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Representation of Islam Identity in *Khanzab*: An Indonesian Horror Film

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Abstract

This study explores the representation of Islamic identity in Khanzab (2023), an Indonesian horror movie. Based on the qualitative approach and the concept of representation by Stuart Hall and islamic perspective, this study aims to show how there is a shift in Islamic identity seen from the representation in the movie. The results show that Khanzab (2023) does misrepresent Islam, the portrayal can be seen from the representation of musholla, prayer, and the Muslims shown in the movie. The depiction of musholla and mosque in the movie is seen as a place to do musyrik activities and the root of the problems. Therefore, in this movie, prayer is portrayed as a terrifying activity, where Rahayu is always disturbed by djinn; hence the prayer scene becomes the main jumpscare element in this movie. In addition, the muslim being portrayed as musyrik, who believes in djinn and black magic. In conclusion, the misrepresentation of Islamic identity is the result of commodification and commercialization to suit the interests of Indonesian audiences. Then, many movies are produced using the same strategy of portraying Islam in an obscure way just to gain popularity and profit.

Keywords: Indonesian horror movie, islamic perspective, islam identity, khanzab, representation

Introduction

Representations of Islam have been widely presented in various media, such as movies. Movie can influence popular culture, reflect the ideology and common concerns and beliefs of society (Chen, 2023). According to Rosida and Handayani (2023), movies are a picture of everyday human life that makes a reflection of society. In other words, movies include a perspective on how a person is represented, the norms of life, an idea, and human behavior. Culture and religion play an important role in Indonesian horror movies. As the most popular genre in Indonesia, the success of horror movies that aired in the 70-80s made several Indonesian directors encourage recreating horror movies in the modern era (Annissa & Adiprasetyo, 2022). The plots are mostly based on urban legends so there is an aspect

of emotional intimacy to Indonesians (Suroyya, 2022). While the majority of Indonesian people are Muslim, many Indonesians still believe in myths and the supernatural. This led to the use of Islamic features in the plot of Indonesian horror movies.

The popularity of Indonesian horror movies that represent Islam has changed over time. In the New Order era, the representation of Islamic religious figures, such as *Kyai* or *Ustad*, would have an important, sacred role as a figure feared by the devil and respected by the community (Suroyya, 2022). However, as time passed, the role of *Kyai* or *Ustad* was no longer portrayed as sacred or the strongest, but rather as a weak character who was unable to fight evil forces. The shift that is happening, seemingly causes the loss of the Islamic sacred aspects and its message. As Ridwan (2019) said, in the hands of the media, religion can be considered as a product that can be modified so it presents attractively and provides benefits in continuation. In other words, the shift of Islamic practices and beliefs can be considered as the modification of religious aspects to gain profit or can be called commercialization. The commercialization of Islamic values in a horror movie potentially highlights the misrepresents of Islamic symbols. The use of religious symbols to gain profits from Muslims is often found in Indonesia (Ridho et al., 2023).

Many horror movies in Indonesia misrepresent Islamic features in their story. Movie *Khanzab (2023)* presented Islamic features that are not in accordance with Islamic values. This movie is about Rahayu who is hated by her neighborhood because she was known as a daughter of *'dukun santet'*. The more hatred and grudges that she held, the more difficult it was for Rahayu to concentrate on her prayer. Multiple distractions came from a *djinn* called Khanzab to shake her faith. The figure of *Khanzab* itself is shown as a prayer-disrupting *djinn* and as a link between Rahayu and the black magic inherited from her father. Based on this movie, the researchers found that the construction of Islamic representation distorts the value and identity of Islam in Indonesia, a country where the majority are Muslims.

Previous research about the representation of Islamic identity in Indonesian horror movies has been conducted by many scholars with various theories and objects. For example, the study conducted by Debby, Hartiana, and Krisdinanto (2020), who analyzes audience reception in interpreting the desacralization of religious features in various Indonesian horror movies by using reception position theory by Stuart Hall. As a result, this study finds that the audience tends to be opposed because of the influence of their experience and background. The other one is the study conducted by Hardiyanti and Muchlis (2020), who used the semiotic analysis of Roland Barthes to find that the movie *Pengabdi Setan* has three messages that cover the *aqidah*, the shari'ah message, and the moral message. The last one is the study about the representation of Islamic leaders in the movie *Makmum* that was conducted by Widodo (2022). This study uses the denotative and connotative semiotics concepts by Roland Barthes to find that the image of Islamic religious leaders in *Makmum* is depicted as religious, loyal, and righteous according to religious beliefs.

All the previous studies stated above discuss the religious aspect of Indonesian horror movies with various focuses such as the audience reception, the message of the story, and the representation of the Islamic leader. Those research also uses various theories such as semiotical analysis theory by Roland Barthes and reception position theory by Stuart Hall. However, none of them examines the representation of Islamic features in the *Khanzab (2023)* movie with the concept of representation by Stuart Hall relating to commodification and commercialization. The representation of all Islamic aspects in a movie can show how the movie industries depict the Islamic identity and contribute to the cultural studies analysis. Thus, this research addresses questions: How is Islam represented in the Khanzab movie? and How do the distortions shape Islamic Identity in the Khanzab movie?

Method

In this study, the researcher used qualitative research as the approach; this approach aims to explore and understand the meaning of a person or group in a social community. The design of this study uses content analysis to uncover the messages shown in an Indonesian horror movie; the data needed in this study were found in the movie *Khanzab*, which was first released on 20 April 2023, directed by Anggy Umbara from a production house called Dee Company. The instrument of the research is the researchers themself. The researchers use several steps to collect the data: (a) The researchers carefully and continuously watched the *Khanzab* movie in order to understand the context of the movie. (b) Identified the Islamic aspect of the movie by paying attention to all the meanings in each scene, quotes, or other elements that show the representation and distortion of Islamic identity. (c) The researcher will make a simple note and utilize screen capture in scenes and quotes related to the topic. (d) The researcher categorized the data as three Islamic aspects such as, space for Islamic rituals, *prayer*, and muslim. (e) The researcher selects the data related to the research questions and objective of the research to elaborate with relevant theory and concept.

To explore, analyze, and understand more deeply the misrepresentation of Islam in the *Khanzab* movie, the researcher will use the concept of cultural representation by Stuart Hall. Stuart Hall (1997a) argues that representation is the result of concepts that come from our minds through language and an important part of constructing meaning in a culture that involves language, signs, and images that depict the representation. The representation shown in the movie will be used by the researcher to see if there is misrepresentation in the Khanzab movie. In addition, to support the argument, the researcher will use commodification and commercialization and quote Islamic teaching, such as *Qur'an* verses and *hadiths*.

Results and Discussions

This chapter examines the construction of Islamic representation weakens the value and identity of Islam in the *Khanzab* movie. There are two discussions in this research, the first is how Islam is represented in the movie, and the second is how that representation can create a distortion that can influence the Islamic identity. According to Hall (1997a), other than language, the other concepts like sounds, images, or objects can also carry meaning and must be interpreted. Since, there is a relationship between concepts and language that allows us to refer to the real world, even though the object or event is fictional. Hence, when we interpret words, we can build a shared culture of meaning and thus build the social world we live in together.

Islam Representation in the Khanzab Movie
Space for Islamic Rituals

Al - Makmum or the name of *musholla* in this movie, is being highlighted and portrayed as a place where a lot of terrifying things happen, such as disturbances during prayer by demons and *djinn*. There are a lot of scenes that feature this, such as when a man is in the middle of praying and the lights go out in the *musholla*. As the lights went out, he started to look a bit anxious, his fear grew when he noticed that the people that were the *makmum* were not humans, but rather *djinns* that mimicked how Muslims pray. Then, there is also a scene where Rahayu sees a man who is praying in the *musholla*, there is a small child spirit hanging on the man's back.

In the next scene, when Rahayu is praying in the *musholla*, she also has the same problems as the people before her. The *musholla* lights start to go out and there are *djinn* being the *makmum*. In this movie, it is not only once that Rahayu gets disturbed while praying in the *musholla*, but it has happened up to four times. In the next scenes when Rahayu was

disturbed, she was unable to finish her prayer, because the *djinn* is getting more aggressive, and Rahayu feels scared if she lingers in that *musholla* for a long time.

This movie always shows and brings up jump scares when someone is praying in a *musholla*. The *musholla*, which should be depicted as the home of Allah SWT and a refuge for Muslims, has been presented as a scary and unsafe place. As researchers and as the audience, we see this representation of *musholla* in this movie as one of the misrepresentations. According to Hall (19 97a), the representation that is used by the members of the culture can produce meaning. Inevitably, representation occasionally will change from time to time. The same thing happened in this movie, the shift from being pure to an evil and scary place to be around. This is driven by the commercialization that has taken place in Indonesia. That led to the exploitation of Islam and its practices in the industries have grown explicit. Also, the previous movies that portrayed and used Islamic features were a success that led to the continued emergence of the same genre in Indonesia. That made both Islamic and capitalist forces have adapted to each other while simultaneously attempting to dominate (Akmaliah, 2020).

The other representation of mosque and *musholla* in this movie shows how that prayer room is depicted as someplace to hold *musyrik* activities. In this movie, several scenes show how mosques and *musholla*, as places for Muslims to pray and sacred places, are depicted as places where people can do something that is not according to Islamic teaching. For instance, witchcraft activities and some rituals can be considered *syirik* or *musyrik*. One of the scenes is where they are holding the ritual *Sumpah Pocong* in the mosque. *Sumpah Pocong* itself is a ritual based on the tradition or culture of oaths where they wrap a shroud like a dead person and perform several other kinds of processes to solve a problem (Mukarromah, 2021). In this movie, *Sumpah Pocong* is held to find out whether Rahayu's stepmother is doing *santet* or some witchcraft activities that afflicted the village. That scene shows how, from the start, villagers gather in the mosque to witness the rituals. It is then followed by Rahayu's stepmother, who starts the ritual by being wrapped as a dead person and following some words that were said by the shaman. *Sumpah Pocong* itself can be considered a *syirik* activity because it means that it makes people more scared of the medium than the oath and Allah SWT (Ilham, 2022). The representation of the mosque as the place to hold that ritual depicts the mosque as someplace where *musyrik* activities can be held.

The other scenes that represent the mosque and *musholla* as a place where *musyrik* activities are being held are when some witchcraft activities, such as *santet*, are found in the *musholla*. There are two scenes: the first is when Rahayu is depressed from all the problems that she has been through and instinctively goes to the *Al-Makmum Musholla*, which is the *musholla* that was the home where she grew up, and the second is at the near end of the movie when Rahayu's grandfather tries to search for any anomalies in the *Al-Makmum Musholla*. In the first scene, as Rahayu gets depressed and instinctively goes to the *Al-Makmum Musholla*, her black magic power goes out of control, and as she is being controlled by the *djinn*, she does witchcraft activities, which includes sending *santet* to the last people that are stressing her, such as her stepmother and her former employer. In the second scene, as Rahayu's grandfather rummaged through the *Al-Makmum Musholla*, he found *santet* that were aimed at Rahayu in the ceiling. He then finds out that those *santet* were sent by the shaman, who held a grudge against Rahayu's father. As *santet* or witchcraft activities can be considered black magic, which is an act done by getting involved with the devil to achieve goals (Pramudyah & Amin, 2023), those activities are not supposed to be related to *musholla* that are sacred places for Muslims. In other words, from those representations, where witchcraft activities such as *santet* are depicted holding in *musholla*, the image of the *musholla* looks not as sacred as it is supposed to be.

In this movie, besides being depicted as a non-sacred place, the *musholla* is also represented as someplace that causes all the mystical problems that occur in the village. There are several scenes. The first is after Rahayu is possessed in the market, and one of the villagers suspects her of praying at *Al-Makmum Musholla* and leads the conspiracy that the *musholla* is the reason behind her possession. The other scene is when Rahayu comes home from the market and her stepmother asks about the accident that happened in the market. Her mother also suspects that the reason for the accident is because she has been praying in the *Al-Makmum Musholla* and gives her advice to be more careful if she wants to pray in that *musholla* again. From that representation, it shows how *musholla*, which are supposed to be sacred spaces for Muslims and are designed as places of worship for Muslims and are made to encourage a strong sense of spirituality and a relationship with God, are depicted as places that bring negative energy. As Nurjannah, Wulandari, and Rohmah (2024) say, except as a worship place, *musholla* are also a center of civilization that includes various aspects that can be seen from the activities that are held there, and one of them is a space for discussion in finding solutions to the problems of the people. From that quotation, it can be seen how a *musholla* is supposed to be a place that can find a solution to some problem and not the source of the problem. In other words, those representations in the movie show how the *musholla* in this movie is being described as someplace that leads to bad things instead of good things.

From all those representations, it can be seen how this movie depicted the mosque and *musholla* as a place where it can get disturbed during prayer, a place where *musyrik* activity can be held, and a place where all the mystic problems came from. Whereas mosques should be described as places where Muslims perform their prayer and worship rituals, which comprise the two main steps of purification and prayer (Khalifa, 2023). Thus, those representations in the movie do not match the actual description. Also, in the field of representation, according to Hall (1997a), as an essential part of the process, representation produces and exchanges meaning between members of a culture. In other words, it can be considered that the representation of mosques and *musholla* in this movie has a meaning that is not in accordance with Islamic teaching. In addition, those representations also can be considered as an act of commodification that can lead to the commercialization of Islamic values in horror movies. As Ridwan (2019) says how programs in media can be formed, processed, and modified in all aspects because they were made based on calculations and considerations that focus on business aspects. In religion, this transformation has made the religious messages miss their sacred nuances and have commercial nuances. Thus, the misrepresentation of the mosque and *musholla* in this movie, which are depicted as not sacred places, can be considered as an act of modification to make the movie more interesting and bring more profit in the business aspect.

Prayer as Islamic Rituals and it's Relations to Black Magic
Prayer is the main element that emphasizes the terrifying part of this movie, it can be seen from the many creepy things that happen when people start to pray. Rahayu always gets her memories of her past when she was disturbed by the *djinn* while she was praying and revealing her power of black magic. Starting with the disturbance during prayer, in most of the scenes, they have something in common, which is that the *djinn* who disturbs will always follow the dua and prayer's movement as if they are acting like a *makmum*. There is one scene, where the *djinn* uses attributes like people who pray, such as *mukena, peci, koko* shirt, and *sarong*.

Prayer and the use of Islamic attributes are very close to Indonesian society because the majority of Indonesian people are Muslim. This makes such scenes extremely

frightening. It cannot be denied that such depictions of prayer can make people afraid to pray. As Hall (Hall, 1997) said, our everyday world is where knowledge and power intersect. That is because meanings are influenced by power dynamics, particularly between those exhibiting and those being exhibited (Hall, 1997a). It cannot be separated that there is a power relation in representation. In this movie, the director has control over the depiction of Islam in the story, and the audience who does not have this power may experience changes in their perspective on prayer.

Rahayu's prayer scenes are always related to black magic and her past. The representation of prayer in this movie is merely like a bridge between Rahayu and her past. Every time Rahayu gets disturbed while praying, she will get memories of her past, where when she was a child, she was often seen interacting with *djinn* and black magic. In several scenes that appear every time Rahayu tries to get closer to Allah SWT, by praying, she always seems to pull herself closer to the *djinn* and black magic. As in this scene, when she finishes praying, she fights the *djinn's* interference by shouting at the *djinn*, but what is interesting here is that the *djinn* submits to Rahayu, like Rahayu is what they worship and fear.

This representation can have a negative effect on Islam and Muslims, because prayer itself is a holy worship by Muslims to ask for help, protection, and worship Allah SWT, not to open themselves to black magic and make allies with *djinn*. The negative perspective towards Islam and Muslims can be formed in society because movies are one of the cultures that have a huge impact, and this movie also features Islamic aspects that add more cultural aspects to it. Nowadays the media has a big influence on culture. So, the media is more than just a medium or carrier; it also provides cultural products and beliefs. (Rafique et al., 2022).

The popularity and enthusiasm of the audience for horror movies have influenced the representation shown in *Khanzab*, which is a form of commodification. Commodification can be interpreted as the more expensive the price of a product, indicating that the individual and social needs of the product are getting higher (Salim et al., 2020). In this movie, we see that in Indonesia itself, the horror genre is very popular, so it is not surprising that many directors are competing to combine elements of horror with Islam in Indonesia, because if we see that the misrepresentation gets a great response from the public, it means that the possibility of success and profit is higher. According to Warren Buckland cited in Setyaningsih (2023), the success of a movie can be seen in how it can stir the emotions of the audience. This creates a condition where falsity mingles with authenticity so that the falsity appears as a reality. From this, we see that the representation of prayer is packaged in such a way as to fulfill the satisfaction and desire of the director to achieve success without thinking about the message of prayer being put aside.

Islamic Identitiy in the Muslim Communities

Furthermore, the representation of Islamic identity shown in this movie is not only in scenes of mosque and prayer scenes, but there are also several scenes that show how Islam is represented in the majority of Muslim communities around Rahayu's neighborhood. In the movie there was a scene where Rahayu, who was upset, suddenly being controlled by the *djinn khanzab* and then attacked the woman who triggered Rahayu's emotions. After Rahayu returned to her senses, one of the middle-aged women said that Rahayu could have been like that, probably because she had prayed at *Al-Makmum Musholla*. The woman said this because her cousin acted strangely after praying at the mosque. Because the *Al-Makmum Musholla* was the former place where Rahayu's father practiced witchcraft, the residents who heard this immediately put their suspicions on Rahayu. In the next scene it is shown that many people flock to the mosque to witness the practice of *sumpah pocong*. The mosque is filled with people wearing Muslim and Muslimah clothes. The practice of the *sumpah*

pocong was carried out in the center of the mosque. Rahayu's stepmother (who was about to take the oath) drank water first before being dressed in a *kafan* and chanting the sentence of the *sumpah pocong* led by Sarwo.

According to Islam, people are only asked to believe in the existence of other creatures, such as *djinn* and demons. However, the representation of the Muslims in this movie is nothing like that. Nowadays, mystical beliefs among the public still exist or are even still very strong in modernization; as long as there are groups of people who still spread and practice them, these mystical beliefs will continue for many years to come (Justine et al., 2021). Therefore, the people in the movie *Khanzab* are represented in such a way because of their mystical beliefs, which are still very much attached to and reflected in the conditions of Indigenous people in Indonesia, even though they are all Muslims. The *pocong* oath is a sacred oath related to promises, truth, and testimony that is uttered to witnesses or religious leaders as the person who accommodates this process. Many people believe that if someone takes this oath, then they will get a big misfortune like severe illness or death (Azis, 2020). If they believe that someone will die just because they take an oath, they can become *musyrik*.

In the next scene, there is a conversation between Mbah Sentot and Sarwo, where Sarwo tells Mbah Sentot not to act like a saint because he also worships the same god, which is Allah SWT. but with different ways of praying. This represents two different types of Muslims, where Mbah Sentot is a Muslim who has the knowledge or power to practice *ruqyah*, which can cure trance. Trance is the process of *djinn* merging with an evil spirit that causes madness and the body's inability to control itself, and *ruqyah* is an Islamic-based healing process that aims to heal with indications in the spiritual realm using the holy verses of the *Qur'an* and prayer (Afiyatin, 2019). Thus, Mbah Sentot was a representation of a Muslim who knew Islamic teachings to expel the *djinn*, or evil spirits, that disturbed Rahayu throughout the movie. Meanwhile, Sarwo also practices *ruqyah* as a treatment, but he uses the help of *djinn* and objects that have supernatural or mystical powers. Other representations are also seen in the dialog that says that he prays in different ways even though he has the same god. This indicates that Sarwo does not practice Islamic law correctly because, in Islam, the way people worship is all the same.

In the next scene, Rahayu convinced her stepmother that Mbah Sentot wanted to take all her father's wealth. Her stepmother then said that Rahayu should not be like that because it was Mbah Sentot who helped Rahayu's father to repent, which was followed by Rahayu questioning that the sin of her father, who was a *dukun santet*, was so great that he had to repent. Feeling upset, Rahayu lost control again and went into a trance. From the previous scene, we know that Rahayu's father is a *dukun santet*, which is a very sinful job, especially since his father involves a lot of *djinns* in his work and his father is a Muslim. From this, we can say that Rahayu, who grew up with her father, thinks that this job is not a sinful one but just an ordinary one that helps people affected by witchcraft. This can be attributed to the Indonesian society that still believes in shamans, sacred objects, and rituals (Justine et al., 2021).

Thus, it can be said that the Indonesians still strongly believe in mystical things, and even the practice of shamanism still exists among the people. This phenomenon was finally raised by the movie *Khanzab (2023)*. This is because commercialization in the creative industry (movie) is very dependent on culture (Manurung & Kameo, 2021). Moreover, the representation of Muslims that is depicted in this movie is too exaggerated due to the original condition of the society, which is still heavily imbued with mystical beliefs, which means that it is far from following Islamic law. Nevertheless, the image of Muslims in this movie is made to be worse than reality.

The Distortion of Islamic Identity

According to Hall (1990), representation is closely related to identity and knowledge, where it is difficult to identify any identity without any signifying system called representation. That is because identity can be identified through the system of representation. In this movie, Islamic representations are shown through the depiction of the mosque and *musholla*, prayer, and the Muslim. Those representations can construct a new Islamic identity regarding the meaning that has been carried by the representation itself. Thus, the Islamic identity shown in this movie is dependent on the representation present in the movie. The distortion of Islamic identity can be considered where some misrepresentation of Islamic values constructs a new identity of Islam.

The first one is the misrepresentation of the space for Islamic rituals, such as mosques and *musholla*. Mosque and *musholla* is a place that was built as the house of Allah and a place for Muslims to remember, worship, and be grateful to Allah SWT (Lubis & Harahap, 2023). However, in *Khanzab (2023)* the representation of the mosque and *musholla* are a place where a lot of tragedy happens, making the image of the mosque and *musholla* seem like a place where bad things happen. That representation is different from the Islamic teaching definition of a mosque and *musholla*, which were driven based on trough *Qur'an* and *Hadith*. Firstly, in *Khanzab (2023)*, the representation of the function of the mosque and *musholla* are depicted as places where there are a lot of disturbances by demons and *djinn* during prayer. This misrepresentation is not in accordance with the function of the mosque as a place for worship activities. It is also irrelevance to the verses written in the *Qur'an*:

> "˹*That light shines*˺ through houses ˹of worship˺ which Allah has ordered to be raised, and where His Name is mentioned. He is glorified there morning and evening by men who are not distracted—either by buying or selling—from Allah's remembrance, or performing prayer, or paying alms-tax. They fear a Day when hearts and eyes will tremble, ˹hoping˺ that Allah may reward them according to the best of their deeds, and increase them out of His grace. And Allah provides for whoever He wills without limit." (Qur'an 24:36-38)

Those verses show how the function of the mosque is to glorify Allah SWT through dhikr and prayer, such as *prayer* (Lubis & Harahap, 2023). Thus, the representation which shows people cannot concentrate during prayer in a mosque is not in accordance with the function of the mosque as a worship place.

Second, the misrepresentation of the mosque in the movie as a place to hold *musyrik* activities. This representation is not in accordance with the verse written in *Qur'an*: "*The places of worship are ˹only˺ for Allah, so do not invoke anyone besides Him.*" (QS. Al-Jinn Verse 18). This verse shows how the mosque is a place of worship to honor, be grateful, and respect only Allah SWT. According to Edet (2019), worship in Islam is everything one says of Allah SWT, which includes rituals, social activities, and personal contributions. In other words, worship in Islam which views an individual as a whole means to submit yourself to Allah SWT. Thus, the misrepresentation that using the mosque as a place to hold activities that are worship other than Allah SWT or *musyrik* is not in accordance with the function of a mosque that is written in the *Qur'an*.

The next one is the misrepresentation of the mosque in the movie as a place that causes every problem. According to the verse in the *Qur'an*: "*The mosques of Allah should only be maintained by those who believe in Allah and the Last Day, establish prayer, pay alms-tax, and fear none but Allah. It is right to hope that they will be among the ˹truly˺ guided.*" (Qur'an 9:18). This verse shows how a mosque is a place where people will be

guided and protected through their faith. The mosque has a social function to guide people into good Muslims and citizens who are knowledgeable, responsible, and have good character (Hasanain & Muslimatusshalihah, 2021). In other words, the representation of the mosque as a source of problems in *Khanzab (2023)* is not in accordance with the social function of a mosque that is based on the *Qur'an*. Thus, from those explanations, it can be considered that the mosque and *musholla* as the place that can be signified as the house of Allah SWT, should be taken as a sacred place that must be honored, respected, and sanctified. Therefore, the misrepresentation of the mosque in the movie *Khanzab* can be considered a distortion of Islamic values.

Prayer became the main element in *Khanzab (2023)*, the researcher tries to see and compare depiction of prayer in the movie with the *Qur'an* and *hadith* to see the misrepresentation. Started with many scenes where Rahayu and other characters who are praying are disturbed by *djinn*. In the Surah Qur'an 29:45, which explains that prayer can prevent heinous and evil deeds.

> *"Read the Book that has been revealed (the Qur'an) to you (Muhammad) and establish Prayer. Verily Prayer prevents from evil and evil deeds. And know that the remembrance of Allah (Prayer) is greater (its priority than other acts of worship). And Allah is All-Knowing of what they do"* (Qur'an 29:45)

However, in *Khanzab (2023)*, no matter how hard Rahayu tries to pray, she will always get disturbed, as prayer is not able to make Rahayu safe. According to Ahmad Suyuti cited in Nurhuda and Ansori (2023) about the meaning of surah Qur'an 29:45, that prayer brings Muslims closer to Allah, cleanses the heart, makes us always accustomed to doing good, increases faith, prevents ourselves from doing despicable things by avoiding bad traits into our personality with no doubt that there will be peace of life in the world and the afterlife. Instead of getting peace as explained above, Rahayu becomes restless and pulls herself away farther from Allah.

In another scene where Rahayu is praying, she allows herself to be drawn into black magic and gets further away from Allah by allying herself with the *djinn*. The reason why Rahayu did that was because she was trying to find out about her past that haunted her, instead of praying and asking for help from Allah, she gave herself over to the lure of the *djinn*. Whereas prayer is one of the things that can help her to solve her problems, as mentioned in surah Qur'an 2:153.

> *"O you who believe, seek help (to Allah) with patience and prayer. Verily Allah is with those who are patient."* (Qur'an 2:153)

According to Aini (2023), she interpreted the verse as being that if we want to successfully face the problem, we must always involve Allah in the steps we go through. Because Allah is all-knowing, all-mighty, and all-powerful, who will help his servants if they always involve Allah SWT. Moreover, Rahayu, just an ordinary human being like others, has sins and shortcomings, and her behavior of distancing herself from Allah and choosing to get closer to the *djinn*, is wrong and does not follow Islamic teachings. As a good Muslimah, Rahayu should still worship Allah with her prayer to gain a sense of security and peace of mind. That is because Allah is the only god that Rahayu should worship and no one else, as explained in surah Qur'an 20:14.

> *"Verily I am Allah, there is no god but Me. So, worship Me and establish prayer to remember Me."* (Qur'an 20:14)

According to Shutebi cited in Rostami and Hafidi (2024), prayer is an act of worship that aims to stay away from evil and calm the mind about suffering in the world. But Rahayu uses prayer as the medium for herself to black magic. Where Rahayu does not look the slightest peaceful when praying. Because she does not pray while thinking about Allah, Rahayu thinks about her problems, and the *djinn* who keeps bothering her. As explained in one of the *hadith* by Prophet Muhammad, that *''Worship to Allah as you are seeing him if you cannot do like this then at least (such thoughts) should be developed as he is seeing you''*. And Companion of Prophet Muhammad (P. B. U. H) Ali's son of Talib said, *''When I wished to talk to Allah I went for a prayer (Salah)''*. From these two *hadiths*, we know that when we pray, we should have the thoughts, feelings, and imagination of Allah as our God and savior for all the problems that we go through.

From the previous discussion, it can be said that Muslims in this movie are depicted badly and very differently from the original conditions of Indonesian Muslim society, giving rise to a shifting identity, which is a stereotype about Muslims who believe more in mystical things and ask for help from *djinn* and no longer ask for help from Allah.

"The truth is from your Lord, so do not be of those who doubt." (Qur'an 2:147)

From the quotation of the *Qur'an* verse above, it can be seen that someone who believes more in mystical things or myths is considered a doubter. It means that those who believe in the existence of these myths will not bother to look for the truth of myths that are closely related to superstition. Through this piece of *Qur'an* verse, it can be seen that almost all Muslim characters in the movie *Khanzab (2023)* believe in myths without proving the truth. This can be seen in the scene where, when Rahayu finishes being possessed in the market, there is a woman who points out that the reason behind that possession is because the *musholla* where Rahayu once prayed is a place of shamanism. Whereas according to the *hadith*, the mosque is part of the holy land on earth so that it can be used for worship by Muslims (Nurhuda et al., 2023). There is another scene that shows that the people in this movie believe more in myths, namely when Rahayu's family is accused of using witchcraft on several market merchants, and the option they choose to prove the truth is to carry out a *sumpah pocong*.

In Islam itself, the implementation of the *sumpah pocong* is an act of *syirik* because it swears not to Allah SWT, and this sin of *syirik* will not be forgiven by Allah SWT, as mentioned in the following verse quote:

"Verily Allah will not forgive the sin of syirik, and He forgives all sins other than that (syirik), for whom He wills. Whoever associates partners with Allah, then indeed he has committed a great sin." (Qur'an 4:48)

Discussions about mystical things will definitely not be far from the shaman. In this movie, Sarwo and his father Rahayu are known as shamans, and in some scenes at the end of the movie, it is shown that Rahayu's father has a *djinn* for him to use in practicing shamanism. It can also be seen that Sarwo also practices witchcraft, and in one scene, he admits that he is the teacher who taught the world of *klenik* (shamanism) to Rahayu's father. In Islam itself, allying with the *djinn* is an act that is not right, as explained in the following verse:

"And that there were some men among men who sought refuge with some men among the jinns, so the jinns increased for them sin and guilt" (Qur'an 72:6).

The bottom line is that Islamic representations that are shown in the movie are not in accordance with Islamic teaching. In other words, there is the distortion of Islamic values that are represented in the movie *Khanzab* that constructs a shifting of Islamic identity. According to Obead and Ali (2023), Islamic identity is a set of characteristics that distinguish Muslims from others through all aspects of their lives. The shifting happens because the identity occurs to meet the demands and expectations that exist in society (Loyd et al., 2023). Based on the previous discussion, it can be said that Indonesian people are fond of horror movies because of the state of society that still strongly believes in mystical things, which makes many movie producers take advantage of this by making Islamic identity not in accordance with Islamic law by making the original identity undergo a shifting. Thus, the distortion of the representation of Islamic values in the movie would cause the mischaracterization of Islamic identity.

Conclusion

As part of the media that show representation, *Khanzab (2023)* movie represents several Islamic values that can construct a shifting identity of Islam. The movie represents Islamic values in the depiction of several aspects, such as the space for ritual activities, prayer, and Muslim worship. However, the representations of those Islamic values contradict the teachings of Islam. Such as mosques and *musholla* as an unconsecrated place, prayer as activities that abstain from the truth, and Muslims as people who believe in mysticism. Those misrepresentations can be considered as the result of the act of commodification and commercialization. In Indonesia, where the people mostly still believe in mystical things, the producer or filmmaker intentionally shifted and modified some of the Islamic values to gain more profit and satisfy the demand of the consumer. As a result, those representations are leading to the distortion of Islamic identity that can cause the mischaracterization of the identity of Islam. In other words, those representations would lead people to bad assumptions about Islam. For further study, this kind of representation in the movies can be investigated using other theories such as commodification and commercialization, the circuit of culture, Marxism by Karl Marx, and many others.
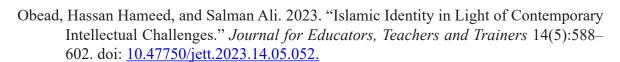
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