

The Film “Ipar Aalah Maut” as an Islamic Da'wah Media on The Phenomenon of Domestic Infidelity

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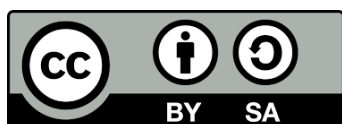
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Abstract

Marital infidelity is one of the main causes of the increasing divorce rate in Indonesia. Despite being a religious society, the high number of cases of marital betrayal in Indonesia indicates a moral crisis and a weakening awareness of Islamic values. This study uses Stuart Hall's approach to media representation to analyse the film Ipar Adalah Maut as an Islamic da'wah medium representing the problem of infidelity, in relation to the da'wah communication concepts of bil hal, bil hikmah and bil lisan. A descriptive qualitative approach was used, with data collected through documentation, a literature study and non-participatory observation. Qualitative analysis was conducted using semiotic and interpretative approaches. The results showed that the film conveys moral and religious messages through three representational strategies: reflective, intentional and constructionist. The scenes convey da'wah messages symbolically and emotionally, illustrating the destructive impact of infidelity and the importance of maintaining social boundaries in Islam. Da'wah bil hal is exemplified by an Islamic family, da'wah bil hikmah by a moving storyline, and da'wah bil lisan by the dialogue and prayers of the protagonist. Overall, this film successfully conveys Islamic da'wah values in a contextual manner, establishing it as a relevant and effective modern medium for da'wah communication.

Keywords: Islamic Da'wah, Film, Media Representation



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INTRODUCTION

Being in a romantic relationship is not only about feelings; it is also about trust, which is built through positive interaction and communication. Trust is the foundation of a good relationship, involving expectations of integrity, character and truthfulness. Without trust, a romantic relationship is prone to conflict, disharmony and high levels of suspicion towards one's partner, which can cause anxiety, fear and feelings of insecurity, resulting in an unhappy relationship.

Domestic infidelity is an increasingly prevalent social problem. Infidelity is one of the main causes of divorce, contributing significantly to the national divorce rate every year. This indicates a moral crisis, with weak Islamic values being one of the root causes of the problem when it comes to building households. While striving to build a family based on *sakinah*, *mawaddah* and *rahmah*, marital infidelity has become a serious challenge for many couples. Not only does infidelity hurt the feelings of the betrayed partner, it can also damage the foundation of trust and emotional stability, and have an adverse effect on the psychology of children and the surrounding social environment.

According to data from the TigaGenerasi Psychological Consultation Institute, 60% of the cases handled by the institute in the last five years have been related to infidelity. Additionally, data from JustDating (2024) indicates that Indonesia has the second highest rate of infidelity in Asia, at 40%. However, despite being a religious population, a survey by the Ministry of Religious Affairs (July 2021) shows that only 81% of Indonesian people have a high level of religiosity. This creates a dilemma: a high level of religiosity does not necessarily guarantee that household morals will be maintained, and there has been a degradation of moral values and a diminishing awareness of the importance of marital fidelity. Infidelity is no longer limited to relationships outside the family environment; it can also occur within the family itself. Intensive interaction, emotional closeness, and weak boundaries in family relationships can create opportunities for temptation.

In dealing with these problems, Islam provides solutions through *da'wah*. *Da'wah* is not only a call in the literal sense, but *da'wah* includes efforts to convey Islamic values persuasively and contextually to the community. The function of *da'wah* is very important to be able to form individual awareness both collectively, build morals, and strengthen the foundation of Muslim faith.

Today, Indonesian society, along with the ulama and the government, has entered the modern era. According to Anthony Giddens (1991), modernisation is a necessity that cannot be rejected. He also describes it as not only a change, but also a structural need in contemporary society, especially through the reflexivity and transformation of social identity. Modernisation is a logical consequence of changes in mindset, attitudes, mentality and behaviour, and should be embraced as part of the ongoing evolution of society, including in terms of religious practice. Changes in society need to be accompanied by changes in the way preachers carry out their preaching activities. *Dawah* activities must be dynamic and progressive, embracing innovation to adapt to the times. Preachers must present something unique or new that can be applied in people's lives.

Da'wah is the activity of spreading Islam, first carried out by the Prophet Muhammad (PBUH) in Mecca, with the aim of inviting people to embrace Islam, the religion commanded by Allah to the Prophet Muhammad (PBUH). Jum'ah Amin Abdul Aziz (1998) defines *da'wah* as *an-nida* (calling out), or an effort through words and actions to attract people to a religious sect, or as begging and asking (praying). The word *da'wah* comes from the Arabic for 'invitation', 'exclamation' or 'call'. The definition of *da'wah* science is therefore a science that contains procedures and guidance on how to attract human attention and encourage the adoption, acceptance and implementation of a particular ideology or set of beliefs (Toha, 2004).

Da'wah, in its various forms, encompasses several areas, including bi al-kalam (lectures), bi al-kitabah (writing) and da'wah bi al-hal (da'wah through practical activities). In the current era, da'wah is faced with increasingly complex challenges and problems. This is inseparable from the increasingly advanced and civilised development of society and technology. In an agrarian society, life is simple, so the problems people face are different to those in contemporary society, which tends to be materialistic and individualistic. The same applies to the challenges and problems that preachers will face in the current era, which will arise from various issues.

According to Abdul Basith (2020), three major problems are currently facing da'wah: first, the way in which people understand da'wah, interpreting it as an activity that only involves oral communication; second, epistemological problems; and third, problems related to human resources, in that da'wah activities are still carried out as side activities, implying that many preachers are less professional. Thirdly, there are problems related to human resources. Da'wah activities are still carried out as side activities, implying that many preachers are less professional. Ideally, preachers should have both subjective and scientific competence in terms of their preaching material and morals.

The development of communication technology has impacted the number of mass media outlets that have emerged as communication tools. Mass media began to be used effectively as da'wah media because they are able to keep up with the continuous growth of information technology. Media are used to deliver messages to a large target audience relatively quickly.

These developments have brought about significant changes in the delivery of Islamic da'wah messages. Da'wah is no longer limited to the mosque pulpit or taklim assembly; it can now penetrate digital media. Using mass media for Islamic da'wah activities is an effective way to counterbalance the negative impact of the media. One medium that can be used for preaching is film; it becomes the main element in preaching activities. This indicates that da'wah must reach the community through effective methods that are accepted by people from various circles. Therefore, preachers must be proficient in communication technology to take advantage of existing media, especially modern mass media.

Film is defined as a medium of audio and visual communication, utilising images and sound to convey messages to audiences. A significant proportion of the population allocates a substantial amount of time to the viewing of films that resonate with them. Consequently, there is a proliferation of films available in contemporary society. Film is a medium that is particularly effective in exerting influence on the general public. As demonstrated in historical analysis, the utilisation of artistic and cultural media in da'wah has been shown to be a highly effective means of propagating Islamic ideology (Smith, 2019). The audience is frequently susceptible to influence and has a tendency to emulate the actions depicted in the film. In recent years, the Indonesian film industry has witnessed a notable surge in the production of films centred on religious themes. Cinema has been demonstrated to possess a significant capacity for emotional manipulation, the articulation of ethical principles, the shaping of public sentiment, the formation of perceptions, the alteration of attitudes and behaviours, and the subtle and profound shaping of values that are intrinsic to an individual's existence. This phenomenon occurs as a result of individuals being frequently exposed to the messages and information disseminated through the medium of film.

A recent topic of discussion has been the 2024 film *Ipar Adalah Maut*, which was adapted from a true story that had gained significant traction on the social media platform TikTok. The film portrays the harrowing narrative of a domestic environment that is dismantled by an extramarital relationship between a husband and his sister-in-law, the wife's sibling. The film, directed by Hanung Bramantyo and starring Michelle Ziudith and Deva Mahendra, tells a story of forbidden love and betrayal. However, it also contains a strong Islamic da'wah message,

conveyed through evocative storylines and dialogue. The hadith 'Ipar is death' is a central theme that is reinforced by the visualisation of the victim's suffering, the perpetrator's remorse, and the moral devastation caused.

The film 'Ipar Adalah Maut' is a compelling subject for analysis, as it successfully integrates social reality, religious values and mass media into a cohesive cinematic narrative that has the capacity to resonate profoundly with audiences. As a popular work, this film functions not only as a form of entertainment, but also as a medium of preaching that contains contextual and relevant Islamic messages. The viewer is invited to comprehend the significance of upholding social boundaries, preserving marital trust, and consistently heeding religious counsel in day-to-day life.

The objective of this research is to analyse how the film 'Ipar Adalah Maut' employs an Islamic da'wah approach to depict infidelity within the family unit. Utilising the theoretical framework of media representation and da'wah communication, this study aims to examine the extent to which the film conveys Islamic values concerning loyalty, familial relationships, and its impact on audiences as a tool for social and spiritual awareness. It is anticipated that this study will enhance comprehension of the function of film media as a contemporary da'wah medium, in addition to serving as a model for the development of more creative and effective da'wah strategies in the digital era.

RESEARCH METHODS

The present research employs a descriptive qualitative approach, a methodological framework designed to elucidate the nature of meaning, process, and symbolism in a social phenomenon. The focal point of this research is the film entitled *Ipar is Death*, which is an adaptation of a true story that gained widespread circulation on social media. The film was subsequently produced by the MVP Pictures production house. The focal point of this study is the representation of the phenomenon of domestic infidelity and Islamic values as exhibited through the narrative and visual elements of the film. The data collection techniques employed in this study encompassed documentation, a thorough literature study, and non-participatory observation. Following the collection of data, a qualitative content analysis with a semiotic and interpretative approach is conducted. The definition of concepts in this study is informed by Stuart Hall's media representation theory, which is utilised to explore the shaping of meaning and public perception of infidelity and religious values. Additionally, the analysis encompasses the presence of da'wah communication to assess the film's role as a popular media platform for delivering da'wah messages.

RESULT AND DISCUSSION

1. Media Representation - Stuart Hall: Building Social and Moral Meanings

Stuart Hall is a figure who works in cultural and media studies. Stuart Hall introduced the concept of representation as an active process of creating meaning that is not just a passive reflection of reality. Stuart Hall (Zandra, 2021) defines that representation is the process by which meaning is expressed linguistically and shared by members of a group in a culture. Humans can interpret people, objects and events that are not real because of representations that connect with concepts in the human brain. Film is one of the tools that can convey messages quickly so that the audience can understand and enjoy the film's message, the screenwriter must be able to compose a narrative that meets the expectations of the audience and the writer.

Representation is defined as the process of expressing that which is obtained, absorbed, perceived, imagined, and felt physically through the five senses, obtained from 'signs' (sounds, images, and so on). Representation is not merely a product of meaning, but also an exchange of meaning that translates concepts in the human mind using language. Furthermore, the study of representation theory underscores the pivotal function of mass media in the creation and

shaping of these representations. The media is capable of selecting, editing and presenting stories, images and narratives that reflect a particular reality.

Films that depict the process of storytelling and production into audiovisual masterpieces require resources such as financial capital, human capital and time. It is evident that, in order for the film to accurately depict reality, it must be created with meticulous attention to detail and in accordance with the circumstances of human life. This approach ensures that the film is as authentic as possible and reflects the complexity and nuances of the human experience. It is evident that the actions of the actors are instrumental in determining the storyline. It is evident that the players are able to invest a greater degree of effort into their roles, thereby enabling the audience to comprehend the movements being displayed. Should the actors lack the ability to inhabit the narrative, the audience may encounter difficulties in comprehending the film. This is due to the fact that the essence of the characters is revealed through the actors' performances.

According to Hall, the function of the media is twofold: firstly, to represent the world, and secondly, to construct meaning about the world through language, images, and narratives. As demonstrated in the film *Ipar is Death*, there are a number of scenes that illustrate the existing representations through three approaches, namely:

- a. Scene 1: The inception of a harmonious household is the subject of this discourse.

The opening scene of the film portrays Nisa and Aris in an idealised Islamic domestic setting. It is imperative to acknowledge the significance of communal activities, such as shared meals, conversation, and collective prayer, in fostering a favourable impression of the household. This standpoint is founded upon Stuart Hall's media representation analysis, specifically: The scene's reflective representation is evident in its depiction of a harmonious household, in accordance with both societal norms and Islamic principles. The image of a family unit engaged in communal dining and prayer serves as a direct representation of ideal family values. The scene's intentional representation is characterised by the filmmaker's deliberate presentation of a positive image of the Nisa-Aris family. This initial impression aims to create the impression of the family unit as perfect, thereby establishing a basis for the subsequent contrast with the conflict that arises in the next scene. The scene's intentional representation is further evident in its direction of the audience's empathy towards Nisa's character; The constructionist representation of Islamic households is characterised by a focus on visual language, incorporating elements such as soft camera work, warm lighting, and close-up framing of familial interactions. This approach, which was emphasised by Stuart Hall, employs religious symbols, including congregational prayers and prayer rugs, to convey the meaning of an Islamic household. The depiction of religious identity in Muslim clothing is a key element in the construction of the characters' religious identity. The scene's implied narrative, characterised by a paucity of dialogue, serves to illustrate the balance of roles between husband and wife, as well as family piety. In this case, the media functions exclusively as a conduit for the explicit conveyance of religious values, thereby shaping the audience's perception of an ideal household from an Islamic perspective.

- b. Scene 2: Rani's Arrival

The presence of Rani in Nisa's house is the starting point for a change in atmosphere in the film's narrative. Initially, Rani seems well received as a sister-in-law who will help at home, but gradually the emotional tension and nuances of tension begin to build. Based on Stuart Hall's analysis of media representation, namely: reflection representation (this scene displays a common phenomenon in real life in society, namely the presence of in-laws living in the same house sometimes causes discomfort or potential conflict, in the film, the incident reflects the awkwardness experienced by Nisa

as a representation of the real experience of women in patriarchal culture); intentional representation (in this film, the director inserts warning signs such as Nisa's facial expressions that are starting to feel uncomfortable, background music that turns more minor and gloomy, camera highlights on the subtle interactions between Rani and Aris. All of these are part of the representation strategy to instil a sense of alarm in the audience from the very beginning before the affair actually happens); In this constructionist representation, the meaning of 'in-laws are death' is not expressed directly through speech, but rather shaped through symbolic and emotional means, such as gesture and body distance (evidenced by the camera's movement, which highlights the unnatural physical proximity between Aris and Rani), lighting (illustrated by the transition from warm to cooler lighting, which conveys a shift in mood), and visual narration (where there is an absence of direct dialogue blaming Rani, yet through body language and eye gaze, the audience perceives the impropriety).

c. Scene 3: Emergence of Conflict and Suspicion

In this scene, Nisa's character begins to show suspicion of her sister and husband's closeness. This scene becomes a turning point in the narrative by marking the transition from serenity to emotionally and spiritually complex domestic conflict. Based on Stuart Hall's analysis of media representation, namely: reflective representation (this scene displays the common reality experienced by many wives, the emergence of suspicion when the husband is too close to other women even within the scope of the family (in-laws). The film tries to reflect the anxiety and vigilance instinct of a wife in maintaining the integrity of the household); Intentional representation (the director deliberately presents visual symbols to strengthen the narrative of betrayal such as showing the pain, suspicion and fear that is increasingly evident in Nisa, creating visuals that reinforce their disturbing and suspicious physical closeness, lighting that becomes colder and tenser which reinforces the audience's feelings of discomfort. The director's intentions are clear to build empathy for Nisa as well as to shape the narrative that what is happening has begun to cross the line); In the context of constructionist representation, the implications of betrayal and fractured trust are not explicitly articulated through dialogue. Instead, these themes are meticulously crafted through the utilisation of visual sign systems. An example of this is the manner in which the audience is frequently invited to perceive events from Nisa's perspective, thereby engendering feelings of anxiety and disorientation. Additionally, Rani's gestures are characterised by their tenderness, and the eye interaction between Aris and Rani remains ambiguous, thus transforming into visual codes that facilitate the interpretation of potential infidelity. This, in turn, serves to intensify emotional responses and generate profound inner tension. This scene is pivotal in establishing the notion that betrayal does not invariably originate from physical acts; rather, it can stem from the erosion of emotional boundaries and intentions in communication.

d. Scene 4: Nisa's Confrontation and Prayer

This scene is the emotional culmination of the film, as Nisa breaks down in tears on the prayer mat, offering prayers to Allah after realising her husband's infidelity. The inner and spiritual confrontation culminates in a powerful expression of decision and hope. Based on Stuart Hall's analysis of media representation, namely: reflective representation (showing the common reality that many Muslim women experience in dealing with domestic crises, in many Islamic cultural contexts that prayer is an expression of inner strength and the last refuge when all avenues of the world are closed, this film reflects an authentic and familiar spiritual experience for Muslim audiences, namely making a prayer mat as a place to lean on); Intentional representation (the director creates an atmosphere of silence and solemnity to emphasise the spiritual depth

of this scene as the spotlight focusing on the prayer rug and nisa signifies the sacred and intimate atmosphere, the stifled cries and soft recitation of prayers emphasise the strength of spirituality in the face of suffering, this scene is full of silence and submission, thus creating an emotional and religious balance of the narrative); Constructionist representation is predicated on the premise that meaning is conveyed not only through words, but also through symbols and signs. Prayer mats, for example, function not only as prayer mats, but also as metaphors of a place to return to confide in and symbols of loyalty to God. Tears and gestures of surrender become emotional codes that signify both fragility and strength. Prayer as an expression of faith becomes a form of resistance to decisions, where Nisa does not seek revenge, but seeks strength from God. In this particular instance, the concept of women's spirituality is not perceived as a sign of weakness, but rather as a manifestation of endurance and the primary source of meaning in the lives of Muslim women.

e. Scene 5: Aris's Confession and Regret

This scene marks the culmination of the film's narrative, wherein Aris confesses his infidelity in the presence of his family. The depiction of intense emotion, characterised by tears, regret and despair, is unmistakable. This scene is of significant dramatic value, while concurrently conveying a profound moral and religious message. This standpoint is informed by Stuart Hall's analysis of media representation, specifically as outlined in his seminal work: The film under scrutiny here is notable for its reflective representation of domestic betrayal. This phenomenon is examined in the context of its impact on both perpetrators and victims, and the ways in which it disrupts the harmonious functioning of the family unit. Of particular interest is the manner in which it reflects the real consequences of violating religious and social values, namely the destruction of trust, moral collapse and loss of dignity. Intentional representation is evident in the director's deliberate direction of the scene to elicit a profound emotional response in the audience. This is exemplified by Aris's regretful and tearful facial expressions, which symbolise the psychological devastation of his sin. The glares from his family and wife serve to depict an unspoken yet powerful moral judgement, while the soft dialogue, characterised by confessions and apologies, underscores the notion that fatal mistakes cannot always be atoned for. In this case, it becomes a point of reflection for the audience that mistakes made against religion will not only bring inner wounds, but also social ruin); constructionist representation (Aris' body position that is prostrated and resigned symbolises the destruction of the ego and recognition of human helplessness in the face of sin, making the room a symbolic moral court for the perpetrator who must face the consequences of his actions, and the contrast between Aris and Nisa where Aris represents a sinner who only realises when everything has been destroyed while Nisa remains spiritually firm. In this case, confession and remorse are religious moral codes that signify the end of badness and the beginning of destruction so that the audience is warned that remorse always comes but at the end).

f. Scene 6 : Tragic end and reflection

This closing scene offers emotional solitude, as Nisa is depicted in a deeply traumatised state, alone in a once warm home. And on the other hand, Aris and Rani receive social punishment, namely being ostracised, losing their family, and drowning in regret. Based on the analysis of media representation-Stuart Hall, namely: reflective representation (the film displays the real consequences of infidelity that violates religious values, namely the destruction of the household, the rift between families and long-term psychological suffering. This representation reflects Islamic social values about the importance of maintaining boundaries in relationships and the sanctity of marriage, the audience is invited to be able to realise that violating Sharia is not only a theological sin

but also destroys the social and human inner order); Intentional representation (the director directs the final scene to build an atmosphere of reflection, mourning, and moral introspection such as the scene of hugging the Quranic verse which shows that only faith remains, crying in silence creates a deep impression of silence and depicts total loss, Aris and Rani do not show happiness together but look socially divided which shows that love built on betrayal will never bring happiness. In this representation the audience is given space to reflect on values, sin and its consequences); constructionist representation (the presence of Nisa's solitude as a symbol of loss and unrequited loyalty, tears being an expression of spiritual and inner suffering, the holy book (mushaf) as a symbol of returning to God and faith as the only handle after all worldly things are destroyed, and the absence of a peaceful or happy resolution signifies that violations of Islamic values are not given a romantic solution but end in downturn and destruction.

2. Da'wah Communication: Media as a Means of Moral Transformation

Da'wah communication can be defined as the process of conveying Islamic values to the community with the aim of awakening, changing, and guiding people towards a life in accordance with Sharia. In this approach, film, as a product of popular culture, is currently a powerful vehicle for contemporary da'wah because it is able to engage with the affective and cognitive dimensions of society at large. The film 'Ipar is Death' is part of a da'wah strategy that utilises trends and viral culture. The story that gained widespread circulation on TikTok demonstrated the capacity to evoke strong emotions among the audience, aligning with the notion that affective communication is more effective in altering attitudes and behaviours than rational communication alone.

The film employs an emotional approach to encourage viewers to recognise the ethical and emotional implications of infidelity, emphasising its capacity to inflict harm on individuals and relationships. The narrative that originated on TikTok and subsequently attained widespread circulation exemplifies a communication paradigm that da'wah demonstrates capacity to adapt to contemporary media and cultural contexts. The da'wah communication as a medium for moral transformation in each scene, namely:

- a. Scene 1 : The inception of a harmonious household is the subject of this discourse. This scene is an illustration of da'wah bil hal, or the delivery of Islamic values through behavioural exemplars. Absent a didactic discourse, the protagonist's conduct and existence will serve as a paradigm for the audience. This representation offers moral and spiritual instruction without issuing explicit guidance, adhering to the tenets of da'wah communication that emphasise exemplary conduct.
- b. Scene 2 : Rani's Arrival
Within the context of Islamic da'wah, this scene constitutes a form of implied da'wah bil maqal, whereby a message is conveyed through implications and symbols, as opposed to explicit lectures. The audience is invited to consider that the interaction of types in the domestic space, even though in the status of family (in-laws), must still have limits in Islam. This assertion is corroborated by the Prophet's hadith, specifically the prophetic tradition recorded in the Hadith Bukhari, which states, "Ipar is death." The media has been demonstrated to function as an effective da'wah tool by utilising emotional and symbolic codes that facilitate the formation of social and spiritual awareness.
- c. Scene 3 : Emergence of Conflict and Suspicion
From a da'wah perspective, this scene functions as a moral and spiritual warning, emphasising the significance of maintaining visual restraint, interaction limitations, and

boundaries with non-mahram members of the opposite sex within the Islamic context. In the event of boundaries being transgressed, even in the absence of initial malevolent intentions, the gateway to fitnah and rift is rendered completely accessible. The film employs a symbolic representation of da'wah, emphasising the significance of upholding adab within the context of extended family relationships.

d. Scene 4: Nisa's Confrontation and Prayer

This scene is a form of da'wah bil lisan (with a spoken prayer) and da'wah bil hal (through exemplary behaviour). Without the need for a lecture, this film teaches that the importance of returning to Allah in any circumstances, that patience and prayer are the main way in facing life's trials and that the firmness of faith is the highest strength of a Muslim woman. The film 'Ipar is Death' not only conveys a religious message, but is able to reshape the audience's understanding of how faith and prayer become a medium of defence in the storm of household conflict, as part of the da'wah media this scene is strong symbolically, emotionally and theologically.

e. Scene 5: Aris' Confession and Regret

Within the paradigm of da'wah communication, this scene is characterised by the delivery of wisdom. Da'wah bil hikmah places significant emphasis on the utilisation of wisdom in the process of conveying the truth. In this particular instance, the audience is not regarded as recipients of patronage; rather, they are invited to engage in introspection regarding the inevitable consequences of sin, the futility of attempting to rectify issues that are not inherently resolvable, and the Islamic perspective on the significance of upholding honour and establishing boundaries within interpersonal relationships from the outset. This renders the scene a form of da'wah that is able to engage with the emotional and intellectual aspects of the audience. The film presents the notion that Aris' inner destruction is indicative of the notion that punishment is not only physical but also mental and spiritual.

f. Scene 6: Tragic End and Reflection

This scene has the power of da'wah bil hikmah (delivered in a way that touches the heart, does not patronise, but provokes introspection) and bil hal (through the actions and experiences of the characters, the audience learns that obedience to religious values is not only a matter of reward but also a saviour from destruction). The final scene in the film shows that when religious values are abandoned, not only relationships are damaged but souls, beliefs, and dignity are also destroyed.

CONCLUSIONS

The film "Ipar adalah Maut" offers a compelling representation of the phenomenon of domestic infidelity as a complex social event with religious nuances. The film employs visual, symbolic and emotional narratives to portray social reality, functioning as a medium of da'wah that conveys Islamic teachings in a contextual manner. The combination of media representation and da'wah communication renders this film a valuable subject for research, as it serves as a model of modern Islamic communication that engages with the cognitive, affective, and spiritual dimensions of its audience. The film 'Ipar Adalah Maut' conveys moral and religious messages through a complex process of representation, as described by Stuart Hall, namely through three approaches: reflective, intentional, and constructionist.

- a. In a reflective approach, the film depicts the social reality of the dangers of infidelity with in-laws as a real threat to household harmony and Islamic values.
- b. Through an intentional approach, the director consciously shapes scenes that are full of emotions and moral symbols to build indirect but powerful da'wah messages, such as symbols of tears, prayer mats, mushaf, and expressions of solitude.
- c. Meanwhile, the constructionist approach shows how moral meanings in films are not

conveyed explicitly, but are constructed through visual signs, atmosphere, background music, gestures, and camera framing. This makes the film an educative and reflective medium in conveying Islamic values to the audience.

The application of da'wah communication in films is grounded in the principles of da'wah, namely:

- a. Da'wah bil hal (by deeds): Shown through the initial description of Aris and Nisa's harmonious family, which exemplifies Islamic life with congregational prayer activities, warm interactions, and polite manners. This provides a concrete example of how a household built on religious values becomes a role model for the audience.
- b. Da'wah bil hikmah (with wisdom): Delivered through storylines that touch the audience's emotions without being patronising. Aris's regret, Nisa's determination, and the moral destruction caused by the violation of Sharia are dramatically packaged and full of reflection. This forms a da'wah that awakens the audience from within the moral consciousness, not just through verbal religious narration.
- c. Da'wah bil lisan (with speech or words): Seen in the dialogues of the characters that contain values of advice and warning, such as Nisa's prayer full of hope and fortitude, Aris' confession that shows guilt, and the family's response that reflects moral pressure. These dialogues convey the teachings of Islam verbally, but still in the context of dramatization that can be accepted emotionally by the audience.

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