

Hadith Representation in Film: A Hermeneutical Analysis of Ipar is Death Based on Yusuf Qardhawi's Approach

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ABSTRACT

This study analyses the film *Ipar Adalah Maut* in the context of the interpretation of the hadith that inspired the story, focusing on the descriptive method and the hermeneutical approach proposed by Yusuf Qardhawi. This study aims to explore the strengths and weaknesses of hadith representation in the film and its impact on audience understanding. The descriptive method was used to collect and analyse data from the film and scholars' views on hadith interpretation. The results show that the film can potentially convey a moral message, but also faces challenges in terms of accuracy and representation that affect people's understanding of Islamic teachings. Qardhawi's hermeneutic approach emphasises the importance of understanding the social and cultural context in the interpretation of hadith to bridge the gap between religious texts and current social realities. The conclusion of this study emphasises the importance of media as a tool of da'wah that can spread the teachings of Islam constructively and educationally.

Keywords: Brother is Death, hadith, hermeneutics

ABSTRAK

Penelitian ini menganalisis film *Ipar Adalah Maut* dalam konteks interpretasi hadis yang menjadi *inspirasi* cerita, dengan fokus pada metode deskriptif dan pendekatan hermeneutika yang dikemukakan oleh Yusuf Qardhawi. Tujuan dari penelitian ini adalah untuk mengeksplorasi kekuatan dan kelemahan representasi hadis dalam film serta dampaknya terhadap pemahaman penonton. Metode deskriptif digunakan untuk mengumpulkan dan menganalisis data dari film serta pandangan ulama terkait interpretasi hadis. Hasil penelitian menunjukkan bahwa film ini memiliki potensi untuk menyampaikan pesan moral, tetapi juga menghadapi tantangan dalam hal akurasi dan representasi yang dapat mempengaruhi pemahaman masyarakat terhadap ajaran Islam. Pendekatan hermeneutika Qardhawi menekankan pentingnya memahami konteks sosial dan budaya dalam penafsiran hadis, sehingga dapat menjembatani kesenjangan antara teks agama dan realitas sosial saat ini. Kesimpulan dari penelitian ini menekankan pentingnya media sebagai alat dakwah yang dapat menyebarkan ajaran Islam secara konstruktif dan mendidik.

Kata kunci: Ipar Adalah Maut, Hadis, Hermeneutika.

INTRODUCTION

Film as a popular media has significant potential in analysing and applying religious teachings. In this context, films can convey religious messages in a way that is interesting and easily understood by the public. Research by Pratiwi (2024) shows that films are able to package stories that are close to everyday life, making it easier for the audience to internalise Islamic values in a relevant context. By utilising narrative and visual elements, films can reach a wider audience, including the younger generation who may be less interested in traditional forms of da'wah (Haq, 2023). A “Just Dating” survey revealed that 40% of Indonesians admit to having had an affair. This puts Indonesia in second place as the country with the highest rate of infidelity in Asia, only slightly behind Thailand at 50% (Islami & Meok, 2024).

The film *Ipar Adalah Maut* is based on a true story that went viral on social media, especially TikTok, through a story shared by content creator Elizasifaa (Balqis Fallahnda, 2024). The 2-hour movie, produced by MD Pictures and Dapur Film, has already attracted 3 million viewers in theaters (Zachra, 2024). The film tells the story of Nisa, a woman who experiences a rift in her household due to her husband Aris' affair with her own younger sibling, Rani. Initially, their life seems harmonious with the presence of a daughter, but Rani's arrival to live with them triggers a deep emotional conflict. Directed by Hanung Bramantyo and starring Deva Mahendra and Michelle Ziudith, the film evokes the audience's curiosity about the impact of infidelity in a family context (Hanung Bramantyo, 2024).

The hadith that ‘in-laws are death’ reminds us of the importance of caution in interacting with in-laws, who are close relatives of the wife and not mahrams. This expression signifies potential problems in social relationships, especially with regard to the temptations that can arise. Therefore, understanding and applying the boundaries set forth in Islam is essential to maintain harmony in the family and prevent unwanted actions (Rizki, 2024). In the Islamic tradition, hadith serves as a source of teachings and life guidance for Muslims. One hadith that is interesting to analyse is the phrase ‘brother-in-law is death.’ This hadith is often interpreted as a warning about in-laws. This hadith is often interpreted as a warning about possible conflicts and tensions in the relationship between in-laws and daughters-in-law. Therefore, a deep understanding of this hadith is essential for maintaining family harmony, especially in the context of marriage (Aisyiyah, 2024).

Through this research, it is hoped that a new understanding of the meaning and impact of the hadith ‘Ipar is death’ delivered by the Prophet Muhammad SAW can be obtained. This hadith reminds Muslims of the dangers of seclusion with in-laws, who although considered

family, are not mahrams. The research aims to explore the social and cultural contexts that influence the understanding of the hadith. In modern, more open societies, applying the principles of this hadith becomes challenging, especially when many individuals live in the same house as in-laws, increasing the risk of fitnah.

The importance of applying the principles of this hadith in daily life is to maintain family harmony. Individuals need to protect themselves by avoiding situations that may lead to temptation. Awareness of the Shari'ah boundaries in interactions with in-laws can prevent behaviour that could potentially lead to grave sin. With a deep understanding of this hadith, it is hoped that social life will become healthier and more harmonious.

Yusuf al-Qardhawi's hermeneutical approach is particularly relevant in this context, as he emphasises the importance of understanding the social and cultural context in interpreting hadith. A flexible interpretation that is responsive to the changing times allows Muslims to apply the teachings of Islam dynamically, so that the meaning and implications of the hadith 'Ipar is death' remain relevant in the modern era.

A contextual understanding of hadith is essential to avoid rigid and irrelevant interpretations. Research supporting this assertion has been conducted by Edi Safri, who stressed the importance of understanding hadith by taking into account the historical and social contexts in which they appeared (Zulfarizal, 2020). This ensures that Islamic values can be properly internalised in daily life, creating a more civilised and harmonious society (Tasbih, 2016). Understanding hadith also contributes to building interfaith dialogue and social interaction in the era of globalisation. By understanding hadith in depth, Muslims can better explain their beliefs to others and strengthen tolerance and understanding among different communities. Therefore, an in-depth study of hadith is indispensable to address contemporary challenges and facilitate the development of an inclusive society (Darmalaksana, 2021).

Analysing hadith in films using Yusuf Qardhawi's hermeneutic approach serves a very important purpose, especially in understanding the context and meaning of religious teachings (Fahimah, 2017). This approach allows researchers to explore deeper interpretations of hadith adapted in film narratives, so that religious messages can be conveyed in a way that is attractive and relevant to the public, especially the younger generation (Hasan, 2021). Films serve as social mirrors that encourage audiences to reflect on the application of religious values in everyday life. Therefore, this analysis not only contributes to education and da'wah, but also helps to ground religious teachings in a modern context, strengthening the understanding and internalisation of those values among audiences (Awaliyah, 2022).

This study aims to analyse the hadith ‘brother-in-law is death’ by referring to the thoughts of Yusuf Qardhawi and the existing social context. The Hadith narrated by Uqbah bin Amir emphasises the importance of maintaining boundaries in family relationships, especially between in-laws and sons-in-law. According to Yusuf Qardhawi, the term ‘death’ refers not only to physical harm, but also to the potential moral and social damage resulting from unguarded interactions. This research is expected to provide new insights into the importance of maintaining harmony in the family and understanding the deep meaning of the hadith. Lufaei, Prophetic Hadith ‘Ipar Is Death’, Here's the Full Explanation!’, Akurat.Co, 2024.

By understanding the meanings obtained by female viewers regarding the representation of infidelity in the film *Ipar Adalah Maut*, this research is expected to have a socio-cultural impact on women's empowerment (Sucipto & Sitepu, 2021). This literature review emphasises the importance of conducting a critical analysis of films to understand their influence on people's perspectives on gender and the dynamics of interpersonal relationships. The hadith stating ‘Ipar is death’ reminds us of the risk of *khalwat* or being alone with in-laws, which can trigger conflict and damage in the household. Yusuf Qardhawi emphasises that unguarded interaction with non-mahram family members can lead to immoral acts and damage the husband-wife relationship (Chusna et al., 2024). The involvement of in-laws in daily life must be carefully managed to prevent situations that can lead to temptation and threaten family harmony.

METHOD

This research uses a descriptive qualitative method to analyse the hadith in the film *Ipar Adalah Maut* with Yusuf Qardhawi's hermeneutic approach. The descriptive qualitative method was chosen because it is able to describe existing phenomena systematically and accurately, as well as provide a deep understanding of the meaning contained in the film (Salsabila et al., 2021), (2021). Through this approach, researchers can explore the audience's interpretation of the representation of infidelity and its impact in the social context. It is expected to provide in-depth insight into the influence of the film *Ipar Adalah Maut* on the audience's understanding of hadith and moral values in the context of everyday life, as well as contribute to the study of gender and women's empowerment in the media. Christine Sant'Anna de Almeida and others, *Revista Brasileira de Linguística Aplicada*, 2016.

This research also aims to contribute to the study of gender and women's empowerment in the media. By analysing the representation of sensitive issues such as infidelity and the dynamics of family relationships in films, it is hoped that it can spark wider discussions about the role of women in society and the challenges they face. This research seeks not only to understand the film literally, but also to explore the implied meaning that can provide valuable lessons for the audience in building healthy and respectful family relationships.

RESULTS AND DISCUSSION

The Hadith ‘An In-law is Death’: Origin and Meaning

The hadith that says ‘A sister-in-law is death’ comes from the words of the Prophet Muhammad, who emphasised the importance of maintaining boundaries in interactions between men and women, especially in the relationship between husbands and in-laws. In the Hadith, the Prophet warns to be careful when entering to meet women. When a man from Anshar asked about in-laws, he replied, ‘In-laws are death’ (HR. Bukhari and Muslim).al munawi, Hadith About In-laws Are Death: Arabic and Translation', CNN Indonesia,2024<<https://www.cnnindonesia.com/edukasi/20240702112118-5611116583/hadis-tentang-ipar-adalah-maut-arab-dan-terjemahannya>>. This shows that in-laws, although close relatives, are not mahrams and therefore require extra attention in interactions so as not to violate religious and social norms.Lufaei, Prophetic Hadith ‘Ipar Is Death’, Here's the Full Explanation!", Akurat.Co, 2024.

The meaning of ‘death’ in this Hadīth is not physical death, but rather a warning about the adverse consequences that can occur if relationships with in-laws are not properly maintained. Interacting without boundaries with in-laws can risk slander or even infidelity that can damage family harmony ,(muskerwil,2024). Therefore, this hadith is an important guideline for understanding the boundaries in relationships between family members.

In daily life, the application of this Hadīth means maintaining good manners and etiquette when interacting with in-laws. The husband should not be alone with his brother's wife and needs to respect physical boundaries and privacy. This aims to avoid situations that could lead to temptation or discomfort in family relationships. Thus, this Hadīth teaches the importance of caution in interacting with non-mahram members of the opposite sex.

The Hadith ‘Ipar is death’ reminds Muslims to maintain morals and ethics in family relationships. This warning is relevant in the midst of a modern society that sometimes forgets traditional values. By understanding the message of this hadith, it is hoped that the community

can be wiser in maintaining family and household harmony. Nur Nihayati, 'It turns out that the Prophet has long warned, Ipar is death portrait of community reality This article has been published on Serambinews.com with the title It turns out that the Prophet has long warned, Ipar is death portrait of community reality', Tribunnews.Com, 2024. Who would have thought, the title 'Ipar Is Death' is in fact a quote from the words of the Prophet Muhammad PBUH which is published in several primary hadith books such as Shahih al-Bukhari and Shahih Muslim. The text of the hadith is:

رَسُولُ اللَّهِ عَنْ عُقْبَةَ بْنِ عَامِرٍ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ إِيَّاكُمْ وَالْدُّخُولَ عَلَى النِّسَاءِ فَقَالَ رَجُلٌ مِنَ الْأَنْصَارِ يَا أَفْرَأَيْتَ الْحَمُو . قَالَ الْحَمُو الْمَوْتُ

“Uqbah ibn “Amir reported that the Messenger of Allah (peace and blessings of Allah be upon him) said: "Be careful when you enter to meet women." Then an Ansar man said, 'O Messenger of Allah, what do you think of in-laws?' He replied, 'In-laws are death'." (HR Al-Bukhari and Muslim).

The hadith stating that 'in-laws are death' is found in sahih hadith books such as Bukhari and Muslim. In this Hadith, the Prophet warns his followers to be careful in interacting with women, especially in-laws, who are close relatives but not mahrams. This warning emphasises that unguarded interactions can potentially lead to fitnah or problems in family relationships.

Takhrij Al -Hadith

To determine the quality of a hadith, a necessary step is the hadith *takhrij*. Hadith analysis is the process of tracing and examining traditions based on their original sources, such as books of hadith that include the *sanad* and *matan* of the hadith (Ningsih, 2023). Hadith analysis is an attempt to identify the origin of a hadith, including mentioning its original source, by presenting the complete chain of *sanad*, the method of transmission, and the related hadith *matan*. The process of hadith retrieval has various methods, including knowing the initial recitation of the hadith, knowing the transmitter of the hadith from the companions, knowing the theme discussed in the hadith, and based on the status of the hadith (Ningsih, 2023).

In this case, the author used the *takhrij* method by tracing the hadith through the initial recitation of the hadith. That is the *إِيَّاكُمْ وَالْدُّخُولَ* Thus, the hadith desired by the author was found, namely the hadith narrated by Al-Bukhari and Muslim.

رَسُولُ اللَّهِ عَنْ عُقْبَةَ بْنِ عَامِرٍ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ إِيَّاكُمْ وَالْدُّخُولَ عَلَى النِّسَاءِ فَقَالَ رَجُلٌ مِنَ الْأَنْصَارِ يَا أَفْرَأَيْتَ الْحَمُو . قَالَ الْحَمُو الْمَوْتُ

‘Uqbah ibn “Amir reported that the Messenger of Allah (peace and blessings of Allah be upon him) said: "Be careful when you enter to meet women." Then an Ansar man said, 'O Messenger

of Allah, what do you think of in-laws?' He replied, 'In-laws are death.' (HR Al-Bukhari and Muslim).

The hadith is found in the books of Al-Bukhari and Muslim with hadith number 2.114 in the Jawami' al-Kalim application and number 2.115 in the original book. The author is Imam al-Bukhari who died in 870 AD (256 AH). The sanad scheme of the above hadith is table 1.

Table 1. Hadith sanad scheme (prohibition of entering the house of a non-mahram woman)

| No | Sanad | Matan | Kitab | Nomor hadis (jawami'al -kalim) | Nomor hadis (kitab asli) | Pengarang | Tahun wafat Pengarang |
|----|---------------------------------|--|---------------------------------|---|-----------------------------------|---------------------|-----------------------------|
| 1. | عَنْ عُبَيْدَةَ بْنِ عَامِرٍ | إِنَّا كُنَّا وَالِدُخُولَ عَلَى النِّسَاءِ فَقَالَ رَجُلٌ مِنْ رَسُولِ الْأَنْصَارِ يَا اللَّهُ أَفَرَأَيْتَ الْحَمُو. قَالَ الْحَمُو الْمَوْتُ | Al- bukhari san Muslim | 2.114 | 2.115 | Imam al- Bukhari | 870 M(256 H) |

This Hadith contains a conversation between the Messenger of Allah (SAW) and an Ansar companion who asked about the prohibition of entering the house of a non-mahram woman. The Prophet replied that *al-hamwu* (brother-in-law) is dangerous, even like death. In the chain of transmission of this hadith, the sign 'عَنْ' is used, which indicates that the narrator received the hadith directly through hearing from his teacher. According to the majority of hadith scholars, *al-sama'* is the highest method of hadith reception because it ensures the authenticity of the hadith by reducing the possibility of errors in transmission and guaranteeing its trustworthiness (Fadli Tufail Muh. Nur, Asrullah Muh, Palangkey Rahmi Dewanti, 2023).

Yusuf Qardhawi encourages the reconciliation of seemingly contradictory traditions through the pentakhrijkan approach. In analysing the hadith 'brother-in-law is death,' this approach allows the interpreter to compare and relate the hadith with other relevant traditions on family relationships and social interactions. In this way, the interpreter can achieve a more comprehensive and harmonious understanding of the message to be conveyed in various contexts (Hasan, 2021).

The Rijal of the Hadith about An In-law is Death

In this study the author will conduct a tarjamah activity to recognise the narrators of the hadith. *Rijal al-hadis* is a term that refers to the people involved in receiving and transmitting hadith at every level of the sanad. In general, the science of *rijal al-hadis* is the study of the figures who play a role in the transmission of hadith, both the hadith narrators and the critics who assess the credibility of the hadith narrators. This knowledge is important for assessing the *tsiqah* (credibility) of the narrators and ensuring the continuity of the hadith sanad (*ittishal al-sanad*) (Fikri et al., 2024).

In the course of this research, the author selected the hadith narrated by al-Bukhari and Muslim and used the sanad of the hadith as a sample. For the tarjamah activity, the author will start by analysing the narrators involved in the *sanad* of the hadith.

1. **Uqbah bin Amir Al-Juhani**

His full name is Uqbah bin Amir bin Abs bin Amr bin Adi bin Amr bin Rifa'ah bin Maududah bin Adi bin Ghanam bin ar-Rab'ah bin Risydan bin Qais bin Juhainah. His nickname was Abu Hammad He was born in the year around 15 BC (around 608 AD) and died in the year 58 BC (around 678 AD) in Egypt He resided in Maru As a companion of the Prophet Muhammad, Uqbah was known as a governor, poet, and jurist he was a *tsiqat* narrator.

2. **Martsad b. 'Abd Allah**

His full name is Martsad bin Abdullah al-Ghami. His nickname is Abu al-Khair He was born before the year 1 AH and died in the year 90 AH He resided in Mecca, a *tsiqah* (reliable) narrator of hadith. As a companion of the Prophet Muhammad, he was known to have high credibility in narrating hadith. Martsad b. 'Abd Allah narrated several traditions which were later collected in major hadith books. Hadith scholars regarded him as an honest and trustworthy narrator, so the traditions he narrated were considered *sahih* and acceptable.

3. **Yazid bin Abi Habib Suwaid**

His full name is Yazid b. Abi Habib Suwaid al-Kinani. His nickname is Abu Raja. He was born around 80 A.H. and died in 158 A.H. He was from among the ordinary Tabi'in and he also lived in Egypt, a *tsiqah* (trustworthy) narrator of traditions. He was known as a narrator who had high integrity in conveying traditions, and narrated many traditions from the companions of the Prophet Muhammad, especially from Abu Hurairah and Anas bin Malik. The trust in his credibility made the traditions he narrated accepted by the scholars of hadith and recorded in the major books of hadith.

4. **Laits bin Sa'ad bin Abdur Rahman**

His full name is Abu al-Harith al-Laits bin Sa'ad bin Abdurrahman al-Fahmi. He is known by the nickname Abu al-Harith. Laits was born in Qarqasyandah, a village located about 32 km from Cairo, Egypt, in Sha'ban year 94 AH (around 713 AD). He died in 170-175 AH (about 786-791 CE). He was from the older class of the Tabi'ut Tabi'in. As a hadith narrator and prominent scholar, Laits b. Sa'd was recognised for his depth of knowledge and contribution to the field of jurisprudence as well as hadith narration, and he was considered one of the important teachers of Imam Shafi'i.

5. **Qutaibah bin Sa'id Jamil bin Tharif bin abdullah**

His full name is Qutaibah bin Sa'id bin Jamil bin Tharif bin Abdullah. His Kunyah is Abu Rozak. He was born in 149 AH (about 766 AD) and died in 240 AH (about 854 AD) in Baghlan. Qutaibah was one of the leading teachers of hadith, and many great scholars such as Imam Ahmad, Imam Bukhari, and Imam Muslim learnt from him. Known as a *tsiqah* (trustworthy) person, Qutaibah contributed significantly to the dissemination and teaching of hadith among future generations.

Sanad Analysis

The hadith narrated by 'Uqbah ibn 'Amir regarding the prohibition of being alone with women, including in-laws, has a strong *sanad* and can be analysed from various angles. 'Uqbah ibn 'Amir narrated this hadith through several narrators, namely Qutaibah, Laits, Yazid ibn Abu Habib, and Abu al-Khair. This hadith was rated by Imam Tirmidhi as a *sahih hasan* hadith, which indicates that the narrators in this *sanad* are reputable and fulfil the criteria of being *tsiqah* (trustworthy) hadith narrators. Umma Farida and ed. Abdurrahman Kasdi, 'Hadith Research Methods', Nora Media Enterprise, 2010. In the Hadith, the Prophet Muhammad warns against entering the house of a non-mahram woman, and explains that in-laws (*hamwu*) can be a source of serious problems, likened to 'death'.

This shows how important it is to maintain boundaries in interactions between men and women who are not mahrams, as it can lead to risky conditions. Thus, this Hadith not only regulates social relations but also provides moral guidance in maintaining honour and integrity in inter-gender relations.

Matan Analysis

The study of the *matan* of the hadith is done to ascertain the authenticity and truthfulness of the hadith as the utterance and activity of the Prophet Muhammad. For a tradition to be considered authentic, its *matan* must be free from *shadz* (isolation) and 'illat (hidden defect). In assessing the quality of the *matan* of this tradition, the author uses the rules of the authenticity

of the *matan* according to al-Khathib al-Baghdadi, i.e. the *matan* of the tradition must not contradict sound reason, clear (*tsabit*) and definite (*muhkam*) Qur'anic laws, clear (*ma'lum*) sunnah, and agreed actions in accordance with the sunnah. In addition, the text must be in accordance with the qath'i evidence, which is definite and convincing.

In terms of authenticity, the Hadith does not contradict the Qur'an or the authentic Sunnah and is in harmony with common sense. The prohibition of being alone with a woman who is not a mahram is reflected in many verses of the Qur'an and other traditions that regulate proper social interaction in accordance with Islamic values. Thus, the *matan* of this Hadith can be considered authentic as it does not contain any damaging *shadz* or *'illat* and is in line with the clear and unequivocal principles of Islamic teachings. It provides important moral guidance in maintaining honour and integrity in relationships between men and women.

Yusuf Qardhawi's Hermeneutical Approach to Hadith Analysis

Yusuf al-Qardhawi's hermeneutical approach in analysing hadith focuses on understanding the historical, social and cultural contexts behind the hadith texts to produce interpretations that are appropriate to the conditions of today. Al-Qardhawi emphasises the importance of understanding the purpose and intention of the Shari'ah behind the hadith, rather than just prioritising the literal text. According to him, in order to understand the hadith correctly, we must consider the situation at the time it was delivered and relate it to the current conditions of society. This approach integrates contextual interpretation with a critical evaluation of the role of hadith in guiding the lives of Muslims in the modern era (Tujang, 2014).

The hermeneutic approach in this study focuses on in-depth interpretation of the film and hadith to explore the meanings contained therein. In the analysis of the film, the steps taken include identification of the main themes relevant to the hadith teachings, analysis of the narrative to understand the characters and conflicts, as well as the social and cultural context in which the film was made. Meanwhile, analysis of the hadith involves understanding the text in light of the historical context, critique of the *sanad* and *matan* to assess their authenticity, and application of the teachings in the modern context.

The interpretation of this hadith often depends on the point of view taken. Some understand the hadith textually, taking it as an absolute prohibition to interact with in-laws. However, a hermeneutical approach allows us to delve deeper into the meaning. Yusuf al-Qardhawi, for example, emphasises that this prohibition is more about maintaining boundaries

and caution in socialising, rather than a complete ban on interaction (Muhammad Rizky Fadillah, 2024).

The data sources used include films related to Islamic moral values, hadith collections from reliable sources such as Sahih Bukhari and Sahih Muslim, and related literature that provides a strong theoretical foundation. Through this approach, the research is expected to provide new insights into the relationship between films and hadith teachings, as well as their relevance in a hermeneutic context. Descriptive analysis shows that the hermeneutic method not only prioritises linguistic aspects but also considers social and historical contexts, thus enabling a more comprehensive understanding of religious texts and contemporary media.

Social and Cultural Context in the Film Ipar Is Death

The film *Ipar Adalah Maut* presents a dramatic story about infidelity, as well as reflecting the social and cultural complexities in Indonesian society, especially in the context of family. In Minangkabau culture, relationships between family members, including in-laws, are very meaningful and affect the family structure. The film shows how unguarded interactions can trigger conflicts that undermine family harmony, reflecting the challenges of maintaining traditional values in the midst of modernity (Budiman, 2024).

As an object of study, *Ipar Adalah Maut* offers an opportunity to analyse themes such as betrayal and the dynamics of family relationships. The film is not only entertaining but also provides a deep reflection on family values and beliefs (Bramantyo, 2024). The conflicts that arise illustrate moral dilemmas when cultural norms conflict with individual desires. Infidelity is a controversial issue in Minangkabau, where customary and religious values are strongly upheld. The film not only highlights the emotional impact of infidelity on a husband-wife relationship, but also how the act can undermine the integrity of the family. With this theme, the film invites viewers to reflect on the importance of boundaries in family interactions and healthy communication to prevent conflict (Admin Uci, 2024).

Furthermore, the film reflects a social reality where many young couples face various challenges while living with family members. This situation is common in Indonesia due to economic factors or the need to care for children (Pokhrel, 2024). However, excessive emotional closeness between in-laws can cause serious problems in marriage. Thus, *Ipar Adalah Maut* is not just entertainment; it serves as a mirror for society to evaluate existing social norms and practices.

Overall, the film successfully raises social and cultural issues that are relevant to the daily lives of Indonesians. Through strong narratives and complex characters, the film provides

insights into the dynamics of family relationships and the challenges of maintaining household harmony. Woro Anjar Verianty, 'Ipar Adalah Maut, A Family Drama That Takes the Indonesian Big Screen by Storm', *Liputan6*, 2024 <<https://www.liputan6.com/hot/read/5724840/ipar-adalah-maut-drama-keluarga-yang-menggemparkan-layar-lebar-indonesia>>. *Ipar Adalah Maut* not only entertains but also educates the audience about the importance of family values in the face of the temptations of modernity.

Directed by Hanung Bramantyo, the film presents an emotional narrative that inspires the audience to reflect on the consequences of their actions towards those closest to them. The issue of infidelity raised in the film is a hot topic of conversation, reflecting a social reality that is often overlooked. The story depicts the profound impact of betrayal in family relationships, highlighting how actions taken for granted can lead to devastation (Sastra et al., n.d.).

Representation of Women and Infidelity in Film

Representations of women in film often reflect the prevailing social and cultural norms in society, including issues such as infidelity. Many films portray women in stereotypical roles, where they are often seen as objects of desire or seducers. This creates narratives that not only disadvantage women, but also reinforce dominating patriarchal views. For example, in some films, female characters involved in infidelity are portrayed as weak or immoral, as if they are the cause of conflict in the relationship (Wibowo, 2019).

On the other hand, some films attempt to provide a more complex representation of women involved in infidelity, by exploring the reasons behind their actions, such as marital dissatisfaction, the search for true love, or social pressure. In this case, the films try to show that women are not only perpetrators or victims, but also individuals with deep motivations and emotions. This kind of representation can open up a space for discussion about gender equality and women's rights in relationships' (Mulyadi, 2018).

However, despite efforts to give depth to female characters, many films are still stuck in the old pattern of objectifying women. Such representations often ignore the complexity of female characters and focus more on their physical aspects. This suggests that the film industry still has a long way to go to achieve a more fair and equal representation of women (Iswahyuningtyas, 2009). Audiences are often exposed to unrealistic portrayals of women's lives and choices, which in turn can influence society's views on gender issues (Putri & Rahayu, 2024).

In a deeper analysis, it is important to understand how film can function as a tool for social change. By showing more diverse and realistic stories about women's experiences, films

have the potential to raise audience awareness on issues such as infidelity and its impact on individuals and society. Through a hermeneutic approach, we can better understand how these representations shape our views of women and their relationships with men within a broader cultural context (Hamid et al., 2022).

Socio-Cultural Implications of the Film Ipar Is Death

The moral value in the film 'Ipar Adalah Maut' raises the theme of betrayal in the family, which has a major impact on people's understanding of moral values. One of the main messages of this film is the importance of maintaining trust in a relationship. The betrayal experienced by Nisa, both from her husband and her sister-in-law, illustrates that trust is the primary basis of any interaction, and when it is violated, the impact can be devastating (Bramantyo, 2024).

The film also highlights the importance of responsibility for every action taken. The characters of Mas Aris and Rani had to face the tragic consequences of their affair, which not only harmed Nisa, but also caused great losses in their family (Khasiatun Amaliyah, 2024). This illustrates that every action has consequences that must be faced.

Marital fidelity is another major theme in the film. Mas Aris, who is supposed to be faithful to Nisa, falls into temptation that ruins their relationship. The film invites viewers to reflect on how important loyalty and honesty are in building a healthy relationship.

The film conveys an important lesson about the role of communication in relationships. The inability of characters like Nisa, Aris, and Rani to communicate well is the main source of conflict. The absence of clear and open communication leads to misunderstandings, jealousy, and eventually leads to infidelity. This underlines that honest and open communication is a key element to prevent tension and keep relationships harmonious.

Socio-Cultural Impact The film 'Ipar Adalah Maut' is not only entertainment, but also serves as a reflection for the community to reassess their values. Through the story presented, viewers are invited to reflect on how their actions can affect others and the importance of maintaining moral values in everyday life. Overall, the film provides important lessons about trust, loyalty, communication, and responsibility in interpersonal relationships. As such, 'Ipar is Death' has great potential to influence the way society views family dynamics and the moral values that need to be maintained.

Critique of Interpretation in Films

It is important to identify the strengths and weaknesses in the film's approach to the hadith that inspired the story. One of the main strengths of the film is its ability to present

sensitive issues, such as infidelity and family relationship dynamics, in a context that is easily understood by the audience. By utilising strong narrative elements, the film succeeds in capturing the audience's attention and triggering discussions on the importance of maintaining boundaries in relationships between family members. In addition, the film also provides visual representations that help the audience understand the meaning of the hadith 'in-laws are death' more deeply (Amien Nurhakim, 2024).

However, there are weaknesses in the interpretation of hadith in this film. Although the film attempts to convey the moral message of the hadith, some scenes may not fully reflect the expected Islamic teachings. For example, the portrayal of certain characters and situations may reinforce negative stereotypes about women or show conflicts without offering constructive solutions. This has the potential to cause viewers to misunderstand the context of the hadith and overlook the positive values that should be drawn from Islamic teachings (Dr.Syamsurizal Yazid, 2024).

The point of view of scholars or exegetes, the representation of hadith in films is often a subject of debate. Some scholars emphasise the importance of accuracy in depicting hadith so as not to mislead the public. In the context of *Ipar Adalah Maut*, criticism may arise if the film is considered disrespectful to the original meaning of the hadith. Scholars such as Yusuf Al-Qardhawi argue that overly liberal or dramatic interpretations can obscure the moral message that is being conveyed, so that the audience does not learn valuable lessons from the story presented (Farid Nu'man, 2020).

On the contrary, there is a view that film as a visual medium has the potential to spread the teachings of Islam in a way that is more interesting and easily understood by modern society. In this context, films can serve as effective da'wah tools if they are able to convey the positive values of the hadith with relevance to everyday life. This approach can help bridge the gap between the hadith text and current social realities, making it easier for the audience to relate the religious teachings to their experiences.

Analysis of *Ipar Adalah Maut* shows that while the film has strengths in its approach to hadith, challenges in terms of accuracy and representation remain. It is hoped that this critical discussion of weaknesses and strengths will enhance understanding of how media such as film can be used to disseminate Islamic teachings in a constructive and educational manner' (Amien Nurhakim, 2024).

Film Summary Ipar Is Death

According to this writer, *Ipar Adalah Maut* is an Indonesian drama inspired by a true story that hit theatres on 13 June 2024. The story centres on Nisa, a woman who experiences a breakdown in her household due to her husband Aris' affair with her younger sister Rani. Nisa and Aris initially lived happily with their daughter, but the arrival of Rani to live with them changes the family dynamic. He became closer to Rani and started to move away from Nisa. When Nisa became aware of her husband's change in behaviour, she investigated and eventually discovered that Aris had been having an affair with his own sister. This conflict not only damaged the relationship between Nisa and Aris, but also impacted the lives of their children.

Directed by Hanung Bramantyo and written by Oka Aurora, the film is known for its ability to tackle sensitive themes. It caught the public's attention after the story went viral on social media, especially TikTok, through content creator Elizasifaa. With a high rating on IMDb, the film received a positive response from the audience. *Ipar Adalah Maut* not only depicts the emotional drama that Nisa experiences but also highlights moral and ethical issues in family relationships.

The film invites viewers to reflect on the consequences of infidelity and the importance of maintaining boundaries in interactions between family members. With strong characters and an evocative storyline, this film provides valuable lessons about trust and betrayal in everyday life.

CONCLUSION

The film *Ipar Adalah Maut* shows that while it has the potential to convey the moral message contained in the hadith, there are significant challenges regarding accuracy and representation. The film's strength lies in its ability to raise sensitive issues in a way that is easily understood by the audience, as well as providing an immersive visual representation. From a scholarly perspective, the importance of accuracy in the depiction of the hadith is a major concern so that the public does not misunderstand.

On the other hand, films also have the potential to be an effective da'wah tool if they are able to convey the positive values of Islamic teachings in a way that is relevant and appealing to modern society. Thus, through a critical discussion of the strengths and weaknesses of this film, it is hoped that a better understanding of the role of the media in spreading Islamic teachings in a constructive and educational manner, as well as bridging the gap between religious texts and current social realities, can be formed.

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