

Portraying Islamic Values in 'Bisik Pada Langit' and 'Adiwiraku' Films

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Abstract. Not much attention has been given to Islamic films produced in Malaysia even though the role to spread da'wah is an obligation. In the effort to vary the spreading of da'wah, a film is seen as an influential way that can be explored as film is an interesting and attractive medium to spread da'wah to rather than through conventional preaching, books, magazines and others. To understand the role of film in spreading da'wah, the researchers reviewed two different films produced which are *Bisik Pada Langit* (2017) and *Adiwiraku* (2017). For the analysis purpose, a set of coding sheet was created to record the film plot. The storyline of each film was analyzed qualitatively using content analysis method to determine the scenes of Islamic values appeared in these films. As a result, despite being non-da'wah films, both *Bisik Pada Langit* and *Adiwiraku* contain elements of Islamic values. The themes of Islamic values can be seen in the portrayal of dialogues and scenes from both films. Through this discovery, it proves that non-Islamic film has also played a role as a medium to enlighten Islamic images and teachings for the benefit of society. Most importantly, the correlation between non-Islamic films and Islamic teachings have been empirically proven in these selected films.

Keywords: islamic values, non-da'wah film, media and da'wah, media representation

Introduction

Religious and media studies are interrelated especially in academic fields as both kinds of studies are depending on different empirical bases. The analogy of these two discourses is striking as it has a strong traditional emphasis on the content and effect on individuals (Morgan, 2013). We have seen many growing numbers of publications, research centers, conferences and workshops in order to understand religion especially Islam. On the other hand, Horsfield (2018) visualized that studies between media and religion beforehand were usually focused on types of media activities, programs, audiences, distribution, publications and effects of religion in everyday life. From this, the researchers believe that this has made topics on religions gain higher visibility among academics, researchers, religious institutions, religious authorities, individuals and others.

Hence, for the reason to understand

religion especially Islam, the use of media is the effectual one. For example, the news media, radio, television, social networking sites, and any other digital communication have become the important providers of information, news and current updates. To be specific, all these media are becoming an important means or platform to educate society. The religious authorities such as Islamic teachers or preachers may find that media is extremely useful for their da'wah activities in understanding Islam and educating the young as well as others. Additionally, the use of media becomes more significant to them as media have many interactions, documentation, analysis, images, graphics which can be used as teaching materials. For example, there are many preachers use social media such as Instagram to post quotes, videos, posters, etc. to be watched and shared by their followers such as @puazmanofficial, @ebitlew, @daihamidah, @habibalizaenalalhamid, etc.

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Thus, active social media users should be benefited among Muslims preachers to reach all layers of society around the globe (Adlene & Fauziah, 2019).

However, the emergence of Islamic films has actually shaped the different forms of film production in portraying the Islamic values and teachings, particularly from Muslim countries such as Malaysia, Indonesia, Egypt and Iran. Nevertheless, in order to highlight how the role of non-da'wah films presenting Islamic values, this article will discuss and observe on how Islam and the Islamic contents are being positioned in these two films. Both *Bisik Pada Langit* and *Adiwiraku* were chosen as examples of non-da'wah film to portray the representation of Islam and the Muslim community. In addition, it is also useful to explore the content of these films on the basis of diverse races, religions, lifestyles, tradition and etc. This contextual discussion is also important in acknowledging how these two films may reflect the Islam-Muslim identity, culture, tradition and way of life. Specifically, this study focuses on the content and the portrayal of Islamic values as ways to identify the Islamic teaching, its nature or practice and the relation between these two films in depicting the identity of Islam. In different circumstances, this study reveals how the media especially film can be used as a platform and strategy to disseminate and educate the public about Islamic teaching and tradition as the aim is to give new ambiance of media culture and practice. The researchers then turn this study by looking at the non-da'wah genre films from an Islamic point of view.

The growth of Islamic content in media, Malaysia has officially declared Islam as the religion of the Federation. According to Azmi & Shamsul (2004), the Malaysian Constitution 1957 stated as follows: (a) Islam is the religion of the Federation; (b) Although Islam is the religion of the Federation, there is no head of the whole Federation. The King continues to be the head of the Muslim religion in his own *negeri* and it is if he shall be the head of the Muslim religion in Malacca, Penang, in the Federal Territory and in Sabah and Sarawak. Each of the other states has its own ruler as the head of the Islamic religion in that state; (c) *Negeri* law may control or restrict the propagation of any religious doctrine or belief among persons professing the Islamic religion; (d) Other religions may be practiced in peace and harmony in any part of the Federation. This means that every

religious group has the following rights: to manage its religious affairs; to establish and maintain institutions for religious and charitable purposes; and to acquire and own property and hold and administer it in accordance with the law.

Apart from that, Azimaton, Nor Hazlina and Hasrina (2015) stated that Malaysia has also been known as an exemplary Muslim country due to the practicing of true Islamic teaching by Muslims and preserving Islamic values. The growth of Islam in Malaysia has expanded into many areas since the administration of Tun Mahathir Mohamad and Dato' Seri Anwar Ibrahim previously in 1982 when both of them were the leaders in United Malay National Organization (UMNO). This is in line with the study by Shafizan and Tengku Siti Aisha (2018) stated that many Islamic projects have been developed during the administration of Tun Mahathir and Dato' Seri Anwar such as in financial sector, Islamic insurance, usury-free banking, education policies, research and teaching on Islam and also Islam related content in official media. Now, Islamic teaching is expanding in line with the advancement of new media and communication technology such as the Internet. As we can see many media platforms have portrayed and represented Islam through content published on social media, blogs, websites, online news portal, homepage etc. More than that, there is a study done by Azimaton et.al (2015) who conducted the engagement of online religious activities among Muslims and found out that many Muslims or religious scholars use social media, online news portals, web page and others as a platform to disseminate and proliferate Islamic teachings and values. Other than that, Fakhruroji (2019) explained in more broader discussions where his study showed that Islamic information on the Internet has also created a sociocultural practice as well because the Internet is not only a communication tool but can also portray several sociocultural phenomena such as religious engagement, expression of Islamic identity, and maintaining Islamic networks in a global context.

Here, the growth of Islamic content in the platform of media can be seen as many tremendous studies have been conducted. For example, Muhammad and Taufiq (2018) explored the social conversation about Islam among Facebook users. In their study, they revealed that many Facebook users frequently discuss and express their opinions about Islam

especially on favourite topics such as niqab, jihad, hijab, mosque and terrorism. Other than that, in their study, they have categorized all Facebook postings into five main categories which are Muslims are the threat to the peace and normality; Muslims are the threat to the public safety and security; Muslims are the threat to the life style and civilization; Muslims are the threat to the ideology and other religions; and Muslims are the threat to the dominant forces and others. Sadly, most of the Facebook postings have a stance into negative and very critical about Islam where Muslims are looked down based on several issues such as terrorism, jihad, hijab and halal.

In the current context, media such as film, television, radio, magazine and even a newspaper have taken over the role of spreading da'wah. The command to spread da'wah is mentioned in Al-Quran such as in Surah Ali-'Imran : And let there be [arising] from you a nation inviting to [all that is] good, enjoining what is right and forbidding what is wrong, and those will be successful. (3: 104). On a similar note, the content of Islamic TV programs such as dramas titled *Nur Kasih*, *Tok Adi*, or reality programs like *Imam Muda*, *Dai'e Pendakwah Nusantara*, *Tanah Kubur* and many more have been produced. Some of the television programs receive high attention and interest from the audiences, but most of the television programs which have Islamic elements, receive lower feedback from the audiences such as *Tok Adi's* drama (Mohamad Ridzuan, 2018). For films, among films that uphold the quality Islamic elements are *Munafik*, *Ustaz Mu Tunggu Aku Datang*, *7 Petala Cinta* and many more which have portrayed Islamic elements, moral, spiritual and religious values to audiences. Even though Malaysia is producing films actively, it is not the case for Islamic genre films (Rosmawati, 2012). In Malaysian context, audiences have been presented with several films that can be categorized under Islamic themes as early as in the 1950s.

According to Mahyuddin & Lee (2015), the 'golden age' period of Malaysian cinema also saw one name that stands out, P. Ramlee – a filmmaker, composer, scriptwriter, singer, and musician - and remains (until now) as the most celebrated Malaysian film artist. Shafezah (2015) said that the late Tan Sri P Ramlee had directed and starred in *Semerah Padi* film in 1956 in which the film featured the elements of Islamic teachings - imposed a condemnation on adultery among married

couples. In brief, *Semerah Padi* revolves around the characters of Teruna (literally a young, unmarried man), Dara (literally a virgin, young woman), and Aduka. Teruna and Aduka are best friends, but without their knowledge, both men fall in love with the same woman, Dara (the daughter of the village headman); Dara's parents also want her to marry Teruna. The village has been attacked by a group of people who take vengeance on the village headman, and they kidnap Dara. As Aduka is in charge of safeguarding the village, he manages to save Dara from being sexually assaulted by the kidnapper and takes the unconscious Dara to a hut for shelter. However, her desire for him eventually results in them having sexual intercourse. After the commotion is over, Teruna finds out about Aduka and Dara, but he forgives them. However, the village headman (Dara's father) sentences them to 100 strokes each of the *rotan* (or the caning punishment) for committing adultery; Aduka and Dara are finally married. As the highlight of the film concerns the adultery and punishment of Dara and Aduka, the scene appears didactic and affirms the value of Islam in upholding the moral and social order (Van der Heide, 2002). The film focuses on the fundamental role of Islam (i.e. practicing Islamic Law) in maintaining the society's social order as the headman of *Semerah Padi* warns the villagers about their loyalty to the village and, most importantly, to the teachings of Islam.

Another example is from the recent work in the film *Maut* (Death, 2009; dir. Bade Haji Azmi). *Maut* tells a powerful plot of Man and the afterlife, told through a three-part story punctuated by the months of the Islamic calendar. Narrating the twisted destinies of a stranger on a bus, a sinful air stewardess and an angry young man obsessed with gothic black metal, Cinema Online reviews *Maut* as playing judge, jury and executioner; delivering a compelling story beyond today's industry norms (Ezekiel Lee, 2009). Using the genre of thriller, this film ends by juxtaposing traditional Islamic principles and submission to God with values that against morality, thus portrays narrative concerning the concept of what is right and wrong as well as sustaining the *akidah* (creed) of a Muslim (Suria Hani, 2019).

At one time, Malaysia has created a phenomenon where several films produced by the late Yasmin Ahmad - *Muallaf* (The Convert, 2009), *Rabun* (My Failing Eyesight, 2003) and *Gubra* (Anxiety, 2006) led to

controversy although they are deemed to offer an alternative brand of Islam in Malaysia; these films have certainly encountered issues with The Censorship Board. This is because the depiction of Islam in most of Ahmad's work contravenes the mainstream version prescribed and practiced in Malaysia. This is due to the films' indifferent attitude towards Islam: for example, interracial romance without a conversion (to Islam). Nevertheless, this criticism has made people think afresh about the point and place a cinema in relation to religion, particularly Islam (Norman, 2012). While these films illustrate different interpretations of Islam and religion in general, they have also developed as relevant sites for an in-depth analysis of how Malaysian filmmakers view Islam through their on-screen presentations.

In some parts of Muslim world such as the Southeast Asia region, Indonesian 'Islamic' films are also recognized as being prominent, particularly in celebrating the cinematic representation of Islam and Muslim community. It has also been supported by Andi (2017) who stated that at the beginning of the new millennium there has been a new way in delivering da'wah content through Indonesian film industry, especially the film that carries the theme of da'wah such as *Perempuan Berkabung Sorban*, *Ketika Cinta Bertasbih*, *Ayat-ayat Cinta*, *Dalam Mihrab Cinta* and others. This has made delivering da'wah very extensive through variety of activities and approaches. According to Shafezah (2015), the success of *Ayat-Ayat Cinta* (2008) and *Ketika Cinta Bertasbih* (2009) had given big impact and became a phenomenon not only in Indonesia but also in Malaysia. Through his writing, Andi (2017) continued saying that film can be one of the alternatives and effective ways to spread da'wah especially with the advancement of technology such as animation technique and Computer Generated Image (CGI) which make the production of film can be more quality. Speaking about Islamic film, Naim previously in 2011 through his book stated that a definition of Islamic film must be based on Islamic model and culture in which equipped with Al-Quran and Sunnah to practice 'amar maaruf nahi munkar'. However, in another study by Mohd Helmi and Jamaluddin (2017), the definition of Islamic film should be more in depth and not merely based on the surface definition without prioritizing the definition of Islamic values. On the same note, Zaidi (2019) suggested that each producer should know how to have

the content of so-called an 'Islamic film' as in 2000, the Islamic film sparked a phenomenon. Thus, the missionary or da'wah becomes more effective in deploying religious messages to the community by producing light storytelling but with moral values, entertaining, tend to produce story about community life without forgetting the motivational value contained in Islamic rules. Apart from that, Andi explores that da'wah activities can be derived from many fields such as management science, politics, sociology, anthropology, health sciences and so on. By this way, da'wah activities are varied and can accommodate the growing needs of society.

Therefore, in this case, it is also useful to connect the Malaysian film industry with the Indonesia based on diverse races and religions, with Islam as the state religion within a multi-ethnic society. However, Malaysia can be proud of *Syukur 21* which was produced in 2000. The production cost of *Syukur 21* reach to RM3.5 million (Utusan Malaysia, 2000). This is because, the producer, Eddie Pak included the futuristic concept, the advanced modern sound effects of the Dolby Digital Surround (DDS) and the three-dimensional (3D) graphics that were first used in local films. Even though, films such as *Semerah Padi* (1956), *Syukur 21* (2000), *Syurga Cinta* (2009), *Dua Kalimah* (2013), *Ustaz Mu Tunggu aku Datang* (2013) are films which have Islamic elements but still they have not yet received support and interest from audiences.

In the context of this study, the researchers will focus into Islamic values that can be found in two non-da'wah films which are *Bisik Pada Langit* and *Adiwiraku*. Based on the discussion above, Islamic values can be defined with portrayal of the good attitude showed through the characters played by all casts. The values that can be followed by all society and turn into gaining benefits from Allah SWT. For example, the above discussion by Andi saying that the good Islamic film portrayed element of da'wah, thus the researchers in this study will look into the da'wah activities which can encourage good deeds among Muslims. Other than that, Naim also stated that a good Islamic film must-have elements of 'amar maaruf nahi munkar' (Naim, 2011). Therefore, any actions which have an element to do good things will also be investigated.

The idea to study the portrayal of non-da'wah film in presenting Islamic values is

interesting considering that this study will produce a new perspective to non-da'wah films as Islamic teaching and values that can be found in these kinds of films. Most importantly, the findings of this study help to illuminate how Islamic messages/values/teachings are being found and interpreted positively in non-da'wah genre film. This trajectory of the representation of Islam in *Bisik Pada Langit* and *Adiwiraku* are useful to introduce the tropes and themes that recur in the contemporary films that will be analyzed. This proved that these two films are examples in representing the variety of interpretations of Islam teachings and values as well as affirming religion and moral values as a code of conduct.

Research Methodology

In reading a film, the narrative structure highlights the intended meaning and subsequently allows us to understand the plot presentation. Lacey (2000) elaborates that film narrative presents information in a connected sequence of events, from the most basic linear narrative sequence (ibid, p.13) to non-linear storytelling. For this study, the analysis of film narrative (inspired by Gillespie, 2006) is employed to examine whether the non-da'wah films (*Bisik Pada Langit* and *Adiwiraku*) portrayed Islamic values in any part of the storytelling. In specific, the process was to highlight the sequences in film via the examination of scenes, dialogue, plot, themes, tones and others and investigated their relationship with Islamic values. Steps in the analysis and the expected data is summarised as below:

- (1) Analysing the narrative structure by examining plot for each film. Data obtained is related to genre, as different genres often have specific narrative structures;
- (2) Investigating the meanings in the films by analyzing how the films highlight the addressed good or positive values of Islamic teaching, and
- (3) The interpretation of meaning is illustrated through discussions of how both films portrayed Islamic values in the narrative.

The analysis began by viewing both films and to record the narrative details in a coding sheet. Apart from identifying the themes, the analysis also includes the presentation of causality (i.e. plot and characters) and time (i.e. duration and frequency) (Gillespie, 2006). The themes found will be discussed through the data collection. Particular attention will be given to analyze the similarities and differences of interpretation through the dominant and

recurring themes found. This step is very important as to understand and get the main theme of Islamic values, the researchers had to stay focus and record details of the films.

Results and Discussion

In this analysis, the researchers discovered the similarities of Islamic elements in these two films and categorized them through themes displayed.

Theme 1: Covering Aurah

Bisik Pada Langit (BPL), directed by Khabir Batia, is actually a new example of a good film in delivering Islamic messages. It started with the appearance of one of the main characters, Siti Hajar as a Muslim woman who practices Islam. In this film, she is wearing scarf and proper attire the film. On top of that, there is no scene showing Siti Hajar having physical contact with male actors. There is a study from Farahwahida and Nur Afzan (2010) who mentioned that the emphasis of Muslim women in covering their *aurah* is very important. They claimed that the requirement to cover *aurah* among Muslim women including the demands of Islamic law as to give awareness and comprehensive understanding to Muslim women and society regarding the enforcement of covering the *aurah*. In this film, the character of Siti Hajar portrays an idea that Muslim women should wear head scarf properly, as Allah SWT stated in Surah An-Nur:

And enjoin believing women to cast down their looks and guard their private parts and not reveal their adornment except that which is revealed of itself, and to draw their veils over their bosoms, and not to reveal their adornment save to their husbands, or their fathers, or the fathers of their husbands, or of their own sons, or the sons of their husbands, or their brothers, or the sons of their brothers, or the sons of their sisters, or the women with whom they associate, or those that are in their bondage, or the male attendants in their service free of sexual interest, or boys that are yet unaware of illicit matters pertaining to women. Nor should they stamp their feet on the ground in such manner that their hidden ornament becomes revealed. Believers, turn together, all of you, to Allah in repentance that you may attain true success (An-Nur, 24:31).

In contrast, *Adiwiraku* presented a very young, humble and simple English teacher who always wears 'Baju Kurung' when she goes to class. In this film, Teacher Cheryl is described as a teacher who is very concerned with her students and very motivated to improve the potential of her students. Even though the main character was acted by non-

Muslim actress, it still portrays positively and give messages that can relate with Islam. Another interesting part in *Adiwiraku* is when Teacher Cheryl starts her dialogue to cultivate her students reading more books at minute 3:12 by saying, "Remember what Jibrail said to Prophet Muhammad? Iqra' means *bacalah*". From this, it shows that even though this film was not directed by Muslim director, Eric Chong chose to write about Jibrail which is very much related to Islamic teaching.

A study wrote by Bigger (2006) found out that Muslim women's views on dress code and the hijab stated that females and males need to wear proper attire and modest. This command is obliged to all Muslims especially among women to cover their *aurah* or body to avoid from any unwanted harassment or unwanted sexual attention. Even though there was a study by Ahmad (2020) saying that Muslim jurists and scholars are having different point of view whether wearing a hijab for Muslim women is compulsory or optional, but Allah has said that wearing a hijab for Muslim women is obligatory as stated in Surah An-Nur.

Theme 2: Performing Solah/Prayer

Another Islamic value represented in *Bisik Pada Langit* and *Adiwiraku* is through the performing of prayer. In *BPL*, the character of Wak Rosli performed congregational prayer with his wife especially after they received the bad news about Siti Hajar who had involved in accident in Australia. Siti Hajar at that time was riding a motorbike without the consent of Wak Rosli. Although Wak Rosli was very angry towards Hajar, but he still insisted his family to perform prayer so that all of them can pray for Hajar's safety.

However, in *Adiwiraku*, some scenes shown in minute 43:19 in which a father of Kemboja performing Subuh prayer and in minute 43:23 shows that Khairi (a student) also performing Subuh prayer. Both films portrayed scenes of performing prayer. Based on this, the authors could have defined that even though these two films are not categorized under Islamic films, but both directors emphasized the importance of prayer in every situation faced. In this case, the reaction of the family shows that they depend on Allah in whatever problems they face. As Allah SWT said in Al-Quran in Al-Baqarah verse 153 said:

Believers! Seek help in patience and in Prayer; Allah is with those that are patient (2:153)

In *Adiwiraku*, most of the students are not rich people. Therefore, many of Cheryl's students are having family problems, come from very poor family, need to support the family and many more. Therefore, the scenes of performing prayer in both films showed that these films attempt to encourage every Muslim should pray in order to solve the problems and find solution. Not forgetting in minute 42:16, there was Azan Subuh shown. Even though this film was directed by Eric Chong, the elements inside in film are prone to Malay and Muslim community.

The obligation to perform solah has been well explained by Shamsir et al. (2015) in their study about the importance of performing solah among Muslim patients in Hospital Langkawi, Kedah. They claimed that a devoted Muslim should perform five times of solah whether in a good health or vice versa as solah is one of the five pillars of Islam.

Theme 3: Family Relationship and Sacrifice

Apart from positive characters displayed on *BPL*, it also tells about fighting, quarrel or disputes among family members which definitely cannot be avoided. This is all started when the father, Wak Rosli, cares too much and loves his one and only daughter, Siti Hajar. Whatever Hajar needs in her life will be fulfilled by him despite the jealousy from other family members. In this film, Hajar wishes to further her study abroad which has led to the sacrifice of the eldest brother, Zaidi.

The sacrifice of the eldest brother not to continue his study gives opportunity to Hajar to catch her dreams. This is because Zaidi knows that studying abroad needs high cost and finally he chooses to work as a clerk in order to help and support his family. However, his choice has made Ikram disappointed. On top of that, Ikram realizes that he has never been appreciated by his father. Every award that Ikram receives at school has not been bothered by his father which eventually made Ikram feels demotivated and frustrated of his own father.

Meanwhile, in *Adiwiraku*, it also shows the sacrifice where Kemboja has to stop schooling in order to support her family and also to buy some medicines for her father. Even though in minute 58:10, Teacher Cheryl tries her very best to help the family, Kemboja's father refuses to accept any money because he does not want to rely on others' help and due to that Kemboja has to work

in petrol station. Another story appeared in *Adiwiraku* is about Aliyah who has to take care of and lives with her mother who has a mental health problem. In minute 50:06, Aliyah is depicted as a daughter who has to receive punishments from her mother then Teacher Cheryl brings her to clinic to get treatment. Even though Aliyah's mother does not treat her well, but in minute 45:55 it shows that Aliyah prepares breakfast for her mother and kisses her before she goes to school. This is to show the responsibility as children towards family as represented both in *BPL* and *Adiwiraku*. On another scene in *Adiwiraku*, it describes two female students who sacrifice their lives to their family.

And your Lord has decreed that you not worship except Him, and to parents, good treatment. Whether one or both of them reach old age [while] with you, say not to them [so much as], "uff," and do not repel them but speak to them a noble word (Al-Isra, 17:23).

Same goes to *Adiwiraku*, where it still portrays several scenes that showed the quarrel among students until Teacher Cheryl had to interfere and try to make peace. Not only that, in this film also, there was a scene of Ajwad in minute 38:56 who had made Teacher Cheryl feeling sad through his dialogue, "I don't want to join anymore, I don't care, I want out". The dialogue is said due to the effort of Teacher Cheryl and constant in practicing the choral speaking competition. Even though Teacher Cheryl felt disappointed, but at the end of this story, Ajwad rejoined the choral speaking to replace one of his friends who having dengue at the very last minute.

In Islam, sacrifice is about releasing something to someone regardless of time, money, wealth and others. Al-Quran in Surah An-Nisa stated:

Not equal are those believers remaining [at home] - other than the disabled - and the mujahideen, [who strive and fight] in the cause of Allah with their wealth and their lives. Allah has preferred the mujahideen through their wealth and their lives over those who remain [behind], by degrees. And to both Allah has promised the best [reward]. But Allah has preferred the mujahideen over those who remain [behind] with a great reward (An-Nisa, 4:95)

Theme 4: Forgiveness

If we take this film to be as a platform for spreading dakwah, we might expect that the film must not portray the negative scenes such as fighting with parents or

siblings. However, the beauty of this film is revealed at the end of the story where finally the youngest, Zaidi asks for his forgiveness from his father and finally, Wak Rosli learns to appreciate and praise his youngest son on whatever he has achieved in his career as a car mechanic. The scene when Ikram hugs his father is full with emotion. This is the moment that Ikram wants as a son. In this case, we can relate that Islam urges to ask forgiveness especially to parents as Allah SWT in Surah Al-Luqman said:

And We have enjoined upon man [care] for his parents. His mother carried him, [increasing her] in weakness upon weakness, and his weaning is in two years. Be grateful to Me and to your parents; to Me is the [final] destination. (Luqman, 31:14)

Speaking about forgiveness in a family, Carr (2006) stated that family system is a unique social system which very much related to different biological, legal, emotional, geographical and historical factors. Farideh et al. (2010) added that in Islam, focus on a relation among family members have been emphasized in which it relates to the relationships, especially between a couple. Islam has paid a great attention towards forgiveness as this can healing negative feelings. A study about *Couple Therapy: Forgiveness as an Islamic Approach in Counselling* stated that forgiveness can change the feelings of revenge, grudge and unhappiness and turn to positive emotion (Farideh et al. (2010). In this scene of *BPL*, forgiveness requires an individual to throw their ego and learn more to appreciate and adapt any differences. Thus, Allah has placed those who have forgiveness in their hearts as Muttaqin (the people of Taqwa) (Ahmad et al., 2020).

Allah says in Surah Ali Imran:

And hasten to forgiveness from your Lord and a garden as wide as the heavens and earth, prepared for the righteous; who spend [in the cause of Allah] during ease and hardship and who restrain anger and who pardon the people. And [remember] Allah loves the doers of good. (Ali Imran, 3:133 - 134)

Theme 5: Be Kind to Parents

Furthermore, being kind towards parents is obligated and adhered in Islam. At the end of *BPL* films, the family members are united as everyone in the family seeks forgiveness. This shows that the role as children is to ask forgiveness from parents even though they may not agree with what their parents do. Allah SWT says in the Holy

Quran that parents should be respected, appreciated and loved due to the sacrifice they made in raising and educating their children. Similarly, in *Adiwiraku*, there was a scene where Aliyah must take care of her mother who suffered from mental illness.

The above discussions are five Islamic values or elements found in the major characters played in *BPL* and *Adiwiraku*. From the discovery, it shows that directors for non-da'wah films have a new role to educate audiences on Islamic teaching and values even though they do not produce the actual Islamic film.

Conclusions

The religious engagement in these two films has been portrayed through five main themes as mentioned above. The findings showed that the practice of Islamic values and teachings can be shown on how the actors or actresses play their characters as real Muslims, and the playout of time during such scenes were portrayed. The Islamic elements are still found relevant in these two non-da'wah films based on the plot, storytelling, the character of the actors/actress and da'wah messages portrayed. The representation of Islamic teachings in *BPL* and *Adiwiraku* have been explained through the depiction of performing prayers, seeking forgiveness, sacrifices, covering *aurah* and kindness towards parents. Based on the findings, the researchers believe that non-da'wah film has played a role as a medium to enlighten Islamic values and teachings for the benefit of the audiences. Most importantly, the correlation between non-da'wah film with Islamic teachings has been proven through *BPL* and *Adiwiraku*.

Therefore, it shows that the non-da'wah genre film is relevant to be the platform and has impacts in delivering Islamic messages to audiences. Most importantly, audiences should visualize that these two films as having unseen messages and not only for entertainment purposes. These two films have received many awards, and this shows the quality of these films. In this study, the researchers attempted to see in different point of view as these kinds of films can represent Islamic values and spread da'wah to suit different taste of audiences. Above all, it is our hope that the opportunity to produce da'wah works begins again. It is not just subject to Islamic-centered stations, but all television channels can do so to represents

the identity of Muslims and show Islam as a way of life. Therefore, with the development of Islamic elements in films, Muslims should utilize the use of film as a hub for delivering da'wah and most importantly to correct any misunderstandings of our religion.

Learning about Islamic teaching through the Internet should be a new way and could help the community in the new era. However, resources to learn about Islam through the Internet should be wider and more extensive not only through drama and film. Now, social media, websites and mobile or web applications could increase the search on Islamic values and teachings. For example, reading Quran and hadith online and listening to religious lectures virtually could be the new trend in the learning and accepting Islam. This is also a new phenomenon to bring the new norms of Muslim life in learning and gaining knowledge about Islam.

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