

Indonesian Muslim Youth Identity Construction in Indonesian Religious Films

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Abstract

This paper seeks to describe the development of cultural sociology studies from a media perspective as a response to technological developments and globalization to see today's screen culture. Interestingly, it examines the encounters of American, European, Asian and Muslim cultures through Indonesian screen culture. The researcher chose the film Ayat-Ayat Cinta, as a study material because it got the attention of contemporary Indonesian Muslim audiences, making it interesting to observe. This research examines the workings of Indonesian popular religious films in shaping public opinion regarding the rise of post-Islamism by educated young Indonesian Muslims. The integration between Islam and consumption of popular culture is significantly studied in this study. Through text observation, This research finds that the relationship between religion and popular culture is not a simple cause and effect relationship. Through the perspective of semiotics and the theory of reality construction from Peter L. Berger and Thomas Luckmann, this study suggests that Indonesian Muslim youths shape themselves as subjects of modern Islam. This adjustment is modified from certain values offered by Islamic films very subtly.

Keywords

popular culture; film industry;
Indonesian Muslim youth



I. Introduction

In this century, religion has become a practice of commodification and commercialization in such a way. This situation is possible because films, music, radio, television, tabloids, and newspapers have become the main concern of contemporary society, which spends most of its time constructing itself in the formation of identity. This process includes the spiritual realm as an ideological force that hegemony in media and cultural discourse through news and entertainment, such as film. The meaning in the film arises from the interaction of images, sound, music, cues, and camera effects that affect the narrative results in the audience's understanding and interpretation. Apart from that, it also creates discourse in time and space which continuously produces meaning. According to Alim et al, (2020) Film is a form of literary work that is quite modern and is in demand by all circles.

Historically, religious films began to develop in Indonesia during the reign of the Old Order in 1920-1940, which were made by Chinese or European companies that adopted traditional folk tales (Sen 1994: 14). The last year in the 20th century, to be precise in 2000 was the year that brought the global world to a more modern direction. The end of the New Order in 1998 was also the end of the Ministry of Information's power over cinema in Indonesia. After about two decades of experiencing a vacuum or suspended animation, namely in the 1980s and 1990s. In the 2000s, the dark days of Indonesian films ended. In

Indonesian cinemas, there are many Indonesian films. A popular Islamic film that has become a phenomenal since its inception in 2013 so that it is considered a pioneer of Islamic films which is a turning point in the presence of Islamic popular culture in films. Recently a lot of transformations from the novel to the film made the beginning of the transformation of a masterpiece (Yara et al, 2019). The film *Ayat-Ayat Cinta* is based on the best-selling novel of the same name by Habiburrahman El Shirazy. This film tells the story of the main character who has a background of high faith and education. This concept is very popular with the community, especially young Muslims in Indonesia. Therefore, in the film industry, the level of popularity of the film *Ayat-Ayat Cinta* is fantastic and none of the previous films or their imitators have been able to achieve or even come close to the success that the film *Ayat-Ayat Cinta* has achieved. No less amazing than the record number of ticket sales for the film *Ayat-Ayat Cinta* was the audience who packed the cinema at that time, most of them were those who had never seen a movie before. Among them are middle-class adult women, there are also those who come from the recitation community as well as those who live in the suburbs with very limited levels of literacy (Heryanto, 2015: 80). Islam pays special attention to the ethics of the conversation, even seen as one of the things that will save humans, both in this world and the hereafter. An ethical conversation will make communication run well and there is a harmonious relationship between the communicator and the communicant (Bondaharo et al, 2020).

In Indonesia's popular Islamic film, religion and media meet in the same realm as everyday life. Audiences / viewers can easily witness the phenomenon of products labeled Islam and the euphoria of religious symbols found in films, in response to the cultural industry. For example, the production and consumption of urban religious films in the 2000s attracted the attention of young Indonesian Muslim audiences, such as *Ayat-Ayat Cinta* which was directed by Hanung Bramantyo and produced by Dhambo Punjabi and Manoj Punjabi and written by Habiburrahman El Shirazy. , Retna Ginatri S. Noor, and Salman Aristo. This film is based on the novel *Ayat-Ayat Cinta* written by Habiburrahman El Shirazy and stars Fedi Nuril, Rianti Cartwright, Carissa Putri, Melanie Putria, and Zaskia Adya Mecca. Music was composed by Melly Goeslaw, Anto Hoed, Rossa, and Tya Subiyakto. This film was produced by MD Pictures and released on February 28, 2008 with a duration of 120 minutes and in Indonesian, Arabic and English. The film *Ayat-Ayat Cinta* has been a phenomenal film since its inception in 2008. It has been recorded that the film *Ayat-Ayat Cinta* managed to get 3.8 million the audience (Haryadi, 2008: 216). Therefore, it is interesting to observe that these films were made to get the attention of the contemporary Indonesian Muslim audience who rose in the 2000s who brought the global world to a more modern direction. This film became the pioneer of Islamic films in Indonesia and became a turning point for the presence of Islamic popular culture on Indonesian screen culture. Hanung Bramantyo as a director wants to raise the ideal Islam and become the hope of Muslim audiences. Fahri (the male lead) always appears in Western styles, wearing casual clothes and trendy haircuts. Like at his wedding, Fahri wore a suit and tie combined with a skullcap. Although Fahri is a student at Al-Azhar University which is a world-renowned higher education institution for Islamic studies, he succeeded in portraying his character as a pious young Muslim who was attached to classical Islamic teachings, but his daily lifestyle was Western. A clear link between Muslim youth and Islamic culture can be seen among Muslim youth through popularity. The religious film *Ayat-Ayat Cinta* is a phenomenal film because it has been seen in demand and has broken new records for ticket sales. This film is also very popular in various neighboring countries, such as Malaysia and Singapore The religious film *Ayat-Ayat Cinta* is a

phenomenal film because it has been seen in demand and has broken new records for ticket sales. This film is also very popular in various neighboring countries, such as Malaysia and Singapore. The religious film *Ayat-Ayat Cinta* is a phenomenal film because it has been seen in demand and has broken new records for ticket sales. This film is also very popular in various neighboring countries, such as Malaysia and Singapore (Heryanto, 2010). The image of Islam and popular culture is seen as conflicting. However, this can actually be found in the Indonesian film industry. In contrast to previous research which generally discusses popular culture and Islam, this research focuses on the observation of how the media constructs reality to reveal the meaning of messages from the discourse of identity.

II. Review of Literatures

Research in the context of a dissertation conducted by Hariyadi alone (2013) has the same background as this research, namely popular culture, identity and Muslim young people in Indonesia. Hariyadi in his research focuses on the popular culture of Muslim youth through qualitative research as a research method and cultural studies as an approach. Then, Nilan (2014) examines Youth culture and Islam in Indonesia which sees the cultural behavior of Indonesian youths who are described as social panic due to the association of different sexes. Research on Indonesian films was also carried out by Heryanto (2008) to analyze the depiction of ethnic minorities in two films, namely *Ca-Bau-Kan* (2002) and *Gie* (2005) by looking at the film movement in Indonesia. Islamic political awakening is discussed in this study in terms of understanding and appreciate the changes that occur. Research on popular viewing, interpreting text in the vortex of global culture that is bridged by television in the contemporary Indonesian era, was also conducted by Ida (2008) using ethnographic methodology. This study focuses on television viewers among village women. Research on films using semiotic analysis was carried out by Marianne Tatom Letts (2008). Entitled *Sky of Blue, Sea of Green: A Semiotic Reading of the Film "Yellow Submarine"*, this research uses Roland Barthes' theory of mythology. This research refers to elements outside the film, namely the Beatles' songs (which in themselves form a kind of mythology) and cultural events at that time.

2.1 Media Construction on the Reality of Muslim Youths Today

In the process of enjoying Islamic popular films, it finally brings us to the question of how religious films construct reality. For this reason, this study will apply the views of Peter L. Berger and Thomas Luckmann regarding *The Social Construction of Reality: A Treatise in the Sociological of Knowledge* (1966) to see how popular religious films construct the reality of young Indonesian Muslims. Berger and Luckmann believe substantively that reality is the result of a creative human creation through the power of social construction of the social world around them, "reality is socially constructed".

In the construction process, Berger and Luckmann divided their perspective into three forms, namely:

- a. Objective reality is a complex definition of reality (including ideology and belief) and established routines of action and behavior, all of which are shared by individuals in general as facts. The film *Ayat-Ayat Cinta* shows Figure Fahri bin Abdillah, 26 years old, In the film *Ayat-Ayat Cinta*, figure Fahri bin Abdillah, it is told of devout Muslims, good men and always helping others, honoring neighbors and women. Fahri is currently pursuing a master's education at Al-Ahzar University and comes from Indonesia. This film is an Islamic religious film. Can be seen when this film displays a picture of the mosque accompanied by Fahri's voice reciting the Koran, then a scene of Fahri is shown

writing the Qur'an in front of Sheikh Usman and his friends. Teachings about Islamic teachings in everyday life are also shown in this film, for example on The scene when Fahri and Aisha get acquainted, this is in accordance with Islamic teachings that do not allow men and women to touch other than their muhrim. In everyday life as Muslims it is recommended to always remember the creator, this is also shown in the scene when Fahri, who was sitting and relaxing while praying. Asbih in Islam is a form of understanding the nature of oneself through the form of praise that Allah SWT teaches to His servants.

- b. Symbolic reality, are all symbolic expressions of what is lived as "objective reality", in this case the film *Ayat-Ayat Cinta*. To explain this symbolic reality the writer uses the semiotic approach of CS Pierce (1958), through the theory of meaning about pragmatism which emphasizes the various things that are captured based on the subject. This is described in triadic form, (sign, Object and interpretant). Like in the following scene:


Sign	 <p>Figure 1: Duration 00:09:14</p>
Object	Fahri walked from the flat where he lived to campus.
Interpretant	Fahri in this scene, wearing a shirt and sunglasses.

Figure 1. Based on Rohmat Haryadi's interview with Hanung Bramantyo on July 16, 2008, at 4:00 p.m

Figure 1 shows the Sign that Fahri is in this scene, wearing a shirt that since ancient times was known as aristocratic clothing in England. At that time, the color used was a white shirt as a symbol of elegance. Then there is also the so-called flannel shirt that is favored by men and is the most preferred style because it can be combined with jeans and boots or sneakers. Initially, flannel was used by hard workers. However, at the time of the Industrial revolution which took place in the 18th century, large-scale changes occurred when flannel began to be mass-produced by industrial factories. Until 1889, a businessman from Michigan, United States, named Hamilton Carhatt (1855-1937) founded a company called Chatt and claimed the shirt as a result of his invention until finally the shirt was produced until it entered North America. Until the end of the world war, class differences became biased. The flannel shirt that was originally for the lower class began to change to the upper class and was eventually used by all levels of society. Several well-known bands at that time, such as The Beach Boys in 1963 and Nirvana (one of the famous personnel, namely Kurt Cobain) in 1990 helped popularize the shirt. At this time, along with the success of the grunge group at that time, it was followed by changes in the clothing patterns of young people (Chenoune, 1996). Until now, shirts are still popular clothing for

modern youth. In this context, the shirt that Fahri wore gave the meaning that Fahri was a modern young person.

Next *Sign*, the sunglasses that Fahri wore meant that Fahri was a fashionable young man. Because if investigated further, sunglasses were first used to prevent sunlight from being directly exposed to the eyes. In BC, Native Americans who lived in cold places in northern Canada and Alaska wore glasses made of walrus ivory. It is used to prevent the sun's harmful rays. Entering the early 1990s, sunglasses became a trend in Hollywood. Sunglasses are increasingly popular with the public due to the rise of film stars who wear them. The film stars wear sunglasses as an everyday accessory so that they are not recognized by fans and paparazzi and also serve to cover the red eyes caused by shooting lights. Until recently, sunglasses were not only eye protection, they also served as a trendy accessory.


Sign	 <p data-bbox="730 1205 1114 1240">Figure 2: In duration 00:31:23</p>
Object	Fahri who was writing the Koran in front of Sheikh Usman and his friends.
Interpretation	Figure 2 featuring a mosque accompanied by Fahri's voice reciting the Koran, then a scene of Fahri was shown writing the Koran in front of Sheikh Usman and his friends. Furthermore, Fahri submitted a letter he received from his female friend and asked for advice from Sheikh Usman in every step of his life, including the issue of matchmaking.

Figure 2. Based on research Hariyadi, only. (2013), *Islamic Popular Culture and The New Identities of Urban Muslim Young People In Indonesia: The Case Islamic Films and Islamic Self-Help Books* This thesis is presented for the degree of Doctor of Philosophy at The University of Western Australia, School of Social Sciences, Asian Studies Discipline

The chronology displays a picture of the mosque accompanied by Fahri's voice reciting the Koran, then a scene of Fahri is shown writing the Koran in front of Sheikh Usman and his friends. Furthermore, Fahri submitted a letter he received from his female friend and asked for advice from Sheikh Usman in every step of his life, including the issue of matchmaking.

Dialogue

Sheikh Usman : What is this? Another letter?

Fahri : Please just udztads keep it, I'm afraid to hold it

Sheikh Usman : This is why we are ordered to get married, in addition to perfecting religion, getting married is also to avoid slander and at the same time to provide inner peace

In the scene above, the meaning of the mosque as a symbol of Islam is followed by Fahri's voice singing the recitation of the Koran which is in Islamic teachings, the Koran as a guide for the life of Muslims. The next meaning, namely the dialogue between Syeikh Usman and Fahri, "*Sheikh Usman: What is this? Another letter?*" (This text means that Fahri has often given Sheikh Usman similar letters from Fahri's female friends). Furthermore, Fahri answered "*Please udztads only keep it, I'm afraid to hold it.*" Furthermore, Sheikh Usman replied, "*This is why we are ordered to get married, in addition to perfecting religion, getting married is also to avoid slander and at the same time provide inner peace.*" If you examine more deeply, Islam teaches its followers to limit themselves between men and women who are not yet Muslim in order to avoid sins such as adultery and the prejudices of society. This is explained in the Qur'an, namely:


"In fact, Satan only tells you to do bad (immoral) and vile, and tell about Allah what you do not know" (Surah Al-Baqarah: 169).

The verse above explains that all immoral acts are evil which is not allowed in Islam because this is a call made by Satan to incite people to be far from Allah SWT.

Thus, desire plays an important role in Islamic teachings. Rasulullah warned about the magnitude of the consequences and slander that came from the desires of men and women. Therefore, Islam strictly prohibits various types of relationships between men and women who are not mahrams, except within certain limits permitted in Islamic teachings. This situation is due to the fear of slander from the absence of boundaries between men and women as contained in the word of Allah SWT.

"*Isn't Allah Who created (the universe and its contents) omniscient (everything)? And He is Most Subtle, All-Knowing*"(Surah Al-Mulk: 14)

The amount of ugliness that can be caused by the forbidden relationship between men and women, such as promiscuity without any ties in accordance with the teachings of Islam. Therefore, Islam does not allow men and women who are not mahrams to shake hands, get to know each other closely, and also have a relationship as girlfriends. This is also shown in the following scene.

Sign	 <p>Figure 3: In duration 00:15:31</p>
Object	Fahri acquainted with Aisha

Interpretation	In figure 3 Fahri gets acquainted with Aisha who is wearing a burqa, only mentions each other's names but does not shake hands and Fahri lowered his gaze
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Figure 3. Based on the results of interviews with four resource persons, namely Hanung Bramantyo (Film Director *Ayat-Ayat Cinta*), Miftah Faridl (General Chair of MUI Bandung / Chair of MUI West Java), Edi D. Iskandar (Film Observer), and Jalaluddin Rakhmat (Expert Communication and Da'wah), April-May 2009. In Rosanandar Romli, Mella M. Roosdinar, Aat Ruchiat Nugraha, *Representation of Women in the Film Ayat-Ayat Cinta*, in *Journal of Global Communications*, Volume 7, Number 2, 2018, Bandung: University of Padjajaran research by Romli Rosnandar (2018), *Representation of Da'wah Messages in the Film Ayat-Ayat Cinta*

On scene above shows the scene when Fahri and Aisha get acquainted. This is in accordance with Islamic teachings that do not allow men and women to have contact other than their mahram. The picture also shows Aisha wearing a burqa as a sign. The burqa is a full body covering worn by Muslim women in Afghanistan, Pakistan and northern India. The burqa in this scene is a sign as an interpretant that Aisha is a Muslim woman.

Dialogue

Aisha : My name is Aisha

Fahri : My name is Fahri

Sign	 <p>Figure 4: In duration 00:28:36</p>
Object	Fahri meets an American journalist named Alice
Interpretation	Figure 4 Alice, who is researching Islam in Cairo.

Figure 4. Based on Sri Wahyuningsih's research (2013), *Representation of Da'wah Messages in the Film Ayat-Ayat Cinta*, in *KARSA Journal: Journal of Social and Islamic Culture*, Vol. 21 No. 2, December 2013, Madura Islamic Institute: Madura

Fahri met an American journalist named Alice who was researching Islam in Cairo. In that scene, there is a conversation:

Dialogue

Alice : So Islam really protects women?

Fahri : Islam teaches us that heaven is under the soles of the mother's feet, that's the hadith narrating that makes the basis of Islam, highly respects women

Alice : Then what about domestic violence, doesn't the Qur'an give permission for husbands to beat their wives?

Fahri : Many Muslim men use Surah An-Nisa to commit cowardly acts of hitting women when in fact the letter explains three things, if a wife applies Nusyus, that is violating her marriage commitment. First, be advised. Second, be warned. And third, just beaten. But it can't be upfront and her intention is not to hurt everyone here Alice.

On scene Today, American journalists provide interpretations that this film incorporates elements of westernization into this film with religious nuances. Then, in the dialogue, an American journalist asked the question "*so Islam really protects women?*" Then followed by the next question, "*Then what about domestic violence, doesn't the Qur'an give permission for husbands to beat their wives?*" This text means that so far there is a stigma that Islam places the position of women as unequal to men. This text even means that Islam allows men to beat their wives. Next is Fahri's response to Alice's question, namely "*Islam teaches us that heaven is under the soles of the mother's feet, that's the hadith narrating that makes the basis of Islam, highly respects women.*" This text means that according to Islamic teachings highly upholds the status of women and even equals heaven.

Next, namely when Fahri explained that "*Many Muslim men use Surah An-Nisa to commit cowardly acts of hitting women when in fact the letter is to explain three things, if a wife acts Nusyus, that is violating her marriage commitment. First, be advised. Second, be warned. And third, just beaten. But it can't be upfront and its intention is not to hurt everyone here Alice.*" The text above means that the verses of the Koran, namely the Surah An-Nisa, have regulated the procedures and laws in a household. If we examine more deeply, Surah An-Nisa is the Surah Madaniyah which is the surah that was revealed after the Prophet Muhammad SAW moved to Medina and consists of 176 verses. It is called An-Nisa because in this chapter it explains more about matters relating to women when compared to other chapters in the Al-Qur'an. Surah An-Nisa has the priority of the content, namely regarding: 1) Faith, which is related to the biggest sin caused by disbelief or law, is called shirk. 2) Laws, regarding the obligations of guardians, marriage dowries, people who are unable to manage their property, regarding inheritance law, also regarding the law of consuming orphans' property, an unclean woman to marry. 3) Stories, regarding the story of Prophet Musa AS and his followers. 4) Regarding other matters such as staying away from the customs in the era of ignorance in treating women, as well as the rules for having sex with wives, as well as their rights and obligations. As for the wisdom of the surahAn-Nisa according to its meaning, namely woman. Therefore, Surah An-Nisa is proof that before Allah SWT, women are very valuable creatures. Thus, Islam is a religion that exalts women.

<p><i>Sign</i></p>	 <p>Figure 5: In duration 00:37:56</p>
<p>Object</p>	<p>Fahri and Aisha get married</p>
<p>Interpretation</p>	<p>Figure 5 shows Fahri and Aisyah having a wedding ceremony. Fahri was seen wearing a full suit.</p>

Figure 5. Based on Hariyadi's research, Saja. (2013), *Islamic Popular Culture and The New Identities of Urban Muslim Young People In Indonesia: The Case Islamic Films and Islamic Self-Help Books* This thesis is presented for the degree of Doctor of Philosophy at The University of Western Australia, School of Social Sciences, Asian Studies Discipline

In this scene there are several signs, namely Fahri looks wearing a full suit. If you look deeper into the suit, known as the tuxedo, first appeared in 1860 as a special suit called the short smoking jacket by Henry Poole & Co, which was made especially for the Prince of England named Edward VII as an outfit for dinner. Several years later the Prince recommended this outfit to a famous American millionaire, James Potter, at his dinner party. On that basis, James Potter wore the suit to a classy event, namely the country club in New York. Unexpectedly, this outfit was in great demand by the aristocracy and became

popular at that time. The clothing that Americans call a tuxedo, while in England where this clothing originates, it is called a dinner jacket. In order to look more elegant and give the impression of luxury, these clothes are sometimes sewn with velvet. Through searching for clothing symbols information can be obtained that, in this scene the suit gives the meaning of the presence of an icon from western culture that is shown in Indonesian films with a religious genre, an amalgamation of popular culture and Islam.


Sign	 <p style="text-align: center;">Figure 6: At duration 01:04:04</p>
Object	Fahri's relatives, Ayah Noura, the head of the German Embassy and journalists attended Fahri's trial.
Interpretation	Figure 6 shows the atmosphere of the trial "Western", tooseen several times in this sequel featuring a journalist of 'Western' descent with white skin, sharp nose, and blonde hair.

Figure 6. Based on Rohmat Haryadi's interview with Hanung Bramantyo on July 16, 2008, at 16.00

In this scene, there are several signs of a Westernization element that are included in this film, namely that the atmosphere of Fahri's court looks like the atmosphere of a 'Western' trial. Even though it is clearly illustrated that this trial was carried out in a country with Islamic law, namely Turkey, in contrast to a trial conducted under Islamic law, where the defendant was judged in public and punished according to Islamic law, such as beheading and caning depending on the wrongdoing Seen several times in this sequel featuring a journalist of 'Western' descent with white skin, sharp nose, and blonde hair.


Sign	 <p>Figure 7: In duration 01:39:58</p>
Object	Fahri is spending time with his two wives
Interpretant	Figure 7 shows Fahri spending time with his two wives, Aisha and Maria. You can see Fahri wearing a collared shirt and shirt, you can see Fahri who is sitting and relaxing while praying.

Figure 7. Based on research Hariyadi, only. (2013), *Islamic Popular Culture and The New Identities of Urban Muslim Young People In Indonesia: The Case Islamic Films and Islamic Self-Help Books* This thesis is presented for the degree of Doctor of Philosophy at The University of Western Australia, School of Social Sciences, Asian Studies Discipline

In this scene, there is an element of westernization, namely Fahri in his daily life wearing a collared shirt and shirt, it is seen that Fahri is sitting and relaxing while praying. If it is examined more deeply, tasbih in Islam is a form of understanding the nature of oneself by giving praise that has been recommended by Allah SWT to His servants. In the Al-Qur'an surah Al-Isra verse 44 which means:

"The seven heavens, then the earth and everything in it thanked Allah SWT. There is not a single being but praising Him, but most of you are not able to understand the form of their tasbih. Indeed, He is the Most Compassionate, Most Merciful" (Surah Al-Isra: 44).

Thus, the tasbih activities carried out are a sign that Fahri is a young Muslim figure who is obedient and always remembers Allah SWT. Furthermore, the next sign is Maria (Fahri's second wife), who is a convert to not wearing a headscarf. In Islam, wearing a headscarf is an obligation for a Muslim woman. The command to veil is mentioned in the verse of the Qur'an, surah Al-Ahzab verse 59, which means as follows:

"O Prophet, say to your wives, daughters and wives of believers: " Let them stretch out their veils all over their bodies ". That is so that they are easier to recognize, because of that they are not disturbed. And Allah SWT is Most Forgiving, Most Merciful ". (Surah Al-Ahzab: 59)

Thus, the film *Ayat Ayat Cinta* even though it is carried as a religious genre film, however, in practice negotiates Islamic sharia.

c. Subjective reality, is the construction of the definition of reality that is owned by individuals and is constructed through the process of internalization. The subjective reality that each individual has is the basis for engaging in the process of externalization, or the process of social interaction with other individuals in a social structure. It is through this externalization process that the individual collectively has

the potential to objectify, giving rise to a new objective reality construction. As in the following text:

Film as a new media that presents stars as icons is able to provide simulations to build their image in the world. For example, Fahri in the film *Ayat-Ayat Cinta*, there are several durations such as the **duration 00:37:56**, Fahri and Aisha are married, Fahri is wearing a full suit. At the **duration of 01:04:04**, the atmosphere of Fahri's court resembled a 'Western' trial, even though it was clearly illustrated that this trial was conducted in an Islamic country, namely Turkey, in contrast to trials conducted under Islamic law where the defendant was judged in public and sentenced according to Islamic law such as the law of beatings and lashes depending on the wrong done. Several times this sequel featured journalists of 'Western' descent with white skin, sharp noses, and blonde hair. On **duration 01:39:58**, In his daily life, Fahri wore a collared shirt and shirt. Fahri was seen sitting and relaxing while praying. The reading of the sign above shows that this film contains elements of westernization that are inserted into Indonesian religious films, as the process of globalization through media consumption allows the opening of new interpretations of Islam.

III. Results and Discussion

From the reading on the Islamic religious film *Ayat-Ayat Cinta* there are elements of American culture (westernization) that are inserted into the film. The meaning of religion in this study refers to belief in the divine. Discussing Fahri's image as the main character in this film. As if going against the mainstream of Muslim trends in Middle Eastern styles, Fahri appeared as a young Muslim who wore Western styles casual clothes and cool hairstyles. Through semiotics, various matters concerning signs are analyzed systematically. To re-examine the image of Islam and American culture as we know the United States is a very religious and very secular country.

In the film *Ayat-Ayat Cinta*, Fahri plays the role of presenting a counter-cultural movement by borrowing images and practices that develop in global popular culture and then giving a new meaning to reject the dominant ideas and values in that culture which are considered to be contrary to orthodox Islamic values. religious films such as in the film *Ayat-Ayat Cinta*, occur "value commodification", which manifests in the form of a stronger commodification process in the world of education and religion. It can be seen from the image below:



Figure 8. Film Ayat-Ayat Cinta

From the picture above, "value commodification" through religious symbols displayed in popular religious films such as Fahri is present to offer values as an alternative that slowly lead people into the entanglement of consumerism and the value system that entrenches the social community. These films also show the process of attracting religion to be used as cultural objects living in dreams that are considered commonplace in a

consumerist society. Consumer culture (self) is separated from various traditional forms as meanings and identities that shape public opinion.

As presented in Indonesia's current popular religious films before, if we remember religious films during the New Order era, religious films very little involved teenagers as the main characters, especially if there were religious films featuring veiled women with makeshift and unattractive models. However, after the reformation era, Indonesian religious films actually carried youth as the main character, as evidenced by Fahri's presence in the film *Ayat-Ayat Cinta* as a teenager with good character, high education, and fashion.

Thus, through Fahri's character in the film *Ayat-Ayat Cinta*, is a way to perpetuate industrial culture built in 'screen culture' spaces. Inside there is a relationship between stars and fans so that the product becomes popular among the public. In this case, humans as (body, members, physical) are the targets of discourse such as language (humans as individuals change into subjects). Because Fahri in the film *Ayat-Ayat Cinta*, in essence, is not a real person but an artist who is playing his role, becomes a young Muslim icon, in the sense that his self-concept is nothing more than the result of a construction by the director as a filmmaker.

IV. Conclusion

The presence of the film *Ayat-Ayat Cinta* managed to get the attention of 3.8 million viewers in 2008. The number of viewers was very astonishing, resulting in a profit of Rp 52.7 billion (Haryadi, 2008: 215). The presence of the film *Ayat-Ayat Cinta* marks the resurgence of popular Islamic films in Indonesia. Islamic film writers, directors and producers intend to spread certain Islamic messages to young viewers through their productions and resonate with more liberal Islamic thought. Through text observation, this research explains that the relationship between religion and popular culture is not a simple cause and effect relationship. Therefore, this study uses Islamic films to support and express Islam in a version where popular culture can shape religion, through a message conveyed through screen culture. In this study, the formation of religion by popular culture appears in the form of how young Muslims are attracted to Islamic teachings, such as appearance, attitudes, and religious teachings exemplified by popular films. During the research, researchers looked at the development of popular religious films, finding the presence of a strong and colorful popular culture presented by popular Islamic films. Through the semiotic perspective and reality construction theory of Peter L. Berger, from observing the text of the film *Ayat-Ayat Cinta* it can be concluded that: (1) this film presents the main character Fahri as a young intellectual, faithful, and fashionable figure, (2) this film presents Islamic teachings that are applied in everyday life as well as Islamic teachings regarding Muslims must help each other, and (3) this film is full of western nuances. Islamic discourse resonates in popular films in Indonesia by constructing the reality of young people through lifestyle choices to determine their identity with the ideological relationship between popular Islamic films and the rise of individual religious consciousness rather than pursuing issues in the theological field.

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