

THE NARRATIVE ELEMENTS OF ISLAMIC RESISTANCE TO TERRORISM ISSUES IN THE MOVIE *BULAN TERBELAH DI LANGIT AMERIKA*

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ABSTRACT

The film *Bulan Terbelah di Langit Amerika*, which raises the issue of terrorism related to Islam, received a good response from Indonesian audiences. This research aims to identify the narrative elements, including plot, storyline, characters, and character functions, concerning the Islamic resistance against the issue of terrorism depicted in the film *Bulan Terbelah di Langit Amerika*. This research employed qualitative research methods to determine the meaning behind a phenomenon. Data for this research were collected through the observation of the film *Bulan Terbelah di Langit Amerika*. The results of this study indicate that the narrative elements in the film, encompassing plot, storyline, characters, and character functions, effectively portray Islamic resistance to the issue of terrorism. The analysis of the plot storyline in the seven key scenes demonstrates the issue of terrorism and Islamic resistance, which is depicted through dialogue, facial expressions, and body gestures of the movie players. The results of this study can motivate young filmmakers who want to produce Islamic-themed films with a different perspective.

Keywords: narrative, terrorism issue, Islam, *Bulan Terbelah di Langit Amerika*.

ABSTRAK

Film Bulan Terbelah di Langit Amerika yang mengangkat isu terorisme terkait dengan Islam mendapatkan respon bagus dari penonton Indonesia. Tujuan penelitian ini adalah untuk menemukan unsur-unsur naratif yang meliputi plot, alur cerita, karakter dan fungsi karakter mengenai perlawanan Islam terhadap isu terorisme yang terkandung dalam film Bulan Terbelah di Langit Amerika. Penelitian ini dilakukan dengan menggunakan metode penelitian kualitatif untuk mengetahui makna di balik suatu fenomena. Teknik pengumpulan data dalam penelitian ini adalah observasi film Bulan Terbelah di Langit Amerika. Hasil penelitian ini menunjukkan bahwa unsur naratif dalam film yang diteliti yang terdiri dari plot, alur cerita, karakter dan fungsi karakter dapat menunjukkan perlawanan Islam terhadap isu terorisme. Alur cerita dalam tujuh adegan yang dianalisis menunjukkan isu terorisme dan perlawanan Islam yang digambarkan melalui dialog, ekspresi wajah dan gerak tubuh pemain film. Hasil penelitian ini dapat memotivasi sineas muda yang ingin memproduksi film bertema Islam dengan perspektif berbeda.

Kata kunci: naratif, isu terorisme, Islam, *Bulan Terbelah di Langit Amerika*.

1. INTRODUCTION

A movie (film) is an audiovisual work that serves as a communication tool and a medium to convey messages, information, and the interests of the creators. While most movies are made for material gain, some are made to be a medium of invitation. A movie (film) has two main elements: cinematic elements and narrative elements. These two elements cannot be separated, and both must be continuous to be considered good. Cinematic elements involve the technical elements of filmmaking, while narrative elements encompass the storyline. Every story must involve elements such as characters, problems, conflicts, locations, times, and others (Pratista, 2008). The story in the film covers various themes, such as violence, injustice, discrimination, racism, dishonesty, mental problems, disease, poverty, politics, and power.

Movies are categorized into genres including romance, action, horror, comedy, and drama. The drama genre is widely produced due to its ability to explore expansive themes and develop storylines. The drama genre can also be combined with various other genres, such as musical dramas, romantic dramas, and comedy dramas, depending on the theme that will be raised. Movies frequently explore issues that are close to today's society, such as discrimination and racism, which often lie under community unconsciousness. One

example is the movie *Bulan Terbelah di Langit Amerika*, a drama by Maxima Pictures, directed by Rizal Mantovani and produced by Ody Mulya Hidayat. Adapted from the novel of the same title by Hanum Salsabiela Rais and Rangga Almahendra, this film narrates Hanum's journey in seeking the answer "Would the world be better without Islam?" from the victims of the September 11, 2001, tragedy in New York, United States. The movie *Bulan Terbelah di Langit Amerika* also addresses the issue of terrorism associated with Islam and has been viewed by 900,000 viewers in Indonesia. *Bulan Terbelah di Langit Amerika* portrays that adherents of Islam will fight back when accused of being terrorists. It also highlights Islam as a religion that protects human beings. To narrow the focus of this research, the title chosen is *The Narrative Elements of Islamic Resistance against Terrorism Issues in the Movie 'Bulan Terbelah di Langit Amerika*.

The narrative element of the plot or storyline was chosen because the research focused on the scenes depicted in the film, such as the player's body gestures and dialogue. The plot, or storyline, is how the story unfolds. Plot is what is displayed explicitly in a text (Eriyanto, 2013). According to Himawan Pratista in *Memahami Film*, the plot is a series of events presented visually and auditory in the film.

The narrative elements of characters and their functions were chosen using Vladimir Propp's theory so that researchers could determine the character functions correctly according to the problem formulation. Vladimir Propp composed the characters that are almost always found in every narrative. Propp researched fairy tales and folk tales in Russia. The story was then cut into several parts. Propp then found that every story has characters, and these characters occupy certain functions in the story (Eriyanto, 2013). Function is understood as the action of a character, defined from the point of view of its significance as part of its actions in the narrative.

Terrorism is a never-ending topic to be discussed. After the September 11 tragedy, terrorism has become a hot issue in society. This is because some of the perpetrators of terrorism are followers of Islam. However, in its tenet, Islam never teaches to hurt fellow human beings.

Following the 9/11 tragedy, debate has arisen within the global community. Muslims try to show that Islam is a religion that loves peace. The movie *Bulan Terbelah di Langit Amerika* was made to awaken the audiences' consciousness and show that Islam is a religion that is nonviolent, peaceful, and never seeks to harm anyone.

The word '*perlawanan*' or 'resistance' means a process, method, act

against, or attempt to prevent something. Here, the concept of Islamic resistance to terrorism issues refers to Islamic ways or efforts to prevent and fight terrorism. This issue is related to media, as Stig Hjarvard stated in *The Mediatization of Society A Theory of Media as Agents of Social and Culture Change*, that the concept of mediatization as political life, in which a political system to a high degree is influenced by the mass media (Putri, 2016).

The movie *Bulan Terbelah di Langit Amerika* presents a story that illustrates how adherents of Islam show resistance when wrongly accused of being terrorists, and Islam is a religion that promotes the protection of fellow human beings.

This research is academically novel, providing insightful information through the analysis of narrative elements in a film to enhance understanding of the conveyed message. This research is also expected to provide additional knowledge for filmmakers, helping them apply narrative elements to their future productions. The practical benefits of this research include promoting messages of tolerance between religious communities.

2. LITERATURE REVIEW

2.1. Terrorism Issues

Terrorism originates from the Latin words *terrere* (meaning to tremble) and *deterreere* (meaning fear). In the Indonesian Dictionary, the term "terrorism" means the

use of violence to create fear to achieve goals. Terrorism is a concept that has a sensitive connotation because it results in the emergence of innocent civilian victims (Adji, 2001). According to the Popular Scientific Dictionary, terrorism is linked to acts of disturbance in society to achieve goals (in the political field); the systematic and planned use of violence and threats to create fear and disrupt existing systems of authority (Sinaga et al, 2018). Terrorism can occur due to differences of opinion between a group and the government, causing various terrorism problems on a global scale. Different countries have various ways and different laws to deal with terrorism. In Indonesia, terrorism has been rampant following the September 11, 2001, terror attacks in the United States. Notable examples include the first Bali bombing in 2002; the J.W. Marriott bomb attack in 2003; the bomb attack at the Australian embassy in 2004; the second Bali bombing in 2005; the bomb attack at the J.W. Marriott and Ritz Carlton hotels in 2007; and the bomb attacks in 2018 that blasted three churches in Surabaya. However, of the many cases of terrorism, the tragedy of the plane crash at the World Trade Center in the United States on September 11, 2001, was the most astonishing event for the global community. Through news coverage in the media, terrorism has become a hot topic of conversation around the world. Consequently, the terrorists, who

were often identified as Muslims, contributed to associating Islam with violence and anarchy. However, upon deeper analysis, acts of terror and terrorism extend beyond bombing. Basically, the discourse of terrorism began to emerge after the events of September 11, 2001. The global political landscape became unified after President Bush of the United States issued a policy that sent a shockwave to the world. He asserted that those who do not join America to fight terrorists would become America's enemies. This sentence was often quoted everywhere: "Now for all nations of the world, there are only two choices: either they join America, or if they don't, they join terrorism." With this statement, at least America's pressure on Indonesia can be seen since the tragedy (Nur, 2010). There are various definitions and views on terrorism, but they all have the same core meaning. Therefore, from the perspective of the perpetrators and their scope, terrorism can be categorized into internal terrorism and international terrorism. Internal terrorism is carried out by the state, while international terrorism is an act of terrorism that crosses the boundaries of one country, both against and by the country or its sponsor. Meanwhile, when viewed from the perspective of the subject, acts of terrorism can be carried out by individuals, groups, and even the state. Meanwhile, if analyzed from the standpoint

of the consequences and impacts of their actions, terrorism might be executed at some levels, as concluded by Ali Tashkiri, an Iranian cleric and diplomat: "There is terrorism that disturbs security, dignity, property, and more. There is cultural terrorism that tears humanity's identity apart; there is also information terrorism that robs people of their freedom to breathe fresh air. If the categories given by Tashkiri are used as a tool for analysis, terrorism is no longer perceived solely as enemies of the world, but also to global culture. It is because, at a certain level, almost all countries, especially countries that have a colonial history, have done it and are currently doing it.

2.2. Islamic Resistance

Terrorism is often associated with Islam, especially after the tragedy of September 11, 2001. The terrorist attack was not only shocking and heartbreaking, but it also led the US, under the pretext and guise of terrorism, to justify any means necessary to dominate Muslim countries. Even though the ones who brought the bombing have not yet been identified and proven, America hastily accused Muslims of being the perpetrators. America also created a deep stigma, portraying Islam as a scary religion in the West (Nur, 2010). As a consequence, Muslims received unfavorable treatment. There were many discriminations that Muslims faced, for

example, America's treatment of the Muslim community in Palestine.

The actions taken by the West have received mixed reactions from Muslims, one of which is jihad—the phenomenon where, on the one hand, Islam appears to justify violence. The existence of the doctrine of jihad, understood by some scholars only as an act of lifting the sword against the enemy of Islam, signifies an order for war. On the other hand, jihad in Islam places great emphasis on peace. While war in Islam is only one facet of jihad, its basic understanding and purpose are to fight evil, both in individuals and in society. Sayyid Qutub, the most influential Muslim thinker of the 20th century, viewed jihad as a struggle against oppression everywhere. Jihad should not be used to force people to embrace Islam, but to free them from oppression, regardless of their religion (Nur, 2010). The term 'jihad,' as put forward by some scholars, has the meaning of "exerting all existing capabilities or possessions to uphold truth and goodness and oppose falsehood and evil by expecting to earn the pleasure of Allah" (Nur, 2010). In fact, Islam emphasizes peace, moderation, and tolerance, while opposing all forms of extreme crime.

Some previous studies analyze resistance, terrorism issues, and the movie *Bulan Terbelah di Langit Amerika*. First, the thesis published by the Indonesian Art Institute Yogyakarta in 2017 and written by

Neni Munthi Rima Sembiring Brahmana with the title *Batak Women's Resistance Against Patriarchal Culture in the Movie 'Tiga Nafas Likas' (Film Narrative Analysis)*. This thesis analyzed the forms of resistance of the character Likas Tarigan in this film, where she fights against the notion that girls should not pursue higher education on par with men. Likas, aspiring to become a teacher, meets opposition from his own mother, who confronts her ambitions. Luckily, Likas has her father, older brother, and husband who support her aspirations. This form of Likas' resistance conveys messages of women's struggle to achieve equality with men. This study used qualitative methods and narrative analysis. The thesis, which belongs to Neni Munthi Rima Sembiring Brahmana, used the same research method as this thesis, which is film narrative analysis. However, the film and its research studies are different.

Another one is a thesis of the State Islamic University of Sunan Kalijaga in 2017 by Hasan Ma'ruf, titled *Islamophobia in 'Bulan Terbelah di Langit Amerika.'* The thesis examined the relationship between films and Islamophobia and how the symptoms of Islamophobia were displayed in the film *Bulan Terbelah Di Langit Amerika*. Hasan Ma'ruf's thesis shared the same object of research as this thesis, but the study was different because this thesis examined the forms of Islamic resistance

shown in this movie against the issue of terrorism.

3. METHOD

The type of research used is descriptive qualitative. The research analysis used is narrative analysis to find out the messages conveyed in the film, in this case, the plot/storyline, characters, and functions. The object of research is the movie *Bulan Terbelah di Langit Amerika*. This film is produced by Maxima Pictures, directed by Rizal Mantovani, and adapted from a novel by Hanum Salsabila Rais.

The data collection technique was carried out through observation many times in every single scene in all sequences. The scenes were carefully treated to identify seven significant instances. There are seven scenes from three sequences that show Islamic resistance to the issue of terrorism under study, namely:

- a. The 8th scene, footage of the explosion of the WTC building, news of Israeli missiles, and VO Hanum at timecode 00.05.25–00.06.00.
- b. In The 26th scene, Rangga and Hanum visit Ground Zero and receive bad treatment from a woman at timecode 00.16.44–00.17.56.
- c. The 47th scene, Hanum searches for Julia's house and meets Billy at timecode 00.32.13–00.33.30.
- d. In The 51st scene, Hanum helps Julia, who is discriminated against by Billy at

timecode 00.38.57–00.42.34.

- e. In The 58th scene, Hanum walks with a nun and is teased by a young man at timecode 00.47.56–00.49.02.
- f. The 72nd scene, Hanum goes to Michael Jones to ask for his map at timecode 00.57.44 – 00.59.14.
- g. Scene 74, Sarah and Julia watch Hanum and Michael Jones arguing on television at timecode 00.59.28–00.59.56.

4. DISCUSSION

There are seven scenes from three sequences that show Islamic resistance to terrorism issues under study, namely the 8th scene showing footage of the explosion of the WTC building, news of Israeli missiles, and VO Hanum at timecode 00.05.25–00.06.00. Then, in the 26th scene, Rangga and Hanum visit Ground Zero and get mistreated by a woman at timecode 00.16.44–00.17.56. In the 47th scene, Hanum searches for Julia's house and meets Billy at timecode 00.32.13–00.33.30. The 51st scene issue is quite similar to the previous one, where Hanum helps Julia, who is discriminated against by Billy at timecode 00.38.57–00.42.34. The 58th scene shows Hanum walking with a nun and being ridiculed by a young man at timecode 00.47.56–00.49.02. In the 72nd scene, Hanum goes to Michael Jones to ask for his map at timecode 00.57.44–00.59.14,

followed by scene 74, at which Sarah and Julia watch Hanum and Michael Jones argue on television at timecode 00.59.28–00.59.56.

Below are several dialogues that represent Islamic resistance to terrorism issues in the movie.

- a. Scene 26 (timecode 00.16.44–00.17.56)

EXT. Ground Zero - Midday
Cast: Hanum, Rangga, Old Woman

Hanum and Rangga arrived at Ground Zero

Hanum

This is a monument of sadness

A place where many people have fallen victim to a humanitarian tragedy

Rangga

Too many victims (bowed)
Num, some of them are Muslim
(points to a name)

Hanum sees the name and prays. After praying, Hanum sees an old woman pointing at her with an angry face. Hanum is surprised and then averts his gaze.

Hanum

I don't like people seeing

Rangga

Just walk (embracing Hanum)

Hanum

Ok

1) Plot/storyline

This scene tells the story of Rangga and Hanum visiting Ground Zero and being mistreated by a woman. Hanum and Rangga leave, but the old woman still watches

Hanum and Rangga. This interaction signifies the prejudices that Muslims often face post-9/11. Ghaffar-Kucher et al. (2022) state that around the world, Muslims living in countries where they are not the majority frequently feel like outsiders. They are given limited acceptance and can only belong if they fit the "Good Muslim" stereotype set by the majority.

2) Terrorism Issues

In this scene, the issue of terrorism is personified by an old woman who expresses her dislike of women wearing hijab. The elderly woman is watching Hanum from a distance. When she realizes Hanum sees her, this old woman points at Hanum angrily. The form of terrorism presented in this scene is internal terrorism happening in a country. When viewed from the perspective of the subject, terrorism is enacted by individuals with their interests. Meanwhile, analysis from the consequences and impact point of view reveals that these acts of terrorism are included in actions that disrupt comfort and security.

According to Aly and Striegher (2012), post-9/11, Muslims have been increasingly subjected to public scrutiny and suspicion, which has fostered a climate of Islamophobia

and internal terrorism within communities. Furthermore, Thariq (2020) explains that Islamophobia and the racialization of Muslims are closely connected. Muslims experience racism based on their religion and physical appearance. Islamophobia is a specific type of racism against Muslims, and racialization helps explain how this happens in different ways over time and in various places.

3) Islamic Resistance

Islamic resistance in this scene is manifested through Hanum's reaction. In this scene, Hanum senses that someone is watching her. When Hanum realizes that a woman is pointing at her with an angry expression, she feels a little annoyed and uncomfortable. Subsequently, Rangga asks Hanum to leave the place.

Hanum's discomfort is shown in the dialogue: *I don't like people seeing*. Then Rangga asks Hanum to go with him: *Just walk*. Hanum and Rangga's reactions align with the concept of Islamic jihad: that in non-urgent situations, jihad can manifest in another form, such as defending religious honor in a composed manner. Hanum's response to the hostility—choosing to walk away and not escalate the

situation—aligns with a form of peaceful resistance. This approach mirrors the Islamic concept of jihad, which emphasizes maintaining peace and dignity in non-urgent situations. As noted by Esposito (2002) in Fakhkhar Toosi (2024), jihad encompasses a broad range of efforts to live a moral life, including peaceful perseverance in the face of adversity.

4) Characters and Character Functions

The characters featured in this scene are Hanum, Rangga, and an old woman. In this scene, Hanum's character as a hero has the function of carrying out a mission to combat terrorism assigned by the old woman calmly. Rangga's character serves as a supporter, helping Hanum by providing advice to avoid potential conflicts. Meanwhile, the character of the old woman, who serves as a villain, carries out acts of internal terrorism against Hanum.

b. Scene 47 (timecode 00.32.13–00.33.30)

1) Plot/storyline

This scene depicts Hanum searching for Julia's house. She knocks on the door of the house, which turns out to be Billy's house. Billy is Julia's neighbor, and upon witnessing Hanum wearing a hijab,

Billy curses at Hanum loudly.



Figure 1. Hanum met Billy
(Source: BTDLA, time code 00.32.37–00.33.00)

Hanum introduces herself to Billy as a reporter intending to interview Sarah and Julia Collins. Billy is surprised and upset to see Hanum. To clarify how Islamic resistance to terrorism issues unfold in this film, a transcript of each scene is provided.

EXT. Billy's Terrace -
Afternoon
Cast: Hanum, Billy, Julia

Hanum made her way to the house while holding the address paper. After reaching the door, Hanum knocked on the door. Then an old man came out. Hanum greeted.

Hanum

Hi, I'm Hanum. I'm a reporter from Vienna, I want to interview Sarah Collins and her mother regarding commemoration of the Nine-Eleven tragedy.

Billy

Wrong house, the next door
(cynical face and voice).

Hanum

Okay, Thank you, Sorry
(Turn around and get ready to go)

Billy

What's your holy Qur'an taught you?
Tell me Hanum!
Is your holy Qur'an teaching you to murder people that

different from you?
Does it tell you to take away
my beloved son and a thousand
more at that tragedy?

Julia pulled Hanum to her
house, Billy was still
watching Hanum from the front
door. Hanum and Julia then
enter the house.

2) Terrorism Issues

The issue of terrorism that appears in this scene can be seen from the scene of Billy intimidating Hanum with a question that invokes the name of the holy manuscript, the Qur'an, which is said to be the basis for Muslims to commit crimes in the 9/11 tragedy. In this scene, the issue of terrorism committed by Billy is shown in the dialogue at the end of the scene. The form of terrorism that Billy uses in this scene is internal terrorism carried out in one country. When viewed from the perspective of the subject, this terrorism is carried out by individuals with their interests. Additionally, when analyzed from the consequences and impacts standpoint, this act of terrorism includes acts that disturb the comfort, security, and dignity of a Muslim.

Billy's dialogue directly links Islam to terrorism, reflecting a common stereotype that equates Muslims with violence. This form of internal terrorism perpetuates a hostile environment for Muslims. According

to Abbas (2019), such attitudes are rooted in misinformation and fear, which are exacerbated by media portrayals of Muslims as terrorists.

3) Islamic Resistance

Islamic resistance in this scene is shown by Hanum's response to Billy's accusation. Hanum feels confused and shocked to witness Billy's anger towards her. As a Muslim, Hanum shows a disappointed face with Billy's statement. However, Hanum chooses to stay silent and avoids conflict because Billy looks very angry.

Hanum's calm and composed demeanor in response to Billy's accusations exemplifies Islamic resistance. By not engaging in conflict and instead attempting to foster understanding, Hanum demonstrates the principle of patience and peaceful resistance. This aligns with findings by Githens-Mazer and Lambert (2010) in Zempi (2020), who note that many Muslims counteract Islamophobia through non-confrontational means to avoid escalating tensions.

4) Characters and Character Functions

The characters that appear in this scene are Hanum, Billy, and Julia. In this scene, Hanum's character is a hero whose function is to fight Billy's

acts of terrorism with a calm attitude. Billy's character as a criminal has the function of carrying out acts of internal terrorism against Hanum. Julia's character as a donor with a character function helps Hanum avoid Billy.

c. Scene 58 (timecode 00.47.56–00.49.02)

1) Plot/Storyline

This scene unfolds with Hanum walking, then suddenly stumbling and falling. A nun helps Hanum and invites her to walk together. Hanum looks happy and accepts the nun's invitation. However, during their walk, there is a group of young men who mock Hanum, defaming her as the one who caused the 9/11 bombings. The nun defends Hanum and shoos away the disrespectful young men. Here's a screenshot of the scene:

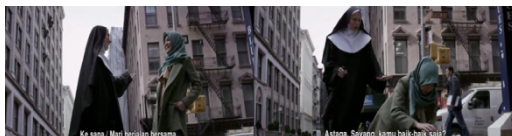


Figure 3. Female monk helps Hanum
((Source: BTDLA, timecode 00.47.56 – 00.49.02)

To clarify how Islam fights against the terrorism issues that occur in this film, a transcript of each scene is also included. Here's the dialogue from scene 58:

EXT. Sidewalk - Daytime

Cast: Hanum, a nun, young man 1, young man 2, young man 3, young man 4

Hanum was walking, suddenly he stumbled and fell. A nun came to help Hanum to stand up.

Nun

Oh my Goodness, dear, are you alright?

Hanum

Ya, I'm okay

Nun

Let me help you up, (embrace Hanum)

Oh that was a bad fall, which one you going?

Hanum

I'm going there (point forward)

Nun

Let's walk together
Suddenly, there are young men straightly in front of them

Young man 1

So we get smoke tonight?

Young man 2

I don't know

Young man 3

I have a good music

Young man 4

Your place is my place.

Young men start to talk about them.

Young man 1

Hey you got penguin and towel girl there?

Young man 4

What do you mean?

Young man 2

She is from head to toe black and white so she's like a penguin. And one with the towel so she has a towel on her head. Check this out.

The young men approached Hanum and the nun who were walking

Young man 2

Hey towel head, you should be a booming something?

Nun

No, wait a second, should be you be somewhere boys in the middle of the day, should be being school? I meant what..

Young man 3 tries to touch Hanum's hijab

Nun

Hey !!!
(angry and hand the Young man
off)
Touch her again and this
umbrella gonna match your
head.
(while lifting the umbrella)
The youths are walking
backwards
Nun
I'm not joking
The youths run
Nun
We have to stick together
honey, this is New York you
know, you need one of this
(Lifting the umbrella)

Hanum who was scared
instantly laughed, and the two
of them continued their
journey.

2) Terrorism Issues

The issue of terrorism that appears in this scene is portrayed by a group of youths who utter disrespectful remarks and make fun of Hanum's hijab.

The young man's dialogue that shows the issue of terrorism is, *"Hey towel head, you should be a boom something?"* This dialogue corners Hanum. Her hijab, which becomes her identity as a Muslim, becomes the subject of ridicule. Furthermore, Hanum receives an insinuation about the bombing at the World Trade Center on September 11, 2001, which was allegedly carried out by a Muslim. Additionally, one of the youths also tries to touch Hanum, adding to the distressing nature of the encounter.

The youths' disrespectful remarks and attempts to touch Hanum illustrate a form of everyday terrorism that targets individuals based on their religious attire. According to Poynting and Mason (2007) in Brock (2020), such acts of aggression are part of a broader pattern of Islamophobic behavior that seeks to marginalize Muslims in public spaces.

3) Islamic Resistance

Islam's resistance in this scene is evident through Hanum's response when she feels afraid and uncomfortable. Under unfavorable situations, she chooses to remain silent and composed. A female monk who walks with Hanum helps drive the young men away. The following dialogue shows the nun helping Hanum: *"Hey!"* (angry and slapping the hand of the young man 3). *"Touch her again and this umbrella gonna match your head* (while lifting the umbrella)." The youths then retreat.

Hanum's silence and composure under verbal assault reflect a form of non-violent resistance. The nun's intervention highlights the importance of allyship in countering discrimination. Research by Duran (2020) emphasizes the role of non-Muslim allies in challenging

Islamophobia and supporting Muslim communities.

4) Characters and Character

Functions

The characters that appear in this scene are Hanum, a nun, and four young men. Hanum's character as a hero, who serves against acts of terrorism performed by the young men, is exhibited by showing a calm and composed manner. The character of the nun as a helper aids Hanum directly in confronting the youths and returning the situation to normal. Meanwhile, the character of the four young men as criminals serves the function of committing acts of internal terrorism against Hanum.

The film's portrayal of Hanum's experiences highlights the various forms of internal terrorism that Muslims face and showcases Islamic resistance through patience, composure, and peaceful engagement. These scenes underscore the pervasive nature of Islamophobia and the resilience required to counteract it. Supporting studies affirm that Muslim individuals often employ non-confrontational strategies to navigate hostile environments, and the importance of allies in combating discrimination is paramount.

Narrative elements in *Bulan Terbelah*

Di Langit Amerika (BTDLA) present a nuanced portrayal of Islamic resistance to terrorism through its well-crafted narrative elements. The plot and storyline are designed to depict the struggles and resilience of Muslim characters in a post-9/11 world, addressing the broader societal issue of Islamophobia. This is evident in the key scenes analyzed, where characters like Hanum face discrimination and prejudice but respond with dignity and patience, embodying the principles of peaceful Islamic resistance.

Meanwhile, the plot of BTDLA revolves around the personal and societal challenges faced by Muslims in America following the 9/11 attacks. Each key scene highlights different facets of these challenges, from confrontations to subtle prejudices. For instance, Hanum's interactions with characters like Billy and the old woman at Ground Zero (Scene 26) illustrate how the film uses its storyline to depict the pervasive impact of terrorism on both victims and perpetrators. This aligns with the findings of previous studies, such as those by Jarvis (2024) and Weng and Mansouri (2021), which emphasize the role of media in shaping public perceptions of terrorism and the importance of presenting counter-narratives that humanize Muslim experiences.

Furthermore, the characters in BTDLA serve distinct functions that collectively reinforce the film's message of

peaceful resistance. Hanum, as the protagonist, represents the hero who embodies the virtues of patience and resilience. In Scene 47 and 51 Hanum faces hostility from Billy, but her calm responses to hostility and her efforts to build bridges with non-Muslim characters, like Julia and the nun, reflect the Islamic principle of responding to injustice with justice and compassion. This character portrayal is supported by the work of Esposito in Schmid (2022), who argues that true jihad encompasses not only physical struggle but also the spiritual and moral effort to uphold justice and faith under challenging circumstances.

Supporting characters, such as Rangga and the nun, play crucial roles in aiding Hanum and providing emotional and moral support. Their presence highlights the importance of solidarity and allyship in combating prejudice (scene 58). Meanwhile, antagonistic characters like Billy and the old woman personify the internal terrorism of Islamophobia, driven by ignorance and fear. Their interactions with Hanum serve to highlight the destructive nature of such prejudices and the strength required to resist them without resorting to violence.

Finally, the themes of BTDLA resonate with the broader discourse on Islamic resistance to terrorism, as explored in various studies. For example, the film's depiction of Muslims responding to hatred

with kindness and patience mirrors the findings of Morales (2018), who documents similar responses among Muslim communities in America post-9/11. In Scene 51, Hanum mediates between Julia and Billy, explaining the intentions behind Julia's gift and emphasizing the importance of kindness and good neighborly relations, as taught by the Qur'an. This scene underscores the theme of Islamic resistance through dialogue and understanding, reinforcing the film's message of peaceful coexistence. The film's narrative reinforces the idea that Islamic resistance is not about confrontation but about maintaining one's integrity and promoting understanding in the face of adversity.

5. CONCLUSION

Based on the analysis of the conducted research, it can be concluded that the narrative elements in the studied film, including the plot or storyline, characters, and character functions, effectively portray Islamic resistance against terrorism issues. Islamic resistance can be presented through audiovisual media, such as film. The issue of terrorism in this film is depicted through American society's opposition toward Islam. The issue of terrorism leads to both international terrorism and domestic or internal terrorism. The impact of the terrorism issue in this film encompasses

disturbances in comfort, security, property, humanity, and the dignity and worth of Muslims. Islamic resistance in this film is visually represented through the main character, Hanum. Hanum's character as a Muslim wearing a hijab, along with her intelligent and courageous psychological typology, often intersects with the issue of terrorism. Hanum's resistance to terrorism is illustrated through her calm attitude, engagement in debates based on the Qur'an, and writing an article titled "Would the World be Better Without Islam?" which, in the end, can change people's views on Islam.

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