

Online Religion as Lived Religion?: The Construction of Living Quran and Hadith in the Islamic Short Movie *Cinta Subuh*

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Abstract: This article intends to examine how the short movie *Cinta Subuh* presented particular online religion. By using the perspective of constructivism, the primary data is the movie *Cinta Subuh* and other secondary data. It is analyzed by using a framework of content analysis. This study shows that *Cinta Subuh* is a picture of online religion, especially among the millennial generation by displaying a variety of Islamic faces that are various, ranging from traditionalist, fundamentalist, modernist to liberalist, even though the face of fundamentalist Islam tends to be more highlighted. Moreover, this study opens a more specific new space compared with online religion that is living Quran and Hadith as it is embodied through the existence of Quran text and certain Hadith that become the opening of *Cinta Subuh* for each edition. The text of the verse of the Quran and the Hadith is understood, practiced by each of the main actors so that it becomes the dominant part of the overall plot of the movie.

1 INTRODUCTION

Cinta Subuh is one of the inspirational short movies that are popular and has a special attraction among people, especially the millennial generation. From the first edition on December 11, 2011, June 7, 2015 for the second edition, October 29, 2015 for the third edition, until 2018 has already been watched over one million times for each edition (Ummami 2015b, 2014, 2015a). It shows the acceptance and enthusiasm of Indonesian Muslim society towards the movie (Muslimah 2016; Firdausiah 2018). This short movie is also acknowledged in providing inspiration, motivation and a model of good attitude (Astuti 2017).

At the same time, there are many studies try to probe the work, for example, Henry Pradana and Nova Yuliati wrote "Islamic Values in *Cinta Subuh* Movie" (Pradana and Yuliati 2015), Nanang Efendi wrote "The Elements of Da'wah in *Cinta Subuh* Movie" (The Analysis of Short Movies Content in *Cinta Subuh* 1 by Amrul Ummami) (Efendi 2016), Fitri Astuti wrote, "Students' Responses toward *Cinta Subuh* Short Movie" (Descriptive Study of *Cinta Subuh* 1, 2 and 3) (Astuti 2017), and Azif Fattahilla Erlangga wrote "Representation of Identity of Young Muslims Religion in *Cinta Subuh* 2 Movie" (Erlangga 2018).

However, some of these studies appear to be less comprehensive, due to the nature of the normative-impressed study so the results are going not too far from the finding that the movie contains the element of religious proselytizing or because of the nature of the partial study as shown by the previous study. In fact, Islamic short movie is considered as one of the media that can represent the values and piety of Islam through the expression of various communities, especially among middle-class Muslims (Lengauer 2018).

Moreover, this movie is alleged to assign to certain interest or ideology. This can be understood from the fact that a movie must be in a situation, condition or even a contestation space between various interests and ideologies (Lengauer 2018; Efendi 2016; Pradana and Yuliati 2015; Sholihah 2011; Fitri 2015; Wahyuningsih 2013; Syah 2013; Hariyadi 2013; Hakim 2010, 2013; Latifah 2016).

Based on the above explanation, this study is intended to answer a question; how is the short movie *Cinta Subuh* presenting certain online religion? In answering that question, this study uses a constructivist perspective that is expected to provide the specific picture of online religion that seems to involve and overwhelm the millennial generation. All the data come from the movie *Cinta Subuh* as the primary data as well as other written

data as secondary data then those are analyzed by using the content analytics framework.

2 DISCUSSION

2.1 *Cinta Subuh* as a Picture of Online Religion of the Millennial Generation: Between Image and Picture

Cinta Subuh is a short movie of Islamic inspiration initiated by *Film Maker Muslim*, a community that focuses on the audio-visual media. This community was launched at the end of 2014, exactly on the preparation process of *Cinta Subuh*. In its organizational structure, this short movie has of several crew and talent of Islamic movies; M. Amrul Ummami as coordinator and director; M. Ali Ghifari as producer and scriptwriter; Ryan Kurniawan as cinematographer and media; Andre M. Addin as line producer and general affair; M. Iqbal as sales and event and Andry Surya Pratama as marketing. Initially, this community joint WANT Production then they moved to Daqu Movie under Ustadz Yusuf Mansyur's Daarul Quran Islamic Boarding School then they started to produce Islamic movies (Astuti 2017; Firdausiah 2018; Muslimah 2016).



Cinta Subuh series 1, 2 and 3 are generally focused on several characters as the main actor like (1) Andre M. Addin acts as Rezky Angga Wijayanu; an adolescent before adulthood, living well and not studying religion. His meeting and parting with Ratih became an important moment of his life in the process of change and maturity; (2) Hidatur Rahmi acts as Ratih; intelligent woman, beautiful and knowledgeable; (3) Bismo Satrio acts as Dodi Qori Pratama; Angga's housemate and

identically Javanese man. He is an employee with various skills in a company. (4) Yudi Gucy acts as Ust. Raditya Sapta Anugerah; he is Ratih's brother, and (5) Diyan Novita acts as Septi Avicena; Ratih's sister-in-law; a wise woman who experienced quite long religious education (Firdausiah 2018; Astuti 2017; Muslimah 2016).



Cinta Subuh focuses on the story of adolescence before adulthood with all its problems, especially the issue of love; *Cinta Subuh* 1 started when Ratih broke his relationship with Angga because he had difficulty in getting up at dawn. Ratih's simple logic is how Angga can build a good household if he cannot manage himself to get up early. This forces Angga to change, doing *Subuh* prayers even though it must be done with Dodi's help and still sleepy. *Cinta Subuh* 2, is a continuation of the previous episode. This episode reinforces the inner conflicts experienced by Ratih during her relationship with Anga; upholding the principle of religion that courtship is prohibited while another fact that Angga is her first love and the first person who is able to tear her heart and force her to have a relationship that was called *syar'i* before then she broke the relationship altogether.



Moreover, *Cinta Subuh* 3 focused on the character of Dodi who dare to propose Aghnia, Ustadz Jameel's daughter, even though both of them do not know each other. He was challenged to pray

congregation on *Subuh* for 40 days at the mosque as a prerequisite for his proposal to be accepted. He accepts the requirement even though it must always come late to his workplace and eventually force him to quit the job.

In the middle of undergoing such condition, he had to fail because it was hampered by Angga who was difficult to be awakened to *Subuh* prayer so that he lost the chance of praying *Subuh* congregation in the mosque as it should be. After having a long process, in the end, both Dodi and Angga succeeded in marrying women who are struggling (Ummami 2014, 2015a, 2015b).



As part of an Islamic movie, on its entire plot, there are variety of scenes laden with Islamic symbols, both in the order of practice and thinking of the characters. These symbols can be categorized into several important parts of Islam (1) *aqidah*, as seen from the activity of Ratih in praying for forgiveness of Allah or in Islamic terminology is called by repentance; (2) Islamic ethics or *akhlak*. This is apparent at minute 5:00 on the episode of *Cinta Subuh 1* and minute 20:36 on the episode of *Cinta Subuh 3* when Dodi did not give up trying to get Angga up to pray *Subuh* at the mosque.



Another example is at minute 13:50 on *Cinta Subuh 3*, seen from the greeting delivered by Dodi to his co-workers. Including the scene of *majlis taklim* on *Cinta Subuh 2* at minute 16:55; (3) sharia or

Islamic law. As seen at minute 05:00 and 07:47 *Cinta Subuh 1* and minute 20:36 *Cinta Subuh 3* about the *Subuh* prayers; as well as the procession of *khitbah* conducted by Angga at minute 18:13 on *Cinta Subuh 2*, giving charity by putting money into the mosque charity box at minute 16:33 on *Cinta Subuh 3*, ablution; revealed by Dodi at minute 16:27 on *Cinta Subuh 3* and pilgrimage as what have been done by Ratih at minute 01:38 on *Cinta Subuh 2*; (4) *muamalah* (Islamic jurisprudence), this is as shown in the act when Ratih feels reluctant in shaking Angga's hand (for greeting) at minute 12:12 on *Cinta Subuh 1* and prohibition of *zina* (unlawful sexual intercourse) which means dating as shown in the dialogue of Ali and Angga at minute 09:59 on *Cinta Subuh 2*. Besides the aforementioned symbols, Islamic nuance in that movie is presented in the clothing worn by the main actors and actresses – Ratih, Kak Septi, and Aghnia always wear *hijab*, meanwhile Ustad Septa, Ustad Jameel, and Dodi in some scenes mostly wear *peci* – as well as Masjid/Mosque shown in the movie (Ummami 2015b, 2014, 2015a; Astuti 2017).



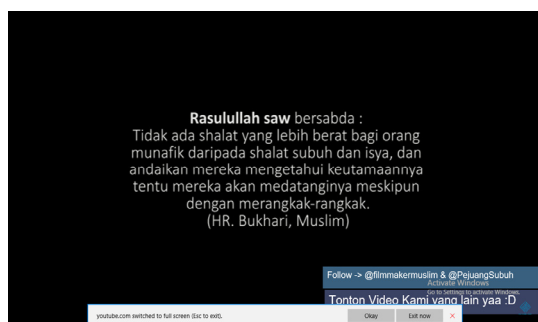
It cannot be denied that “Cinta Subuh” is a portrait of *online religion*, precisely the millennial generation (Helland 2005). The existence of the internet including its components and attributes, such as social media (Facebook, Twitter, WhatsApp, YouTube, and so forth) with various pictures and images is the concrete of real social life or at least, we should admit that there is a line that connects and affect between illusion and real worlds, even by the time, they will be identical and cannot utterly be differentiated (Miski 2017; Indrajit 2009; Ibrahim 2017). In such a fact, no wonder if one day, Muslim youths say that they find Islam in religious movies or ones that represent Islamic nuance (Hariyadi 2013).

However, we should acknowledge that *Cinta Subuh* pictures millennial mid-class Muslims. It is shown in many indicators attached to them, take the example, Ratih, Aghnia and Septi wear Islamic clothing which does not reflect them as country girls (villagers). Hasanuddin Ali et al found, majority of

Muslim living in a city (79,4%) tends to choose Muslim cloth (*hijab*) that shows their faces but not too wide, meanwhile the rest of 13,1% chooses the same cloth but a bit longer and their veils are wider (usually called *burqa*) (Hasanuddin Ali, Lilik Purwandi 2015). Another picture of Muslims living in a city is shown in their economic life; Dodi works as an officer although in the end he has to resign; Angga is also an officer and lives with Dodi in a rental luxurious room and surely got a subsidy from their parents before their works made them move to another city. Living in a city is chosen by the majority of mid-class people because it is the center of economic and business, easy to get access to vocation, education, resources, and the like. Because of these factors, mid-class people really depend on various aspects of city life's culture (Hasanuddin Ali 2017).

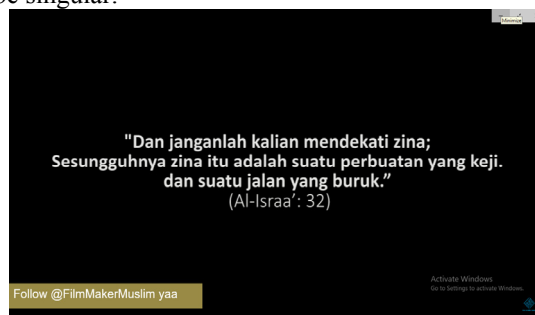
2.2 Cinta Subuh as an Islamic Movie: A New Room for Living Quran and Hadith?

The existence of Cinta Subuh movie presents the interaction among city Muslims, industry, capitalism, market, and pop-culture, particularly in the millennial generation that is close to information technology. There are various faces of Islam presented in this movie; they are traditionalist, fundamentalist, modernist, and liberalist although they tend to be a fundamentalist without neglecting their stylish acts. This is relative different with some experts' finding; Lukman Hakim, for example, through his study on Ayat-Ayat Cinta movie, assisted that liberal Islam tends to be prominent in that religious movie (Hakim 2010, 2013).

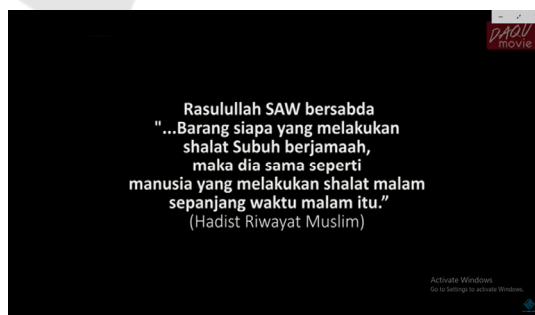


According to the recent author, the difference is caused by several reasons. One of them is that because almost all the main actors in Ayat-Ayat Cinta movie are *santri* who learned in a religious higher institution and are often close to religious literature which is varied. Moreover, they live in a

city that made it possible for them to have a tolerant act because they are used to deal with many differences. This is not similar to the story plot in Cinta Subuh. Although the setting is in a city, the actors in the story are not well-educated and do not have sufficient religious science. The diversity shown in Cinta Subuh movie is limited to a practical area and the comprehension of religious text tend to be singular.



Other than those things, there is one single interesting point that does not yet being discussed by other studies; that is about the Quran and Hadith texts which become the opening of each movie series. First serial, "Rasulullah saw says: no shalat (prayer) which is harder for the hypocrites but *Subuh* and *Isya*. If they know the virtue, surely they will do it even though they have to crawl" (HR. Bukhari Muslim) (Ummami 2014). The second serial, "and do not approach unlawful sexual intercourse. Indeed, it is ever an immorality and is evil as a way" (QS. Al Israa: 32) (Ummami 2015a). Third serial, "Rasulullah saw says: ... those who do congregational *Subuh* prayer (*jama'ah*), they are given virtue the same as people who pray all night long" (HR Muslim) (Ummami 2015b).



Those texts uncover the new paradigm in the discourse of living Quran and Hadith studies which is part of the study of lived religion, practical religion, popular religion, and lived Islam. The study of living Quran and Hadith aims to dig up the knowledge of how people and society comprehend and perform their religion, in this case, how Quran and Hadith are comprehended and practiced in their

daily lives. According to Ali (2015), although both studies, especially living Hadith study, do not receive a significant portion of the study, they indeed have large potential study (Ali 2015).

Living Quran and Hadith are shown by presenting ayah of Quran and Prophet's Hadith in the opening part of Cinta Subuh movie and then how the texts are understood and applied in the movie plot. However, based on the title, Cinta Subuh initially indicates the endeavor to earthed *subuh* prayer. Angga and Ratih broke up because he did not wake up for performing *subuh* prayer, he then slowly changed to be better and perform *subuh*. In Dodi's case, the scene where he uttered his purpose to propose Aghnia for marriage, Ustaz Jameel then gave him pre-requirement to perform congregational *subuh* prayer in masjid/mosque for 40 days. The story is also about an ayah that forbids the act that leads to *zina* in the opening of Cinta Subuh 2. It is shown when Ratih has internal conflict and doubt to decide whether she should maintain her love relationship despite knowing her religion's prohibition about dating or just end the relationship. What has been presented by Ratih and Ustaz Jameel and what has been practiced by Angga and Dodi are the implementation of what they understand about an ayah of Quran and Hadith. In general, the movie plot as a whole is a realization of all the movie crews' comprehension of the aforementioned ayah and Hadith (Ummami 2014, 2015a, 2015b).

3 CONCLUSION

Looking up the above discussion, the study shows that Cinta Subuh is a portrait of *online religion*, mainly on the millennial generation. The portrait is there along with specific characteristics, such as representing the face of Islam which is not singular, starting from traditionalist, fundamentalist, modernist, and also liberalist – although in the movie, the fundamentalist part is dominant. Furthermore, this study uncovers the new paradigm which is more specific than *online religion* that is still relatively general and broad such as living Quran and Hadith. It is just like what has been shown in the opening of each serial of Cinta Subuh movie. The texts of ayah of Quran and Hadith related to the specific theme are comprehended and then applied to be the dominant part of movie plot as a whole.

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