61796/ijmi.v2i1.284>



Sections Info

Article history:

Submitted: January 29, 2025

Final Revised: January 29, 2025

Accepted: January 30, 2025

Published: January 31, 2025

Keywords:

Religious narrative

Critical discourse analysis

Islamic values

Indonesian cinema

ABSTRACT

Objective: This study examines the representation of religious narratives in the film *Hati Suhita*. The research aims to analyze how religious values are conveyed through cinematic elements, including dialogue, scenes, and visual aspects such as setting, symbols, and costumes. **Method:** A qualitative approach was employed using Norman Fairclough's Critical Discourse Analysis. This method enables an in-depth examination of how religious narratives are structured and communicated within the film. The study focuses on three core aspects of Islamic teachings: *Aqidah* (faith), *Syariah* (Islamic law), and *Akhlak* (morality). **Results:** The findings indicate that religious narratives are presented through key Islamic teachings. *Aqidah* is depicted by emphasizing faith in the Almighty and the concept of divine destiny. *Syariah* is conveyed through dialogues and expressions that illustrate religious practices and their proper implementation within an Islamic framework. *Akhlak* is integrated holistically, incorporating both religious doctrine and universal humanistic values, which shape the overall moral message of *Hati Suhita*. **Novelty:** This study highlights the multifaceted representation of Islamic teachings in contemporary Indonesian cinema. By analyzing *Hati Suhita* through the lens of Critical Discourse Analysis, the research provides fresh insights into how religious values are interwoven into film narratives, not only as theological constructs but also as cultural and social influences within a modern cinematic context.

INTRODUCTION

The grounding of Islamic teachings in the era of rapidly advancing technology has increasingly complex issues¹. In conventional media such as radio and television, the grounding of Islamic teachings cannot solely rely on preaching methods like sermons, because research results show that religious programs in the form of sermons or dialogues have lower viewership compared to other broadcast programs. This is due to strict regulations regarding religious content in broadcasting, as well as the less appealing format of these programs for the audience. Very different from the condition of grounding Islamic teachings on social media, where the level of viewership is more dynamic compared to the content aired on television. The diversity of materials and issues discussed is not strictly regulated, and even the community guidelines of social media platforms have not yet clearly set boundaries regarding religious content, except for content that contains radicalism, terrorism, and the like. Which also does not yet have clear parameters, as happened in New Zealand, regarding the terrorist attack in a mosque that was broadcast live on Facebook. On the other hand, social media users still have a level of literacy that needs to be improved, especially in choosing the content they consume². Meanwhile, on the film screen, the process of grounding Islamic teachings is packaged in various film genres, not only as religious films but also extensively packaged

¹ Nadirsyah Hosen, *Tafsir Al-Quran Di Medsos : Mengkaji Makna Dan Rahasia Ayat Suci Pada Era Media Sosial* (Yogyakarta: Bunyan, 2017).

² Engkos Kosasih, "Literasi Media Sosial Dalam Pemasyarakatan Sikap Moderasi Beragama," *Jurnal Bimas Islam* 12, no. 263–296 (2019).

in horror film narratives. Which is no longer only enjoyed in cinema halls, but has also entered the living rooms of film enthusiasts.

Streaming services like Netflix, Vidio.com, Max Stream, have changed the way we consume entertainment. This Video on-demand model allows viewers to watch movies anytime and anywhere, without having to wait for broadcast schedules. This creates flexibility in entertainment consumption, which also affects the way we talk about television shows and movies³. The dynamics of media audiences are important for television content providers, over-the-top content providers, media stakeholders in mapping audiences and determining content, business strategy stakeholders for targeting market segments in advertising products, goods, or services, and researchers in marketing and communication fields in studying knowledge about new media.

This research is important to conduct because it observes the trend of the streaming media industry increasingly leading to changes in media consumption patterns, making it crucial to understand its impacts more deeply. Meanwhile, the novelty of this research lies in its more specific focus on the religious aspects in the content of the film "Hati Suhita."

Several film content analyses have been conducted by various researchers, but those examining the representation of religious narratives are still very limited, especially regarding the film "Hati Suhita." Previous research has mentioned that the film "Hati Suhita" has been extensively studied through the representation of gender relations depicted in the film.

In the context of religion, Berger and Luckmann pay attention to the aspect of religiosity. They believe that the way humans perceive social reality is inseparable from their experience of embracing religion as a way of life. Religious rules have now been institutionalized neatly. This refers to religious organizations or institutional entities that are even formed by the government in many countries. Although on many occasions, the legitimacy of religion is used by certain parties to seek personal gain. Religion, or at least elements of religion, have been commodified and enjoyed by a select few. The problem of religious reality being distorted for personal or group interests will become a major issue in society. Moreover, in a society that still upholds religious values as highly as possible⁴.

The phenomenon of religion encompassed in economic secular content can be easily observed lately. When Ramadan arrives, television stations compete to create religious-themed programs during sahur and iftar. Of course, the profit margins gained through advertising slots are concrete evidence of this phenomenon. Business becomes a magnet for the existence of religious programs. However, the production team also strives to incorporate elements of Islamic preaching as a moral responsibility to maintain content quality. In principle, religion always has relevance to matters of an economic, political,

³ Andzani, D., & Irwansyah. Dinamika komunikasi digital: tren, tantangan, dan prospek masa depan. *Jurnal Syntax Admiration*, 4(11). 550-555 (2023).

⁴ Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion*.

social, and cultural nature. Primarily, in a country like Indonesia where the society's adherence to religion is still strong⁵.

Berger sees the cosmology of religion always having a knot in both social and economic realities. The relationship between these elements leads to a concept known as "economic culture" and has a theoretical connection to Karl Marx's views on global capitalism. Berger agrees with Marx, who asserted that the capitalist economy has eroded class systems in other entities, including the religious system itself. Capitalist economics has become a major force in the modern era and technological advancements like those we see today. The development of technology has changed the technical processes of production and distribution of various commodities. What can be transacted is packaged in various ways to be liked by potential consumers, who then become consumers⁶.

This research analyzes the religious narrative presented in the film "Hati Suhita" using the following categorization concept⁷:

Table 1. Religious Narrative Indicators.

Indicator	Definition
Akidah	Things that must be believed by its followers and are binding. Therefore, it cannot be separated from beliefs or convictions regarding God, the universe, humans, and life in the world as well as in the hereafter.
1.	Believe in Allah as the Almighty God.
2.	Believe that Prophet Muhammad is the messenger of Allah.
3.	There is no religion after the one brought by Prophet Muhammad.
4.	What is conveyed is the truth.
5.	The Quran is the revelation of Allah.
6.	The Ka'bah is the direction of prayer and one of the sites for performing the pilgrimage.
7.	Believe in the existence of Allah.
8.	Believe in the existence of angels.
9.	Believe in the messengers of Allah.
10.	Believe in the books brought by the messengers of Allah.
11.	Believe in the Day of Judgment.
12.	Believe in the will and decree of Allah.
Akhlak	Akhlak is understood as manners or ethics, it can also be described as the courtesy taught by Islam, covering many noble values that adorn a Muslim's personality, including;
1.	Justice (placing something in its rightful place).
2.	Being kind or polite to others, including friends, neighbors, guests, workers, adversaries, and oneself (self-reflection).
3.	Being kind to animals and plants.

⁵ Muhamad Bisri Mustofa et al., "Islam Dan Masyarakat Pluralistik Indonesia Dalam Perspektif Dakwah," *Dakwatuna: Jurnal Dakwah Dan Komunikasi Islam* 8, no. 2 (2022): 155, <https://doi.org/10.54471/dakwatuna.v8i2.1689>.

⁶ Ferry Adhi Dharna, "Konstruksi Realitas Sosial: Pemikiran Peter L. Berger Tentang Kenyataan Sosial," *Kanal: Jurnal Ilmu Komunikasi* 7, no. 1 (2018): 1–9.

⁷ Quraish Shihab, M. *Islam Yang Saya Anut: Dasar-dasar Ajaran Islam*, Tangerang : PT. Lentera hati, 2017.

4.	Being kind to or taking care of inanimate objects, such as taking care of or cleaning the environment.
5.	Not being arrogant towards unseen creatures.
6.	Acting sincerely.
7.	And others.
Syariah (Law)	Defined as the legal aspects of implementing the pillars of Islam;
1.	Performing prayer (conditions for valid prayer, cleanliness, covering the private parts, facing the Qibla, intention of prayer, avoiding prohibited acts, and the proper procedure for prayer and other optional prayers).
2.	Performing zakat (conditions for zakat, recipients of zakat, and others).
3.	Fasting (conditions for obligatory fasting, things that break the fast, things that allow exemption from fasting, and others).
4.	Performing Hajj (conditions for Hajj, symbols of Hajj, pillars of Hajj, and others).
5.	And others.

RESEARCH METHOD

This research uses qualitative methods to uncover the uniqueness and answers to the problem formulation present in the material⁸, using Norman Fairclough's critical discourse analysis approach. The discourse being examined is the Islamic narrative expressed in the text of the film "Hati Suhita." Discourse is not only about what is written or verbal language; more than that, it can also be in the form of messages conveyed in other forms⁹. In the context of this research, the discourse is examined based on several elements present in the audiovisual media product of the film. The text in question includes dialogue, visuals, and scenes played by the actors. To map the text and the interconnections between texts that frequently appear in the film "Hati Suhita," the researchers used Voyant Tools to analyze the text in various contexts. This tool works with a basic text mining mechanism that has been identified by the researcher from the dialogues, scenes, and visuals of the film "Hati Suhita". With this application, it is possible to quickly extract from the corpus (a collection of natural texts, both spoken and written, systematically organized) and identify themes. From the corpus extraction, texts that dominate the research and the interconnections between texts will be produced.

Critical discourse analysis analyzes discourse that has a broader meaning beyond just the text. An idea expressed in discourse always has a close relationship with the sociocultural conditions of the producers as well as the environment in which the text is created. Thus, discourse is structured as a message delivery system that has power or the ability to inspire society. It can be assured that the messages conveyed through mass media have linguistic functionality. Therefore, Fairclough operationalizes the theoretical assumption that texts and discourses are constructed by many social aspects. The

⁸ Imam Suprayoga and Tabrani, *Metode Penelitian Sosial Agama* (Bandung: Remaja Rosdakarya, 2001).

⁹ Norman Fairclough, *Discourse and Social Change* (Cambridge: Polity Press, 1992).

composition in question consists of three main elements, namely, social identity, social relations, and systems of knowledge and belief¹⁰.

RESULTS AND DISCUSSION

In this article, as Norman Fairclough's theory states, text is written and spoken language produced in a discourse event. In his study, Fairclough emphasizes the multi-semiotic characteristics of texts and the addition of texts in the form of images and sounds, such as in television language, as another semiotic form that may be presented together in the text. Language is not merely an expression to show emotion but, more than that, has a close relationship with social practices. In every text presented through dialogue, symbols, or sequences of scenes, a critical analysis is conducted using three elements; first, representation, which involves examining events, people, groups, situations, conditions, or anything depicted and illustrated in the text. Second, the relation, which is the relationship between participants, is displayed and depicted in the text. Third, the identities of the participants are presented and depicted in the text¹¹.

This section consists of two sub-chapters, the religious content in the film "Hati Suhita" and the analysis of the religious content in the film "Hati Suhita." In the data presentation section, the discourse on the core values of religious teachings in the aspects of Aqeedah, Sharia, and Akhlaq is conveyed, depicted through Scenes, Visuals (the visuals referred to are settings, appearances or costumes, and symbols), as well as Dialogues.

A. Religious Content in the Film "Hati Suhita"

The film "Hati Suhita" is a drama film that adapts the novel *Hati Suhita* by Khilma Anis, presenting a love triangle story. This latest Indonesian cinema film tells the story of Ning Alina Suhita, who feels like an unfortunate woman because her husband seems to not want her. This film is an Indonesian romance drama directed by Archie Hekagery under the production of Starvision. In short, the synopsis of *Hati Suhita* tells the story of an arranged marriage that takes place in a pesantren, showcasing a wedding conflict that drains the audience's emotions and is full of touching moments. The shooting process of *Hati Suhita* began on August 20, 2022, and took 50 days. The filming took place in nine cities with considerable distances between them, including Bogor, Kediri, Jakarta, Waduk Trenggalek, Ponorogo, Salatiga, Klaten, Jogja, and Kudus¹².

The film *Hati Suhita* tells the story of Alina Suhita (Nadya Arina) accepting her fate to marry Gus Birru (Omar Daniel), the heir of the Al-Anwar Islamic boarding school. Abah and Ummik have given up on Gus Birru's life choices, who is busy with his movement activities and café. They believe that Alina Suhita is the right choice for a daughter-in-law. Her management skills and intelligence are indeed suitable for managing the pesantren. However, all the secrets are kept behind closed doors. Since

¹⁰ Norman Fairclough, *Critical Discourse Analysis* (London: Longman, 1995).

¹¹ Endang Sumarti, Analisis Wacana Kritis: Metode Analisis, *Lingua Scientia*, Volume 2, Nomor 2, November (2010). 157-167

¹² <https://katadata.co.id/lifestyle/gaya-hidup/6479757bc6f9d/sinopsis-hati-suhita-film-bioskop-terbaru-yang-menguras-emosi>

getting married, Gus, Birru has not touched Suhita even once. Gus Birru openly stated that he married Suhita out of obligation, to appease his parents¹³.

The religious content presented in this film is the result of an observation of the film "Hati Suhita," which was aired on Netflix with a duration of 2 hours and 17 minutes. The content observed is the religious content categorized based on texts in the form of dialogues or scenes into three categories: creed, morality, and sharia. The religious narrative about faith includes: Believing in Allah as the Almighty God, believing that Muhammad is the messenger of Allah, believing that there is no religion after the one brought by Muhammad, believing that what is conveyed is the truth, the Qur'an is the revelation of Allah, the Ka'bah is the qibla for prayer and one of the arenas for performing the pilgrimage, believing in the existence of Allah, believing in the existence of angels, believing in the messengers of Allah, believing in the books brought by the messengers of Allah, believing in the Day of Judgment, believing in the will and decree of Allah, and other beliefs related to faith in Allah and His Messenger.

The religious narrative about morality is as follows: good behavior in practicing Islamic law, justice (placing things in their proper places), being kind or polite to fellow humans whether friends, neighbors, guests, workers, opponents, and oneself (self-reflection), being kind to animals, being kind to inanimate objects, politeness towards supernatural beings, being sincere, always seeking forgiveness, and other matters related to dealings with Allah and dealings with people.

Religious narratives about sharia include: Performing prayers (conditions for valid prayers, purification, covering the awrah, facing the qibla, intention for prayer, avoiding prohibited actions and invalidating prayers, prayer procedures, and performing other Sunnah prayers), performing zakat (conditions for zakat, recipients of zakat, and others), performing fasting (conditions for obligatory fasting, things that invalidate fasting, exemptions from fasting, and so on), performing hajj (conditions for hajj, symbols of hajj, pillars of hajj, and so on).

Table 2. The depiction of the religious narrative in the film is as follows.

No.	Time Code	Narrative	Type	Category
1.	All Time	The depiction of most of the film's characters using Islamic symbols, such as Hijab, sarung, mukena, songkok, in the mosque and pesantren environments	Visual	Sharia
2.	02.17	Showing respect to elders, greeting with full respect, Alina shakes hands with Kyai Hanan and Bunyai, and Birru greets Mr. and Mrs. Alina, Kyai Abdul Jabbar	Scene	Morality
3.	02.14	Bu Nyai said, "InshaAllah I will take care of and educate him like our own child"	Dialogue	Morality

¹³ <https://www.kompas.com/hype/read/2023/05/16/202506466/daftar-pemain-dan-sinopsis-film-hati-suhita>

4.	03.08	Mbah Putri answers when Alina asks, "Can I be a good wife?" she answers, "You can, dear, just remember to always respect and keep your heart pure"	Dialogue	Morality
5.	04.42	Wedding ceremony	Scene	Sharia
6.	14.51	Alina cares for her mother-in-law by giving her medicine (representing ethics towards parents)	Scene	Morality
7.	14.31	Discussion between Abah and Umi: "Mawaddah means the absence of love due to a desire to do wrong to your partner" (message about marriage relations)	Dialogue	Morality
8.	18.21	Depiction of Alina Suhita studying the Quran	Scene	Morality
9.	18.52	Depiction of the santri showing respect to Alina Suhita	Scene	Morality
10.	19.01	Alina Suhita greets and kisses Umi's hand when entering the house	Scene	Morality
11.	19.46	Umi says, "Umi feels so happy to be able to take care of an orphan until they graduate from college"	Dialogue	Morality
12.	35.31	Depiction of the santri showing respect to Alina Suhita	Scene	Morality
13.	43.51	Depiction of Quran memorization session	Scene	Aqeedah
14.	47.25	Alina is reading the Quran	Scene	Aqeedah
15.	54.40	Alina is reading the Quran	Scene	Aqeedah
16.	1.22.29	Alina says, "Have you prayed?" when Birru is about to start eating	Dialogue	Morality
17.	1.35.27	Depiction of the santri showing respect to Abah and Birru when entering the santri study room	Scene	Morality
18.	1.36.52	Alina conveys in Arabic, "Almuhaafadhotu 'ala qodiimi al sholih wal ahdu bil jadiidil ashlah," which is about maintaining good traditions and accepting new ones that are better	Dialogue	Morality
19.	1.57.46	Depiction of Alina performing prayer	Visual	Sharia
20.	2.00.00	Alina and Kang Darma discuss Tabarukan Ke Sunan Kudus	Dialogue	Morality
21.	2.10.34	Alina says "Bismillah" before drinking the herbal medicine made by her grandmother	Scene	Morality
22.	2.13.18	Alina is studying the Quran	Visual	Aqeedah

The religious narrative in the context of the core teachings of Islam in the film *Hati Suhita* includes: Aqidah, Akhlaq, and Sharia, which are present throughout the duration of the film *Hati Suhita*. The narrative of Akhlaq appears Fifteen (15) times, Aqidah appears Four (4) times, and Sharia appears Three (3) times. All of these can be observed in scenes Twelve (12) times, in dialogues Seven (7) times, and in visuals Three (3) times. The scenes containing the narrative of Akhlaq are depicted through Alina Suhita's portrayal of manners, politeness, and respect for elders. In addition, the characters in *Hati Suhita* commonly convey greetings such as *Assalamualaikum* and utter expressions

containing *kalimat thoyyibah* such as *Bismillah*, *Alhamdulillah*, and so on. This serves as a representation of Akhlaq in the form of the habit of giving mutual respect among fellow Muslims.

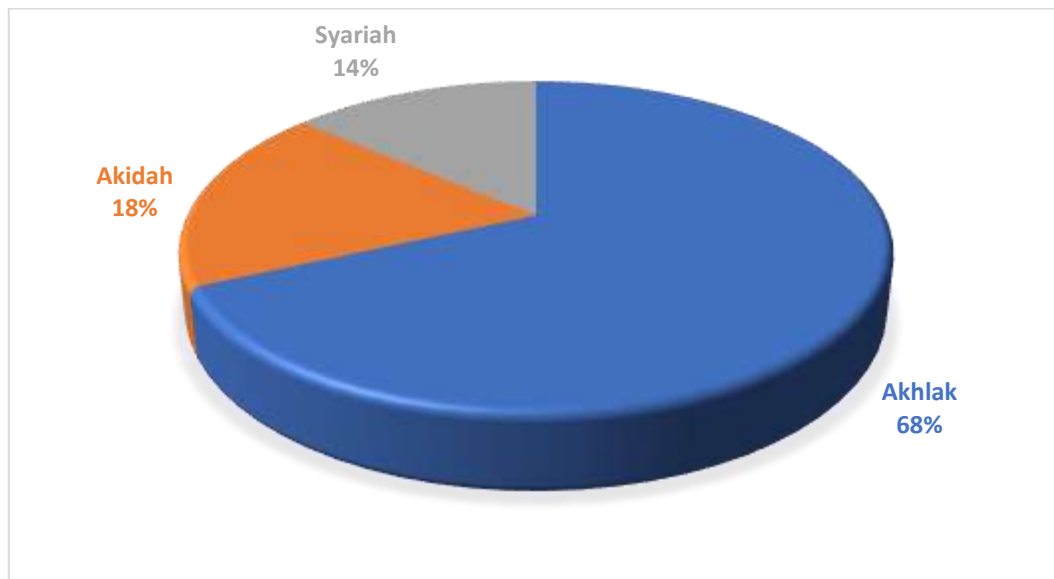


Figure 1. Percentage of religious narratives in the Film Hati Suhita.

This research, in conducting basic text analysis, uses the Voyant Tools application, which enables the identification of text through basic text mining that has been identified by the researcher from dialogues, scenes, and visuals of the film "Hati Suhita". This application allows for the rapid extraction from a corpus (a collection of natural texts, both spoken and written language, systematically arranged) and the discovery of themes. Religious materials represented in the film are dominated by the words "Allah", "mengucap" (utter), "Assalamualaikum", "Menjawab" (respond), "Waalaikum salam", "Salam" (greeting), and "Astaghfirullah". This indicates that the religious narrative in the film "Hati Suhita" is dominated by messages of mutual respect among humans, which is part of the definition of Akhlak (morality).



Figure 2. Illustration of the term on religious narrative "Hati Suhita".

Every text displayed through dialogue, symbols, or sequences of scenes is critically analyzed using three elements; first, representation, which involves examining events, people, groups, situations, conditions, or anything depicted and illustrated in the text. In this research, the researcher uses the Voyant application to analyze the basic text sourced from scenes, dialogues, or texts obtained from the visuals depicted in the film "Hati Suhita." Second, the relationship, which is the connection between participants, is displayed and depicted in the text, as can be seen in the illustration in Figure 3 in this chapter. Third, the identities of the participants are presented and depicted in the text in the form of symbol descriptions as representations of the roles played in the film Hati Suhita. In the text, it is depicted that religious narratives are largely conveyed by Alina in sixteen (16) texts; with visuals paying homage.

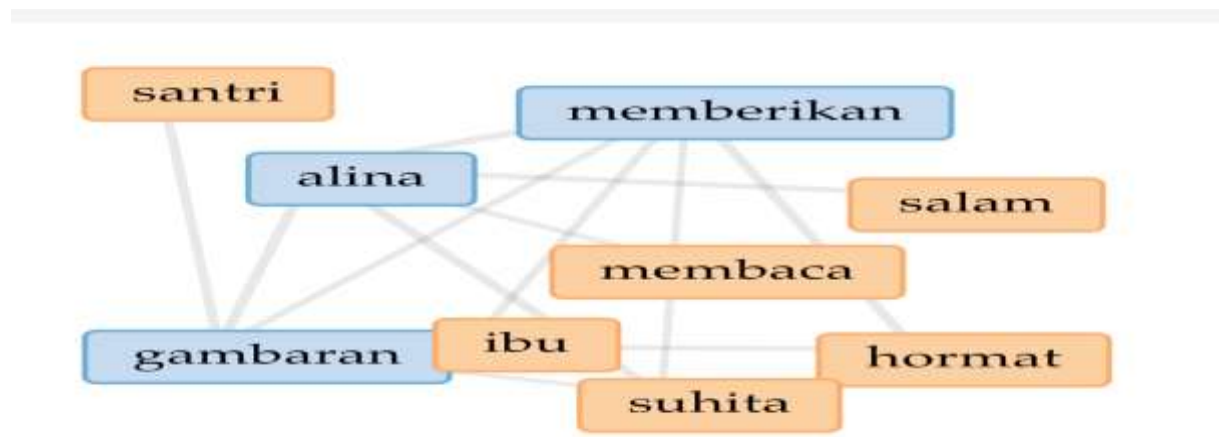


Figure 3. The relationship between characters and their roles in representing the religious narrative in the film "Hati Suhita"

The discourse about Islam cannot be separated from the film "Hati Suhita." This audio-visual product has indeed been a film with a religious and pesantren background since the beginning, released in 2023. The target audience of this film is the Muslim community, as the majority of the population in Indonesia is Muslim. The narrative about Islam in this film is inevitable because the surface features in the dialogue, scenes, and visuals are filled with Islamic nuances. Besides surface features or explicit meanings, discourse studies will also discuss the relationship between sociocultural practices and the highlighted text. That relationship is mediated by discourse practice. The text about Islam in the film "HATI SUHITA" is not solely about dialogues using Arabic language or terms. Scenes of prayer, visuals of characters in Muslim attire, mosques, and the call to prayer are discourse texts that correlate with the sociocultural conditions of Indonesian society as the target audience. The message conveyed through verbal and nonverbal language in films always has a persuasive ability that can move the masses¹⁴. Mass media products can always construct meaning for their audience¹⁵. Interpretation and objectification by mass media consumers have the potential to align with the agenda of the production team.

¹⁴ Norman Fairclough, *Language and Power* (London: Longman, 1989).

¹⁵ Burhan Bungin, *Konstruksi Sosial Media Massa* (Jakarta: Prenada Media, 2015).

The religious narrative presented in "Hati Suhita" contains three fundamental values of Islamic teachings: morality, creed, and sharia. Akhlak is defined as character, and it can also be described as the politeness taught by Islam, encompassing numerous noble values that adorn the personality of a Muslim towards Allah, the Messenger of Allah, and fellow humans; good behavior in practicing Islamic law, justice (placing things in their rightful places), kindness or politeness towards fellow humans such as friends, neighbors, guests, workers, opponents, and oneself (self-reflection), kindness towards animals, as seen in the scene where Isyana teaches moral values to children in the mosque, kindness towards inanimate objects by cherishing what Allah has given to His servants, sincerity, mutual loyalty in goodness, always remembering Allah in any situation such as seeking forgiveness by saying *astaghfirullah*, expressing gratitude for Allah's blessings by saying *alhamdulillah*, and saying *masyaallah* when admiring something, and so on. Akidah has a meaning closely related to monotheism or the oneness of Allah, with a series of six pillars of faith: belief in Allah, angels, scriptures, prophets, the Day of Judgment, and divine decree or destiny. Since the first episode, the value of akidah has been conveyed through the dialogue text of the main character, Bang Jack. Next, the central character "Hati Suhita" often conveys advice about Islam, including faith, sharia, and good morals, which are always exemplified by the main character of the film "Hati Suhita." Representation of religious narratives in the film "HATI SUHITA" when Alina is depicted visually reading the Quran as a message of faith in believing in God's revelation.

The narrative of faith in the film "Hati Suhita" is closely aligned with the principle of *tawakkul* or surrendering to God the Almighty as the creator and ruler of the universe. The implementation of faith is to carry out God's commands and avoid God's prohibitions. Of course, there is a correlation with Sharia and ethics. God's commands and prohibitions are applied in the rules of Sharia law, which also regulate human behavior.

The value of faith in the film "Hati Suhita" is also expressed in dialogues that lead to the belief that it is Allah who moves the entire earth. In episode 12, there are many messages regarding faith, for example, there is a statement that only God can move the hearts of humans, turn their thoughts, and not even a single leaf falls without the knowledge of Allah *subhanahu wa ta'ala*. What was conveyed is found in many hadith narrations about one of the prayers taught by Prophet Muhammad: *Yaa muqallibal quluubi tsabbit qolbi 'ala diinik* (Meaning: "O You Who Turns the Hearts, make my heart steadfast in Your religion"). (HR. Tirmidzi, no. 3522 and Ahmad, 6:315). As for the knowledge of Allah regarding the falling leaves to the ground, it can be seen in Surah Al-An'am verse 59: And with Him are the keys of the unseen; none knows them except Him. And He knows whatever is in the land and the sea, and not a leaf falls but He knows it. (Meaning: And with Allah are the keys of the unseen; none knows them except Him, and He knows what is in the land and in the sea, and not a leaf falls but He knows it). The belief that life is predetermined by God is the main pillar of the value of faith. God's rules also encompass the issue of sustenance or what humans possess, resulting in some being

rich and others poor. There are people who have this and that, and there are also those who do not have those things. Everything has already been predetermined by God¹⁶.

Besides the creed, "Hati Suhita" carries a message imbued with Islamic Sharia values. The Islamic Sharia referred to here is the law or rules in practicing religious teachings in daily life. The life based on Islam that is most vividly and easily witnessed in the show "Hati Suhita" is the visual attire worn by the characters. Although not all characters wear clothing in accordance with Sharia law or visual symbols that represent the implementation of Islamic rules, the majority of scenes are certainly complemented by characters wearing koko shirts, caps, hijabs, and Islamic attributes such as turbans or prayer beads.

Scenes of giving respectful greetings and scenes of reading the Quran are repeatedly shown. Alina, as one of the characters who frequently appears in each scene, is portrayed as a smart pesantren graduate. It is also mentioned that she manages the pesantren well, teaching values of goodness to both the students and her husband, Birru. Repeatedly, the scenes were set in a pesantren.

In Islamic teachings, prayer is the most important thing and is performed five times a day. Muslim communities surely understand why scenes of reciting the Quran frequently appear in the film "Hati Suhita," because as a reflection of the social realities of Muslims, this film must adopt habits that are customary for Muslims. Besides depicting the act of reading the Quran, it also highlights the attitude of humility towards parents, teachers, and the leaders of the pesantren.

Besides prayer, the dialogues/scenes/visuals related to the moral narrative that most frequently appear in "Hati Suhita" are the respectful greetings from the students to the leaders of the pesantren, including Alina and Kyai Jabbar, as well as dzikrullah or the phrases remembering Allah. The phrases in question include prayers as well as the expressions of the characters. The phrase of prayer often appears in dialogue when the characters exchange greetings: *asalamualaikum* and *walaikumsalam*. That phrase means a request for safety from God for the interlocutor. In addition, there are phrases that are expressions of the heart, such as when surprised one might say: *bismillah*, *astaghfirullahaladzim*, or *Masya Allah*.

"Hati Suhita" conveys good sharia values through the scenes, dialogues, and visuals presented. The narrative of sharia is depicted in the arrangement of muamalah issues such as a man's proposal to a woman, as well as marriage and the conditions of marriage. Visuals of people dressed modestly and stories about the virtues of modesty are representations of good Sharia implementation. Good morals or behavior are not only with fellow humans, while to implement piety, Sharia law is needed to regulate the methods of worship, both obligatory and non-obligatory. With this perspective, the relationship between the fundamental teachings of Islam becomes increasingly clear. Faith, Sharia, and ethics can be said to be like a tree. Akidah is the foundation or the root, Syariah is the trunk and branches, while akhlak is the fruit and leaves. Those three things complement each other.

¹⁶ Muhammad Quraish Shihab, *Islam Yang Saya Anut: Dasar-Dasar Ajaran Islam* (Tangerang: Lentera Hati, 2017).

Good morals are the fruit of the process of implementing faith and Sharia. The success of the application of faith and Sharia is the emergence of noble morals or behavior. Based on that line of thought, it can also be concluded that without faith or Sharia, a Muslim's noble character will not be formed. In many hadith narrations, it is conveyed that Prophet Muhammad descended to Earth to perfect morals. One of the hadiths narrated by Imam Ahmad states: Indeed, I (Prophet Muhammad) was sent to perfect morals. That narration is in line with the verse in the Quran, Surah Al-Qalam, verse 4: "And indeed, you (O Muhammad) are of a great moral character."

CONCLUSION

Fundamental Finding: The film *Hati Suhita* incorporates Islamic teachings, particularly in the aspects of faith (*akidah*), ethics (*akhlak*), and Islamic law (*Syariah*). Ethical narratives appear 15 times, faith-related narratives 4 times, and Islamic law narratives 3 times, conveyed through 12 scenes, 7 dialogues, and 3 visuals. The film strongly emphasizes ethical values, such as politeness and respect for elders, as depicted by the character Alina Suhita. Furthermore, the frequent use of Islamic greetings and phrases like *Assalamu'alaikum*, *Bismillah*, and *Alhamdulillah* reinforces these ethical teachings. **Implication:** The dominance of religious narratives in *Hati Suhita* highlights how Islamic teachings, particularly ethics, are deeply embedded in daily life. This portrayal can serve as a cultural reference for audiences, reinforcing moral values and religious identity. Additionally, the film's emphasis on gender equality offers a balanced perspective on justice within Islamic teachings, promoting a progressive yet faith-based approach to social roles. **Limitation:** This study primarily focuses on the explicit representation of religious narratives within the film, without deeply analyzing audience perception or the broader socio-cultural impact. The study also does not explore how different demographic groups interpret the religious and gender equality messages, which could provide a more comprehensive understanding of its influence. **Future Research:** Further studies could examine how audiences from diverse backgrounds perceive and interpret the religious and gender equality narratives in *Hati Suhita*. Additionally, exploring similar themes in other Islamic-themed films could offer comparative insights into the evolving representation of religious and social values in contemporary cinema.

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