

INTRAPERSONAL COMMUNICATION AND MUSLIM IDENTITY IN THE DIASPORA: A NARRATIVE STUDY OF THE FILM RENTANG KISAH

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Abstrak

Penelitian ini, bertujuan untuk mengetahui bagaimana analisis narasi awal, tengah dan akhir film. Penelitian ini, menggunakan pendekatan kualitatif dengan metode analisis naratif. Sumber data primer diperoleh dari cuplikan adegan, dialog, dan monolog tokoh utama dalam film. Data sekunder diambil dari karya tulis buku Gita Savitri berjudul Rentang Kisah, literatur tentang komunikasi intrapribadi dan diaspora Muslim. Hasil penelitian menunjukkan bahwa, film Rentang Kisah menggambarkan bagaimana minoritas Muslim dapat menjadi kekuatan untuk membentuk kepribadian muslim di Jerman. Memutuskan berhijab ketika berada di Jerman dan seseorang yang memiliki keresahan pada agama yang dianutnya, akhirnya menemukan titik terang dan memilih Islam sebagai agama, serta mengucapkan dua kalimat syahadat. Penelitian ini, dapat memunculkan model konseptual baru tentang tahapan-tahapan komunikasi intrapribadi dalam pembentukan identitas yang tercermin melalui media film naratif, yang bisa digunakan sebagai dasar penelitian lanjutan dalam studi media atau komunikasi personal. Temuan dari analisis naratif ini juga bisa menjadi acuan bagi sineas, penulis skenario, dan pembuat film yang ingin menggambarkan perjalanan identitas Muslim secara otentik dan mendalam.


Kata Kunci: Komunikasi Intrapribadi, Identitas Muslim, Diaspora, Film

Abstract

This study aims to determine how to analyze the narrative at the beginning, middle, and end of a film. This research uses a qualitative approach with narrative analysis methods. Primary data sources were obtained from scene clips, dialogue, and monologues of the main characters in the film. Secondary data were taken from Gita Savitri's book Rentang Kisah, a literature on intrapersonal communication and the Muslim diaspora. The results show that the film Rentang Kisah depicts how the Muslim minority can become a force in shaping the personality of Muslims in Germany. Deciding to wear the hijab while in Germany, and someone experiencing religious unrest, ultimately finds a bright spot and chooses Islam as their religion and recites the two sentences of the shahada. This research can generate a new conceptual model of the stages of intrapersonal communication in identity formation, reflected through narrative media film, which can be used as a basis for further research in media studies or personal communication. The findings of this narrative analysis can also serve as a reference for filmmakers, screenwriters, and filmmakers who want to depict the journey of Muslim identity authentically and in-depth.

Keywords: Intrapersonal Communication, Muslim Identity, Diaspora, Film

URL: <http://jurnalptiq.com/index.php/mumtaz>

 <https://doi.org/10.36671/mumtaz.v9i1.1032>

A. INTRODUCTION

Film is an audio-visual communication medium for conveying a message to a group of people gathered in a certain place.¹ Film messages in mass communication can take many forms, depending on the film's mission. However, generally, a film can encompass a variety of messages, including educational, entertainment, and informational ones.² The message in a film utilizes the symbolic mechanisms inherent in the human mind, including content, sound, speech, conversation, and so on.

In reality, film's power and ability to reach many social segments gives film practitioners the potential to influence or shape audience perceptions through its messages. This is based on the assumption that film is a portrait of social reality. Film always records the reality that grows and develops within a society and then projects it onto the screen.³

Rentang Kisah is a true story about the formation of Muslim personalities in Germany, adapted from the bestselling novel "Rentang Kisah" by Gita Savitri. This novel has sold over 100,000 copies. The film was produced by Falcon Pictures and began streaming on the Disney Plus Hotstar app starting September 11, 2020. The film, starring Bio One as Paulus Partohap and Beby Tsabina as Gita Savitri, tells the story of Gita Savitri's struggle to study in Germany. Gita Savitri is a student at a German university.

The film tells the story of her family life: her mother who raised her strictly, her father who lives far from her family, how she recovered from heartbreak to find true love. Most interestingly, the part that tells how she discovered the truth of Islam as her religion while living in an environment where Muslims are a minority.

The most obvious problem, of course, is when a woman wearing a hijab dares to go abroad to study but lacks a strong personality. With all the challenges, living abroad is no easy feat. Therefore, developing a strong Muslim personality requires a strong faith and a strong resolve to be able to navigate social interactions. Therefore, upon arriving in Germany, Gita decided to remove her hijab, having previously only been encouraged by her parents. Her parents have strong religious beliefs, but Gita did not yet understand Islam deeply. However, after several years in Germany, Gita received guidance.

Gita shares many compelling stories about her time in Germany, including Rentang Kisah (The Story of a Muslim) and her time in Germany. These stories helped Gita better understand herself and her religion; beyond just prayer and fasting, she also learned more about the purpose of her life in this world, her journey to cover her private parts, and the story of Paulus (Gita's husband) who finally recited the two sentences of the shahada.

Through Rentang Kisah, Gita wants to invite young people in particular to always include religious elements in every activity they do, to become a person who does not depend on others, always be sincere and surrender to Allah SWT because Gita herself is aware after what she has been through so far, that humans can only plan, but the one who determines is still the Almighty, humans only have the duty to try and pray.⁴

¹ Onong Uchjana Effendy. *Dimensi-Dimensi Komunikasi*. (Bandung: Rosda Karya.1986) hal 134

² Fatmawati, F. (2018). Analisis Framing Pesan Kesalehan Sosial Pada Buku Ungkapan Hikmah Karya Komaruddin Hidayat. *Al-Balagh: Jurnal Dakwah dan Komunikasi*, 3(1), 73-102.

³ Alex Sobur, *Semiotika Komunikasi* (Cet. 3; Bandung: Remaja Rosdakarya, 2006) hal 126-127

⁴ Gita Savitri Devi, *Rentang Kisah*, (Jakarta: Gagas Media, 2017), hal. 75

The film *Rentang Kisah* deals with the personality of a Muslim. Personality is the sum total of a person's attitudes, feelings, expressions, temperament, distinctive characteristics, and behavior. Personality is crucial for every human being, as it is through it that every human behavior and activity can be judged as good or bad. Each person has a unique personality. Personality within a person aims to enable everyone to develop their strengths and improve their weaknesses.⁵

A sign of a good personality is a strong Muslim spirit. As stated in Surah Az-Zukhruf, verse 43:

فَاسْتَمْسِكْ بِالَّذِي أُوحِيَ إِلَيْكَ عَلَىٰ صِرَاطٍ مُسْتَقِيمٍ

"So, hold fast to the religion that has been revealed to you. "Indeed, you are on a straight path." (Surah Az-Zukhruf: 43)

This verse explains that adhering firmly to religion requires great strength, deeper awareness, and extreme caution, as there are many paths of misguidance, often seen as pleasure and beauty, in human life that, without realizing it, are paths to destruction.

Islam, as a teaching and concept of life, is something revealed to all mankind. Therefore, as a Muslim, one must always reflect the teachings of Islam itself. The Muslim personality is one whose entire aspects, including behavior, spiritual activities, philosophy of life, and beliefs, demonstrate devotion to God and submission to Him.⁶ The Muslim personality is a noble social person, upon which a great society of noble morals is built. The Muslim personality demonstrates the demands of a hanif (righteous) religion, rooted in the Quran and Hadith, which stands firmly on religious law and directs humanity toward lofty moral ideals. Such individuals have been chosen by Allah to be role models for humanity, from whom a society will emerge, that is just and just. unique, special, educated, devout, good and clean.⁷

This analysis of Muslim personality formation uses Tzvetan Todorov's Narrative Theory, which utilizes Narrative Analysis. Narrative Theory states that all stories begin with a "balance," where several potential conflicts are simultaneously "balanced."⁸ This analysis consists of three components: beginning, middle, and end. Narrative analysis is the analysis of narratives, whether fictional or factual, such as news stories. The analysis of Muslim personality formation is also linked to intrapersonal communication through sensation, association, perception, memory, and thinking.

B. METHODS

This research uses a qualitative approach with narrative analysis.⁹ This method focuses on the general principles underlying the manifestation of meaning from social

⁵ Rakhmat, Jalaluddin. 2011. *Psikologi Komunikasi*. Bandung: Remaja Rosdakarya.

⁶ Fatmawati, (2012). *Da'i Muda Pilihan (DMP) ANTV dalam Perspektif Dakwah dalam Ilmu Dakwah*: Academic Journal for Homiletic Studies, 6(1), 1-23.

⁷ Muhammad Ali Hasyimi. *Syahsiyyah al-muslim*. terj. Abu Fahmi, cet ke 9, (Jakarta, 1994) hal.10




⁸ Erianto. 2013. *Analisis Naratif: Dasar-dasar dan Penerapannya dalam Analisis Teks Berita Media*, Jakarta : Kencana Prenada Media Group.

⁹ Iskandar, 2009. *Metodologi Penelitian Kualitatif*. Jakarta: Gaung Persada.

phenomena in society.¹⁰ The research paradigm used in this study is a narrative study.¹¹ The data consists of primary and secondary data. The primary data is obtained from the film *Rentang Kisah*, while the secondary data comes from literature review. The data collection techniques used were document study and interviews.





C. RESULT AND DISCUSSION

Narrative Flow: Beginning, Middle, and End

No	Picture	Discussion Results
1.	Gita is in a hurry to pray 	Gita: Rushing prayers and wanting to eat quickly. Work done in a hurry usually produces suboptimal results. The same applies to worship. Rushing prayers reflects a lack of Muslim character, as prayer is a means of communication between a servant and his Lord.
2.	Gita and Vina ensure that the food is halal 	Gita and Vina tried to convince their parents that they would find halal food in Germany. Halal food refers to all types of food that are safe to consume and far from the criteria of foods forbidden by Allah.
3.	Gita wants to take off her hijab 	Gita wants to remove her hijab because it's uncomfortable and her faith in her religion isn't strong enough, coupled with Germany's Muslim minority. The hijab, after all, isn't just a passing fad to be worn only when trendy and then removed once it's over. It's an obligation for all Muslim women who have reached puberty.

¹⁰ Keraf. G. 2007. *Argumentasi dan Narasi*. Jakarta: PT Gramedia Pustaka Utama

¹¹ Ikbar, Yanuar. 2012. *Metode Penelitian Sosial Kualitatif*, Bandung: Reflika.

No	Picture	Discussion Results
4.	<p>Gita attends monthly religious study</p> 	<p>Gita received an invitation to attend a monthly religious study group in Germany. She attended voluntarily but fell asleep during the study. After finishing, she immediately excused herself to her friends. However, upon seeing the food, Gita stayed behind. This demonstrates that the Gita has not yet developed a Muslim personality.</p>
5.	<p>Paul read a religious book</p>	<p>Paul seemed to have no faith in the religion he followed. Paul read various books about religion but could not calm his heart.</p>
6.	<p>Paulus mulai belajar shalat</p> 	<p>Paulus finally agreed to learn to pray and declared his faith. Not because of Gita, but because he felt comfortable with Islam. Gita had initially given up, believing their relationship would not last due to their religious differences. However, unexpectedly, one day, Paulus received guidance and decided to embrace Islam.</p>
7.	<p>Paulus mengucapkan dua kalimat syahadat</p> 	<p>After converting to Islam, Paul's problems did not end but instead intensified. This included pressure from his family and friends, as well as his worsening economic situation.</p>
8.	<p>Gita mulai berhijab</p> 	<p>Gita began to study Islam more deeply, attending religious studies, reading books, and infusing the spirit of Islam into everything she did. Even more than that, Gita eventually decided to wear the hijab. However, many trials befell Gita and Paulus as they began to draw closer to Islam.</p>

Muslim Personality Analysis Through Intrapersonal Communication

The intrapersonal communication process is the foundation for us to understand ourselves better. Knowing ourselves is crucial. Learning about ourselves means learning how we think, feel, and observe, interpret, and react to our environment.¹² Understanding intrapersonal communication makes it easier to understand ourselves. An analysis of Muslim personality through intrapersonal communication can be seen as follows:

1. Sensation

Sensation is the process of absorbing information (energy/stimulus) from the outside world through the five senses. For example, when we listen to someone present a problem, the process of absorbing information occurs through the sense of hearing. Gita received little information about Islam and had not deepened her religious knowledge. The information Gita received was what ultimately shaped her thoughts.

2. Perception

Perception is the process of assigning meaning to sensory stimuli. Perception is inherent in every individual, meaning that each person has a distinct perspective and understanding of objects in their environment, whether they are humans, other living creatures, or inanimate objects. Gita's perception stems from a lack of information about Islam, leading to differing ways of thinking before and after the migration.

Previously, Gita only thought that Islam meant only praying and fasting. Gita was born into a Muslim family, so why did she want to learn more about it when she was in Germany? Previously, Gita's thoughts about Islam were like, if you're religious but it doesn't make sense, don't do it, it's okay not to wear a hijab if you dress modestly, and drinking alcohol is okay if you don't get drunk. Gita's thoughts about Islam were like that. However, as she reflected more and studied Islam more, she reached the point where she felt uncomfortable when a man looked at her, saw her hair, or saw her private parts. Gita decided to start studying Islam while she was in Germany. Then, Gita began to regularly attend Quranic recitations, which gradually changed her way of thinking, and she continued to study. However, after receiving information from the ustad's studies and Gita became closer to her religion, Gita's perception changed, and she no longer thought as shallowly as before.

3. Memory

The next stage in the process of intrapersonal communication. Memory plays a crucial role in influencing both perception (by establishing a frame of reference) and thinking. Memory is a highly structured system that enables organisms to record facts about the world and use this knowledge to guide their behavior. After information about Islam has repeatedly entered the Gita's memory, it is recorded and then stored in the brain.

¹² Erianto. 2013. *Analisis Naratif: Dasar-dasar dan Penerapannya dalam Analisis Teks Berita Media*, Jakarta : Kencana Prenada Media Group.

4. Thinking

Our process of interpreting simulacrum after we go through the stages of sensation, perception, and memory. Living in Germany was a challenge for Gita. The culture, traditions, and way of life were distinctly different from those in Indonesia. Gita learned to accept reality and began to change her way of thinking. The decision to convert and start wearing the hijab was certainly not easy. It required long reflection and deep conviction to face it. However, after the process Gita and Paulus went through, they complemented each other's thinking by actively discussing Islam.¹³

D. CONCLUSION

Based on the results of the researcher's research and analysis of the narrative of the film *Rentang Kisah*, it can be concluded that the narrative presented in *Rentang Kisah*, according to Tzvetan Todorov's narrative analysis model, has three story lines as follows:

The opening section presents a basic situation that should enable the reader or viewer to understand the subsequent scenes. This introduction should contain a story that will pique the viewer's interest in watching the next scene. In *Rentang Kisah*, the initial plot depicts Gita's time in Indonesia, her parents' various tutoring sessions, her search for and discovery of a suitable passion, her struggle to enter college, and her eventual arrival in Germany. Once in Germany, Gita decides to remove her hijab due to discomfort. It is also in Germany that Gita experiences profound heartache: her boyfriend cheats on her.

The middle plot is a continuation of the introduction. This middle section begins to reveal the conflict between the characters in the story. This section also includes scenes that attempt to heighten tension or exacerbate the complications that develop from the original situation. In the film *Rentang Kisah*, the middle plot depicts Gita's parents' difficulties, Gita's attempts to find part-time work, and Gita's encounter with German friends in Indonesia. One of the people who brings joy to Gita's time in Germany is Paulus. The middle plot also depicts Gita attending a monthly religious study group in Germany, but during the study, she falls asleep and only eats afterward.

The final plot, meanwhile, is the climax of the film's conflict. This section also provides a resolution and a way out of conflict. In *Rentang Kisah*, the final plot depicts Paulus finally reciting the two sentences of the shahada. Gita decides to wear the hijab and explores her religion more deeply. These three plots are highly relevant when related to intrapersonal communication. Analysis of the beginning, middle, and end of this film's plot after being linked to both has a process of perception, association, perception, memory, and thinking in the formation of Muslim personality in Germany.

¹³ Horton, Paulus B dan Chester L. Hunt. 1996. *Sosiologi Jilid 1* (Edisi ke-6). Jakarta: Erlangga.

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