

DIGITAL RELIGIOUS SERVICES: ANALYSIS OF RELIGIOUS FUSION AND ENTERTAINMENT IN THE SHORT FILM "CERITA HIJRAHKU"

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ABSTRACT

This article discusses new religious digital services reflected in the Muslim inspiration film "Cerita Hijrahku". Through new media platforms such as Youtube, this film is here to fulfill the religious learning desires of young Muslims who have connected, confident, and creative characters. This is a new phenomenon in the millennial era and, at the same time, confirms that religious learning is no longer just about attending religious events but also through various ways. The two points outlined include: first, how digital religious services form in the millennial era, and second, how to mean the film "Hijrahku Story" in representing Islam in new media as one of the loci of religious learning. This research is qualitative, using Julia Kristeva's inter-technicity approach. As a result, first, digital services are incarnated in two forms: da'wahtainment and religiotainment. Da'wahtainment refers to the combination of da'wah (read: lectures) with entertainment, while religiotainment combines religion and entertainment. However, the scope of religiotainment is broader than da'wahtainment, covering movies, fashion, music, and social media content, including memes. Second, despite having different meanings, the signs presented in the short film "Cerita Hijrahku" boil down to the message of the conception of hijrah to become an excellent Islamic person following the standard religious text. The meaning presented by the audience confirms that the short film "Cerita Hijrahku" is one of the digital religious services for young Muslims.

Keywords: digital religious services, young Muslims, movie, hijrah

INTRODUCTION

The complexity of technological developments and social media (read: internet) has impacted various aspects (Downey & Fenton, 2003; Gaddy, 1984; Hjarvard, 2012; Pabbajah et al., 2020), especially religion. Today, social media is used as a convenient means of communication for the community and as a place where religious information is disseminated and, at the same time, studied by others. In his study of how the internet has become a distributor and reflection of religion, Oliver Krueger shows the typology of how the internet functions in religious discourse (Krueger, 2004, p. 185). First is the presentation of the presence of a religious institution, group, and doctrine. Second, as a means of exchanging ideas about specific themes in religion. Third, as a free and paid religious service, it is also not uncommon to be used as a commercial for items, teachings, and values in religious rituals. These functions are often present at once, but also often one aspect that appears and dominates. The development of technology and social media shows

that learning religion is not only about going to religious events but can be done anywhere and anytime; It also confirms a shift in religious authority.

I searched more deeply, and the theme of searching about religion on social media, especially youtube, is widely scattered. These themes are generally present following the existing momentum (Ali & Purwandi, 2019, p. 146). For example, about valentines, the issue of marriage of different religions, polygamy, Ramadan, ta'aruf, and hijrah. This new trend of online religious learning has invited academics to look at it more deeply. Some of them conducted studies on the involvement of the internet in religious discourse (Eisenlohr, 2012; Greifenhagen, 2010; Krueger, 2004; Pabbajah et al., 2020), teaching patterns about religion on the internet, and the impact of his presence on religious discourse (Abdullah, 2017; Fikriyati & Fawaid, 2019; Georgiou, 2013; Hjarvard, 2012, 2016; Sukarman et al., 2021; Thomas, 2015).

This article discusses one form of digital religious service on Youtube, reflected in the short film "Cerita Hijrahku" (Film Maker Muslim - FMM Studios, 2019). This film was released in 2019 on the Film Marker Muslim Youtube channel, which has a subscriber of 750 thousand. This youtube channel was established at the end of 2014 with the primary mission of spreading the values of kindness and positive values, from which it is expected that the audience will get inspiration and motivation to live after watching it (*Famous.ID a Network of Content Creators*, n.d.). Since its first release until this article was written, the film has been watched 1,271,904 times and received various responses. As an affirmation, this article only focuses on the effort to describe some crucial aspects of Islamic image in new media and its meaning of digital religious service.

This article argues that the short film "Cerita Hijrahku" actively constructs religious knowledge among young Muslims in the media. The two points outlined include: first, how digital religious services form in the millennial era, and second, how to mean the film "Cerita Hijrahku" in representing Islam in new media as one of the loci of religious learning.

METHODS

This research is a type of qualitative research. The material object in this study is the short film "Cerita Hijrahku". The author used Julia Kristeva's sem analysis-intertextual theory to support this research. This selection is based on the fact that both offers have provided a methodological set that can help to understand the process of forming meanings. Intertextuality examines typical language strategies in typical situations; it studies language as a specific discourse, not as a generally accepted system (langue) (Kristeva, 1980, pp. vii–viii). This study has two main data sources, primary and secondary. The primary data is from a short film show, "Cerita Hijrahku," on the Film Marker Muslim Youtube Channel. While secondary data sources are in the form of literature that is directly related or not, both contained in physical and online libraries.

RESULTS AND DISCUSSION

Religious Services and the Internet

Hasanuddin Ali and Lilik Purwandi, in a study on Islam in Indonesia, said there are at least three significant phenomena that occur in Indonesia in the current vulnerable time, namely the phenomenon of the presence of millennials, the middle class, and urban communities (Ali & Purwandi, 2019, p. 28). These three groups have character similarities: connected, confident, and creative. The similarity of the character makes these three groups very calculated. This is not only the case in how new institutions related to Islam are present, but furthermore, also has an impact on changes in religious practices (Emile Durkheim, 2017, p. 47), social, cultural, and political in Muslim countries, especially in Indonesia (Jati, 2017, p. xix). At the same time, when the group is also experiencing identity shocks over complex modern realities. The shake-up of the identities of these three groups has led to the desire to seek religious guidance that fits the market line and is easily accessible and tradable.

To meet the desires and needs of this religious market, there appears at least—with no intention of ignoring other patterns beyond the author's attention—two alternative patterns of religious services, namely "da'wahtainment" and "religiotaainment" (Alansori & Zahidi, 2019; Fiardhi, 2021, p. 78; Kurniawan, 2021, p. 215; *Ramadhan, Televisi, Dan Kelesuan Rohani - Remotivi*, n.d.; Saefulloh, 2009; Sofjan, 2012, p. 60; Tajuddin, 2016, p. 424). Simply put, the first pattern, "da'wahtainment", refers to a concept of preaching that is packaged in such a way as to combine elements of da'wah with elements of entertainment. This can be seen in various da'wah programs on national television and social media that present preachers (Fealy & (ed.), 2012, pp. 44–45). The pattern is almost similar to conventional da'wah; it is just that this is done online. Meanwhile, the second alternative pattern, "religiotaainment", refers to the merger of religion with entertainment that is neatly present in the new media area (read: popular culture). In addition to these two patterns, religious websites summarize their writings related to religion.

As mentioned above, the first two alternative patterns have significant differences despite the same base, namely technology and the internet. The first pattern, as contained in Anwar's account, is very biased toward Islam (Kurniawan, 2021, p. 215). The coverage area is relatively narrow. This pattern only applies to studying the presence of social symptoms involving the subject of "preachers". A review of this pattern will be complex when looking at broader aspects, especially in aspects of popular culture. On the other hand, a review of the "religiotaainment" pattern has a broader area of study than the "da'wahtainment". Religiotaainment in this context includes film, music, fashion, and television shows (Heryanto, 2018, p. 22) and social media content.

"Cerita Hijrahku" and Islamic Imagery in New Media

The short film "Cerita Hijrahku" tells the story of the journey of hijrah, a character named Sasha, a city woman looks attractive and has a job with a sufficient income. Actors in the film include Dinda Rahmawati as Sasha, Pipien Putri as Mother, Sita Ratri as Jihan, and Andre M. Addin as Bima. The short film "Cerita Hijrahku" is the result of a collaboration—if so to speak—between "Sasha Pancaran Aura Islam", a company that sells beauty products, cosmetics, and treatments based on sharia-compliant ingredients (read: halal) (*Sasha Pancaran Aura Islami / Facebook*, n.d.), with "Film Marker Muslim". The argument that the film collaborated with one of the brands was based on the presence of two logos, "Sasha Pancaran Aura Islami" and "Film Marker Muslim" at the beginning of the film before entering the story.

However, the short film "Cerita Hijrahku" highlights the image of Islam brightly in new media (read: film). To see in more detail the image (sign) of Islam in the new media (read: culture—screen—popular) presented in this film, the author divides the analysis plot based on scenes with analytical indicators that include scenes, language—also including dialogue—, the background, and appearance of the actors. Attention to every detail in the film is not required for practical analysis. However, attention to the sequence in each scene can help to indicate the development of the narrative, the setting, the function of an event, and the character of the story (Kurniawan, 2021, p. 219).

The short film "Cerita Hijrahku" is divided into four acts (scenes). In the first scene (opening sequence), the film shows the setting in a bookstore. These scenes are an introduction to the character, as well as the character, and at the same time, an introduction to the storyline that will be presented in the next section. The center of the spotlight was on a sign that read, " Toko Wali Songo. Buku-buku Islam, Al-Qur'an dan Terjemahan, Kitab Kuning, dan Poster (Wali Songo's Shop. Islamic books, Qur'ans and translations, yellow books, and posters." This plan affirms that the books sold in the library center on the study of Islam. On the one hand, at the same time, it hints that the film has a solid foundational base, which is sourced from Islamic literature. To make it clear that these scenes are an introduction to the story, the camera highlights the scene of Sasha's encounter, as the main character, with Bima, who is choosing a book, and by chance—if it can be said so—the book of the same title, "Cinta Subuh".

The image of Islam in the first scene is at least present in some form. Prominent images in this scene can be identified through the presence of Islamic literature, the hijab Sasha uses, and the scene between Sasha and Bima. The image of Islam present in the scene between Sasha and Bima can be seen in the scene of Bima clenching his palms on his chest. Bima did this as an apology. The selection of such actions is based on the teachings and norms of Islam; a person should not come into contact with other than his muhrim.

Entering the second scene, the film shows the presence of Sasha and Jihan, Sasha's close friends, in a place. I strongly suspect the setting in the scenes is Sasha's house or boarding house. The story of his meeting with Bima in the bookstore, as well as in several other places, at length Sasha told Jihan, Sasha's best friend who looks more closed but does not leave the trendy aspect and has religious insights that are considered quite masterful. Bima figure, described as a handsome-looking man, looks neat, has enough intelligence, is well established in economic aspects, and most importantly, in Sasha's view, he is an alim (read: shaleh). The critical point presented in this scene refers to the feeling of "liking" that Sasha has for Bima, which ultimately requires Sasha to change everything in her life. "Hijrah", so the point conveyed by Sasha. This is seen in the dialogue:

Jihan : *You Stalking him?*
Sasha : *That's not the point*
Jihan : *Yes, I know. You want to tell me if you have a crush on him.*
Sasha : *Who's not? Try Han, now I ask you. Which woman does not have a crush on a handsome, intelligent, funny, established, alim, handsome?*
Jihan : *Sha, you mentioned her handsome twice.*
Sasha : *I know Han, because he's so handsome.*
Jihan : *Yes, okay, okay. Do you want to ask me what to help? Jodohin? Duh Sha, I don't know.*
Sasha : *No, no, no, Han. All I need is for you to change me.*
Jihan : *Makeover?*
Sasha : *Han, you know a good woman.*
Jihan : *For a good man?*
Sasha : *That's the point. Han, I want to be the same brother Bima that means I have to change for the better. I have to Hijrah Han.*
 Then Sasha moved on and took something that was then thrust into Jihan.
Jihan : *This is what?*
Sasha : *This is my starterpack hijrah*
Jihan : *Duh Sha, but hijrah is not like this also times, not about physical appearance, not just change the appearance.*

The dialogue snippet, as mentioned above, is a fundamental point of the storyline presented in the short film "Cerita Hijrahku". The hijrah story presented through Sasha's figure illustrates a change in several aspects, which has the initial intention to pursue the man she wants. There are at least two critical conceptions of the image of Islam that— following the perspective of Roland Barthes—have become myths in society in this scene.

First is the conception of hijrah. This scene shows the message that hijrah is always about changing aspects of appearance. This is evidenced by Sasha's dialogue with Jihan about her desire to emigrate and thrust her hijrah starter pack to Jihan and the dialogue between Sasha and Jihan at the end. The scene also confirms that for Sasha, the values of spirituality must provide the value of tranquility, enjoyment, and

tranquility that are all displayed, not hidden, and there are narcissistic values (Rofhani, 2013, p. 72). Interestingly, the starter pack that Sasha brought was partly an item from the "Sasha brand". However, simultaneously, the conception of hijrah is also disputed with the concept of hijrah that Jihan understands. Second is the concept of a dream husband, which follows Islamic teachings. Second is the concept of a dream husband following Islamic teachings. The ideal husband-to-be, depicted through the figure of Bima, must be intelligent, handsome, alim, soleh, have good morals, and be financially well established. The third is the concept of Muslim women. In addition to these three concepts, the image of Islam comes with a symbol of the Bima scene that will pray and the background of the mosque as one of the places that Bima often visited.

Moving on to the third scene, these scenes feature the hijrah process by Sasha. Sasha, who changed her appearance, was secretive but got scorn from some of her office comments, and finally, Sasha got a defense from her superiors. Then it shows Sasha performing morning prayers while sleeping. Before leaving for work, Sasha first cleaned the house and cooked and prepared breakfast to eat with her mother. Interestingly, the conception of hijrah with physical appearance was also applied to her mother, who was seen through the scene of Sasha wearing a hijab to her mother. At the end of the scene, the film shows Shasa studying religion by visiting the halaqah in a mosque.

The image of Islam in this scene can be identified through several aspects. First is the prayer scene performed by Sasha. Prayer is one of the obligations that a Muslim must do. The order has been mentioned well in, among them, QS. Al-Baqarah [2]: 43 and QS. An-Nisa [4] 103 describes the obligation of prayer for Muslims. Second, be filial to the parents. What Sasha did to her mother in this scene represents important teaching in Islam. This commandment to be filial to parents has been explained directly in the Qur'an, among them in Q.S An-Nisa [4]: 36. Third, study the things done in the mosque.

Included in the fourth (last) scene, this film shows the conflict as well as the final story of this film. This scene shows Sasha and Bima meeting in a café to discuss an agenda. An essential point in this scene is that Bima, the man of his dreams, has had another woman. The response to this last storyline received any responses from the audience. Generally, the audience gets a moral message from the incident that is wishing for humans is not recommended.

Bima : *Assalamualaikum, Sha*

Shasha : *Waalaikumsalam, kak*

Bima : *Oh yes, Sha, know this is my wife, Hana.*

Then the camera highlights Hana, who is wrapped in Muslim women's clothes, robes, and a dark green veil that looks still fashionable.

Hana : *Hey, Hana*

Sasha : *Shasa. Greetings. Let us sit down.*

The image of Islam in this scene can be identified through two aspects. First, say and answer greetings. In Islam, saying and answering greetings is part of the worship charity that can be valued on the side of Allah SWT. The second is Muslim clothing. Muslim women's clothing can be interpreted as women's clothing that can

cover aurat and, at the same time valuable to maintain the benefit and be suitable for the woman herself. Thus, Muslim women's clothing can cover the whole body except the face and palms, is not tight or thin, and not excessive, can attract the attention of others, and can cause arrogance (Arifuddin, 2019, p. 81).

The Meaning of a Short Film "Cerita Hijrahku"

The discussion of the meaning of the short film "Cerita Hijrahku" in this context leads to Julia Kristeva's offer of two analysis points, namely genotext and fenotext (Kristeva, 1980, p. 7). Simply put, genotext is original texts with unlimited possibilities of meaning, becoming a substratum for actual texts. Genotext is also considered a means of evaluation that makes the entire language historical and various marking practices. While fenotext is actual text sourced from genotext. In another sense, fenotext are also interpreted as something in which there is a form of language performance that serves as a means of communication, representation, and expression; as something that can always be discussed and form a set of cultural values that are directly related to the ideology of the times.

Related to fenotext, Julia Kristeva provides two forms of distinction in the process: signification, meanings that are institutionalized and controlled by social codes, and significance, a subversion, and creative meaning, which is the process of releasing stimuli in humans through language expressions. The significance aspect provides a space for openness to the presence of intertextual processes in the process of meaning (Hoed, 2014, p. 81). Just as signs refer to other signs, each text also refers to the other text. In other words, a text is a form of transformation from another text. This effort is aimed at being able to read and circulate text, find distinctive characteristics, and give it a structure.

Operationally, Julia Kristeva offer works in two forms of analytical objects, namely the general form related to the use of the short film "Cerita Hijrahku" as a whole; and a particular form, which is related to the presence of the word "hijrah". The analysis of these two forms aims to show that the film is used as a means of religious learning for young Muslims on the one hand and shows that the film is a provider of religious services. To facilitate practical understanding and analysis processes, this article limits attention to the meaning of the audience in comment fields that are considered relevant through the table. Here the author attaches the meaning to both forms:

Table I. The Overall Meaning of The Short Film "Cerita Hijrahku"

Genotext: Original Text	Fenotext: Actual Text, Meaning, Unlimited	Signification: Meanings Instituted and Controlled by Social Codes	Significance: Subversion and Creative Meaning
Short film "Cerita Hijrahku"	Islamic inspirational films for the better	Islamic inspirational films for the better	
	Hidayah movies		Hidayah movies
	Movies about Romance		Movies about Romance
	Motivational films		Motivational films
	Films that reinforce principles		Films that reinforce principles
	Movies as a reminder (in the audience's language, "slapping movies")		Movies as a reminder (in the audience's language, "slapping movies")
	A movie with a lot of moral messages		A movie with a lot of moral messages
	Films that can lead to self-introspection		Films that can lead to self- introspection
	A heartfelt film		A heartfelt film
	Film as a means of learning		Film as a means of learning

Table. II
Meaning of the Word "Hijrah" in the Short Film "Cerita Hijrahku"

Genotext: Original Text	Fenotext: Actual Text, Meaning, Unlimited	Signification: Meanings Instituted and Controlled by Social Codes	Significance: Subversion and Creative Meaning
Hijrah	Move from one place to another	Move from one place to another	We can move for any reason, but as long as we do it wholeheartedly, God must still give the best 1. Self-discipline must wake up when others are sleeping soundly 2. Adab and ethics to the parents, more diligent and caring about the house even though it is tired

			again 3. You must hold yourself with people who do not like (do not appreciate) your changes 4. Time off for the science assembly 5. So inspiration hijrah for others
	We can move for any reason, but as long as we do it wholeheartedly, God must still give the best 1. Self-discipline must wake up when others are sleeping soundly 2. Adab and ethics to the parents, more diligent and caring about the house even though it is tired again 3. Must hold yourself with people who do not like (do not appreciate) your changes 4. Time off for the science assembly 5. Such an inspiration hijrah for others		Changing to a better person is not easy. Not everyone will be able to accept our change. We can begin hijrah for any. The reason is that when we live it wholeheartedly, God will still give us the best results. God is good. Let's straighten out our intentions.
	Changing to a better person is not easy. Not everyone will be able to accept our change. We can begin hijrah for any reason because when we live it wholeheartedly, God will still, give us the best results. God is good. Let's straighten out our intentions		Never suudzon. The practice depends on the end. Barakallah fiikum, hijrah is divine
	Never suudzon. The practice depends on the end. Barakallah fiikum, hijrah is divine		Changing to a better person is not easy. Not everyone will be able to accept our change
	Maa shaa Allah, the story is very similar to mine "we can start hijrah for any reason, because when we carry		Changes in the appearance aspect of style (including the use of Muslim clothing and

	it out wholeheartedly, God will give the best results.		hijab)
	Changing to a better person is not easy. Not everyone will be able to accept our change.		The search for a soul mate
	Changes in the appearance aspect of style (including, in this case, the use of Muslim clothing and hijab)		Wake up early
	The search for a soul mate		Helping their parents and being polite to him
	Wake up early		Surviving all sorts of temptations
	Helping their parents and being polite to him		Obedience to religion
	Surviving all sorts of temptations		Improving the financial aspect
	Obedience to religion		Looking for God's blessings
	Improving the financial aspect		Personal staging efforts
	Looking for God's blessings		To look good before God
	Personal staging efforts		Solidifies hearts, feelings and improves morals
	To look good before God		The best path when heartbroken
	Solidifies hearts, feelings and improves morals		Something difficult to do
	The best path when heartbroken		Something easy to do
	Something difficult to do		Beautiful
	Something easy to do		To find something new
	Beautiful		Whatever the original intent, in the end, the goal remains God
	To find something new		
	Whatever the original intent, in the end, the goal remains God.		

Based on a review of the meaning related to the two forms, it can be seen that each audience has a different meaning from the other. Like Julia Kristeva, separation from aspects such as genotext and fenotext is a crucial thing to do. This leads to a clear separation of original texts from actual texts, which in this case is an interpretation that indeed leads to heterogeneity of meaning over one single thing.

The meaning in the aspect of "significance", which is the meaning based on subversion and creativity, has opened up vast opportunities in the presence of intertextuality (Hidayat, 2021, p. 158; Hoed, 2014, p. 81). This term refers to the understanding that the actual text production process is not only sourced from one object but also through the subject. It occurs as a process derived from various other texts that are known to it. It is argued that "creativity" is not pure. Creativity always shows the relationship of influence results from various other texts. As Julia Kristeva put it, it got to this point that the text was mosaic.

In this regard, the author finds another text in harmony with the presence of meanings, as mentioned in the previous section. QS. An-Nisa' [4]: 100, as the author presents below, save the author, is the initial basis of the formation of the short film "Hijrahku Story" and the meaning that is present outside the film itself. This verse is often used as legitimacy when you want to emigrate. The selection of this reference object is based on Talal Asad's argument that the primary basis of The Reason of Muslims is the religious text, which in this case, the Qur'an. A review of this aspect is an integral part of the community, especially when considering religious practices, beliefs, and meanings in society (Asad, 2009, p. 20). The redaction of the verse is as follows:

❖ وَمَنْ يُهَاجِرْ فِي سَبِيلِ اللَّهِ يَجِدْ فِي الْأَرْضِ مُرَاعِمًا كَثِيرًا وَسَعَةً يَوْمَ يُخْرِجُ مِنْ بَيْتِهِ مُهَاجِرًا إِلَى اللَّهِ وَرَسُولِهِ ثُمَّ يُدْرِكُهُ الْمَوْتُ فَقَدْ وَقَعَ أَجْرُهُ عَلَى اللَّهِ وَكَانَ اللَّهُ غَفُورًا رَحِيمًا

“Whoever emigrates in the way of God will undoubtedly get on this earth a place of many hijrah and spaciousness (sustenance and life). Who goes out of his house to emigrate because of Allah and His Messenger, then dies (before reaching their destination), indeed, his reward has been established by Allah's side. Allah is merciful again”.

There are several histories related to the decline of the QS verse. An-Nisa' [4]: 100 (Sholeh & Dahlan, 2000, pp. 162–164). First, the history comes from Ibn Abi Hatim and Abu Ya'la, with sanad being Jayyid and sourced from Ibn Abbas. It is mentioned that this verse came down when Dlamrah ibn Jundab went out of his house to emigrate. He said to his family: *"Get me and move me from this land of musyrikin to where the Prophet died. The decline of QS. An-Nisa' [4]: 100 is intended as a form of Allah's promise to those who died while carrying out religious duties"*

Second, the history is present from Ibn Abi Hatim, sourced from Sa'id bin Jubair. This history mentions that Dlamrah az-Zurqi belongs to the people in Mecca (not yet hijrah). When receiving news about QS. An-Nisa' [4]: 98, he said: "I am

quite located and capable". "He was also preparing to move to the place of the Prophet (saw) in the village of Tan'im. On the way, he died. This verse describes the position of the fallen when carrying out His Rabb call. Third, the history comes from Ibn Jarir, sourced from Sa'id bin Jubair, 'Ikrimah, Qatadah, as-Suddi, asl-Diahhak, and others. This account states that the person who died in the hijrah, some say Dlamrah bin 'Ash or al-'Aish bin Dlamrah; Jundab bin Dlamrah al-Junda'I; adl-Dlamrah; a man from Bani Dlamrah; a man from the tribe of Khuza'ah; a man from Bani Laits; one from the Bani Kinanah; and some say someone from Bani Bakr.

If viewed more deeply, as contained in the record of Muhammad Hasan Jabal (Jabal, 2010, p. 2290), lafadz "Hijrah" in that context refers to the notion of exit from one place to another. The analysis of the intertextuality aspects shows the similarity of some circles' meanings, which clearly shows that, by following Julia Kristeva, one text is strongly related to the other. The similarity of the message of change from good—not to say bad—to better, as desired in the short film "Cerita Hijrahku," is also the meaning presented by the audience connected to QS. An-Nisa' [4]: 100.

Opportunity or Threat?

The picture of the presence of religious services in the digital era, represented through film and disseminated with the internet network, needs to be considered further. His presence brings religion into entertainment and gets a relatively good level of attention in some circles. Some elements and religious values in the entertainment world, especially in film, are a small part of the broader phenomenon. Referring to Ariel Heryanto and Yasraf Amir's understanding, this kind of phenomenon is often referred to as "post-Islamism" (Heryanto, 2018, pp. 59–65; Yasraf Amir Piliang, 2010, pp. 217–218). Both terms simply refer to a process in which there is a communion of things of a worldly nature and a divine nature. Meanwhile, specifically, referring to Stig Hjarvard, this phenomenon is often referred to as "The Mediatization of Religion" (Hjarvard, 2008, p. hlm. 6., 2011; Lövheim & Hjarvard, 2019, p. hlm. 208). The term refers to a long process in which there are other social or cultural changes—including religion—in media logic. Some stories involving religious references are produced and edited according to the demands of popular media genres and story needs.

The high use of the internet (APJII, 2020) and the desire for religious learning among young Muslims in Indonesia seem to have encouraged the production team of "Film Marker Muslim" to present religion and entertainment simultaneously in each work. Through the short film "Cerita Hijrahku", the production team of The Muslim Marker Film has presented lessons about religion that are packed with issues that are close to young Muslims who are connected, confident, and at the same time creative. This also proves Ariel Heryanto's thesis that Islamization has been incarnated in the realm of popular culture (Heryanto, 2018, p. 36).

This activity is undoubtedly a step that needs to be appreciated on the one hand, but it also needs to get a "critical" attitude. Muslim Marker Film's production team and several other parties who do similar work have made it easy for young people to know about religion. A review of the meaning in the previous section proves that the film produced and presented on his Youtube channel helps further understand the concept of being a good Muslim. However, on the other hand, we are also faced with the fact that film, as one of the products of popular culture, is not only limited to what is meant by art but also as a commodity and ideology (Hidayat,

2021, p. 157). The film encapsulates the ability to explore every nook and space that exists, something that can be traded, creating its own aesthetic space and instilling various values and views of life.

Irwan Abdullah's study seems relevant to how critical attitudes should arise in this context (Abdullah, 2017, pp. 119–120). He cited the consequences of the active involvement of the media (internet) in religious discourse in three key points. First is the codification of religion, a media process of summarizing religion into symbols (imagery), such as language, images, sounds, and visuals. This process has an impact on reducing and, at the same time, simplification to give rise to various interpretations that are at risk of misunderstanding and shallowing. Second, religious divergence is a process that allows all parties to talk about religion in the media. Consequently, we will have difficulty distinguishing between right and wrong because each side has ideological interests. Third, religion is co-opted by power. Parties often construct the meanings presented by the media about religion with power for economic and political purposes. This also reinforces Greg Fealy's argument that Indonesian Muslims, especially the urban middle class, are a best-selling market in how symbols of piety are traded, a place of cultural and spiritual commodification, and forming a new meaning of religious conception in life (Fealy & (ed.), 2012, p. 16).

This research, as Anwar's research on Nusa animation, shows that the film *Inspiration of Muslims*, as one of the sectors involving Indonesian Muslims, is very intertwined with the trends and context in which the film is produced (Kurniawan, 2021). That the process of Islamization in the area of popular culture is present in the public space with surprises, challenges, and at the same time, ideological contestation.

CONCLUSION

Departing from the above presentation, it was found that digital religious services today are present in at least three primary forms, *da'wa*tainment, religiotainment, and writing scattered on the website. As a reflection of religiotainment, the film is one of the most strategic parts of popular culture in how the teachings, values, and norms about Islam are present and interrelated with modern reality and affect its audience.

A review of the meaning presented by the audience of the short film "*Cerita Hijrahku*" is evidence of this argument. Although the film "*Cerita Hijrahku*" presents a package with a set of meanings determined by the production, at the same time, other meanings appear presented by the audience. The meanings presented by these audiences confirm how the film media is quite capable of constructing religious knowledge among young Muslims. It also shows that the film "*Cerita Hijrahku*", like other films, is a fact of the presence of Islamization in the area of popular culture, as mentioned by Ariel Heryanto, contains surprises, challenges, and even segments of ideological contestation. This research opens up space to discuss the presence of religious services widely spread in films, short videos, and other social media content.

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