

Thrown into Sharp Relief: The Functional Representation of the Qur'an in the Indonesian Religious Horror Film *Qodrat 2*

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Abstract

This article examines the functional representation of Qur'anic verses in the Indonesian religious horror film *Qodrat 2*, focusing on how the sacred text is recontextualized within a contemporary cinematic narrative. Rather than treating the Qur'an as a purely liturgical or textual authority, the film rearticulates it as a performative and visual agent embedded within the narrative conflict. This study examines how verses are selected, visualized, and how their meaning is produced within the film's structure. Using Stuart Hall's theory of representation, this study analyzes the construction of meaning through visual imagery, dialogue, and embodied performances. The findings indicate that *Qodrat 2* reconstructs the Qur'an as an active symbolic force that mediates the struggle between human and supernatural entities. A total of 17 Qur'anic verses were identified as integral components of narrative development and character formation. More importantly, the film views the recitation of the Qur'an not merely as a ritual practice, but as a form of symbolic agency operating within a semi-heroic narrative logic. This study argues that such representations reflect a broader shift in the mediation of sacred texts within popular culture. The Qur'an is increasingly being reinterpreted through visual-performative modes. This transformation signifies an epistemological shift in religious meaning, particularly within the context of contemporary Islamic media and religious horror cinema in Indonesia.

Keywords: *Qodrat 2*, Representation, Indonesian Religious Horror

Abstrak:

Artikel ini mengkaji representasi fungsional ayat-ayat al-Qur'an dalam film horor religius Indonesia berjudul *Qodrat 2*, dengan fokus pada bagaimana teks suci direkontekstualisasikan dalam narasi sinematik kontemporer. Alih-alih memperlakukan al-Qur'an sebagai otoritas liturgi atau tekstual semata, film ini mengartikulasikannya kembali sebagai agen performatif dan visual yang tertanam dalam konflik naratif. Studi ini membahas bagaimana ayat-ayat al-Qur'an dipilih, divisualisasikan, dan produksi maknanya dalam struktur film. Dengan menggunakan teori representasi Stuart Hall, studi ini menganalisis konstruksi makna melalui citra visual, dialog, dan penampilan yang diwujudkan. Temuan menunjukkan bahwa *Qodrat 2* merekonstruksi al-Qur'an sebagai kekuatan simbolis aktif yang memediasi pertarungan antara entitas manusia dan supranatural. Sebanyak 17 ayat al-Qur'an diidentifikasi sebagai komponen integral dari perkembangan naratif dan pembentukan karakter. Lebih penting lagi, film ini memandang pembacaan al-Qur'an bukan sekadar praktik ritual, melainkan sebagai bentuk agen simbolik yang beroperasi dalam logika naratif semiheroik. Studi ini berpendapat bahwa representasi semacam itu mencerminkan pergeseran yang lebih luas dalam mediasi teks suci dalam budaya populer. al-Qur'an semakin ditafsirkan ulang melalui mode visual-performatif. Transformasi ini menandakan perubahan



epistemologi makna keagamaan, khususnya dalam konteks media Islam kontemporer dan sinema horor keagamaan di Indonesia.

Kata Kunci: *Qodrat 2*, Representasi, Horor Religi Indonesia.

Introduction

The use of verses from the Qur'an in films which has traditionally served primarily as a religious marker and a reinforcement of moral messages is now undergoing a significant shift. In contemporary Indonesian horror films, verses from the Qur'an are no longer merely present implicitly through religious figures or the portrayal of protagonists as protectors against supernatural forces,¹ but have become elements that actively drive the plot, visualize conflict, and develop characters. Thus, the Qur'an functions not only as a religious symbol but also as a sacred force that drives the dramatic narrative while simultaneously serving as a medium for da'wah and the affirmation of Islamic identity within popular culture. This development raises academic questions regarding the shift in the function of Qur'anic verses from theological references to performative and cinematic devices, as meaning is no longer shaped solely through textual interpretation but also through visualization, gestures, cinematic effects, and their placement within the narrative structure. This transformation has the potential to undermine the contextual and semantic integrity of the verses as they are subject to the logic of the film industry, the demands of visual aesthetics, and advancements in digital technology that reconstruct the sacred verses into functional and spectacular narrative devices.²

Previous research on this topic can be divided into four main areas. *First*, analyses of Qur'anic verses featured in horror films, which generally focus on the use of Qur'anic verses in films.³ *Second*, horror films as a medium for da'wah, which

¹ Christopher A. Woodrich, "Representing Islam in Indonesian Film Advertising during the Suharto Era (1966–1998) and Reform Era (1998–Present)," *Komunikator* 10, no. 2 (November 2018): 60–74, <https://doi.org/10.18196/jkm.101006>. Anas Ahmadi Et Al., "The Transformation Of Islamic Identity Behind The Screen: Indonesian Horror Films, 1980–2020," *Journal Of Indonesian Islam* 19, no. 1 (June 2025): 188–213, <https://doi.org/10.15642/JIIS.2025.19.1.188-213>.

² Hannah Guttman, "The Evolution of Indonesian Horror Cinema - From the New Order to Post-Reformasi Film and Television (2016)," *Ruprecht-Karls-Universität Heidelberg* (German), 2015, https://www.academia.edu/25061542/The_evolution_of_Indonesian_horror_cinema_From_the_New_Order_to_Post_Reformasi_Film_and_Television_2016_; Woodrich, "Representing Islam in Indonesian Film Advertising during the Suharto Era (1966–1998) and Reform Era (1998–Present)"; Sandi Justitia Putra et al., "Islam, Hantu, Dan Narasi Sinematik: Analisis Kritis Representasi Keislaman Dalam Film Horor Indonesia," *Perspektif Komunikasi: Jurnal Ilmu Komunikasi Politik Dan Komunikasi Bisnis* 9, no. 1 (June 2025): 141–60, <https://jurnal.umj.ac.id/index.php/perspektif/article/view/26827>; Nur Halimah, "The Qur'an And The Reading Witchcraft: Study On The Use Of Qur'an Verses In The Siccin 1 Film," *MUSHAF: Jurnal Tafsir Berwawasan Keindonesiaan* 2, no. 1 (December 2021): 103–24, <https://doi.org/10.33650/mushaf.v2i1.3343>; Heidi A. Campbell and Ruth Tsuria, eds., *Digital Religion: Understanding Religious Practice in Digital Media*, 2nd ed. (London: Routledge, 2021), <https://doi.org/10.4324/9780429295683>; Moch. Khafidz Fuad Raya, "Digital Islam: New Space for Authority and Religious Commodification among Islamic Preachers in Contemporary Indonesia," *Contemporary Islam* 19, no. 1 (April 2025): 161–94, <https://doi.org/10.1007/s11562-024-00570-z>; Gregory J. Watkins and Gregory J. Watkins, *Teaching Religion and Film*, American Academy of Religion Series (Oxford, New York: Oxford University Press, 2008).

³ Suryana Alfathah and Rizqi Akbar Maulana, "Simbol Identitas Penggunaan Ayat Al-Qur'an dalam Film Indonesia (Kajian Semiotika Film Tenggelmnya Kapal Van Der Wijck dan Makmum)," *Jurnal Penelitian Ilmu Ushuluddin* 3, no. 2 (April 2023): 210–35, <https://doi.org/10.15575/jpiu.25467>; Alif

examine horror films as a means of conveying Islamic teachings.⁴ *Third*, research examining religious values in horror films, which highlights the values and messages conveyed in these films.⁵ And *fourth*, studies examining religious symbols found in horror films with a religious backdrop.⁶ Thus, there is still room for further research

Paidulloh Al-Husaeni, "Penggunaan Ayat-Ayat Al-Qur'an Di Dalam Film Siccin 1 (Analisis Semiotik Charles Sanders Pierce)" (Institut Agama Islam Negeri (IAIN) Syekh Nurjati, 2024); Nur Annisa, Ihsan Nurmansyah, and Sherli Oktaviana, "Living Qur'an Di Era Digital: Analisis Resepsi Estetis Dan Fungsional Atas Adegan Ruqyah Dalam Film Qodrat," *Mafatih* 4 (December 2024): 107-26, <https://doi.org/10.24260/mafatih.v4i2.4148>; Muhammad Athari Basir, "[MS] Pemanfaatan Ayat al-Quran Dan al-Hadith Dalam Penyerlahan Filem Seram Berunsur Islam: The Use of al-Qur'an Verse and al-Hadith in the Explanation of Horror Films with Islamic Elements," *Afaq Lughawiyah* 1, no. 1 (March 2023): 228-40, <https://journal.unisza.edu.my/afaq/index.php/afaqlughawiyah/article/view/38>; Namira Choirani Fajri, "Ketakutan dalam Iman: Analisis Semiotika Pierce pada Film Horor-Religi," paper presented at Konferensi Linguistik Tahunan Atma Jaya 23, 2025; Nur Halimah, "The Qur'an And The Reading Witchcraft: Study On The Use Of Qur'an Verses In The Siccin 1 Film," *MUSHAF: Jurnal Tafsir Berwawasan Keindonesiaan* 2, no. 1 (December 2021): 103-24, <https://doi.org/10.33650/mushaf.v2i1.3343>; Alfi Faiqotul Bariroh Huda et al., "The Use of Qur'anic Verses in the Indonesian Horror Film Munkar (2024): A Narrative Analysis Using Propp and Pierce's Semiotics," *Bulletin of Indonesian Islamic Studies* 4, no. 2 (December 2025): 983-1005, <https://doi.org/10.51214/biis.v4i2.1699>; Ihsan Nurmansyah, Luqman Abdul Jabbar, and Sulaiman, "Resepsi Estetis Dan Fungsional Atas Adegan Ruqyah Dalam Film Roh Fasik: (Kajian Living Qur'an)," *Living Islam: Journal of Islamic Discourses* 5, no. 2 (December 2022): 277-300, <https://doi.org/10.14421/lijid.v5i2.4021>.

⁴ Zulfi Fadhlurrahman et al., "Kajian Islam dan Film: Telaah Sejarah Barat, Timur, Indonesia serta Analisis Estetika Visual Dakwah Kontekstual," *Ta'wiluna: Jurnal Ilmu Al-Qur'an, Tafsir dan Pemikiran Islam* (Kediri) 6, no. 2 (Agustus 2025): 81, <https://doi.org/https://ejournal.iaifa.ac.id/index.php/takwiluna>; Latifah Latifah, "Film as Media of Religious Dialogue: The Reception of Three Indonesian Contemporary Films," *DINIKA: Academic Journal of Islamic Studies* 1, no. 3 (December 2016): 263-90, <https://doi.org/10.22515/dinika.v1i3.87>; Hasbi Muhamadi, "Analisis Pesan Dakwah Dalam Film Waktu Maghrib," *Bandung Conference Series: Islamic Broadcast Communication* 5, no. 2 (July 2025): 575-82, <https://doi.org/10.29313/bcsibc.v5i2.21255>; Ihsan Nurmansyah and Sherli Oktaviana, "Islam and Social Media in Indonesia: A Study of the Living Qur'an and Hadith in the Film 'Ruqyah: The Exorcism,'" *Al Qalam* 39 (December 2022): 104-13, <https://doi.org/10.32678/alqalam.v39i2.6995>.

⁵ Rafika Putri Ananti, "Representasi Nilai Akhlak Terhadap Allah dan Manusia Dalam Film Pengabdian Setan: Studi Analisis Wacana Kritis Norman Fairclough" (diploma, Universitas Bakrie, 2018), <https://repository.bakrie.ac.id/1505/>; Fadia Raihan Aqrandista et al., "Kesesuaian Nilai Religius Dan Visual Sentimental Menggunakan Konsep Masalah Mafsadah Dalam Film Siksa Kubur," *Jejak Digital: Jurnal Ilmiah Multidisiplin* 2, no. 1 (December 2025): 1301-9, <https://doi.org/10.63822/9vzxf052>; Muhammad Bujaya et al., *Analisis Semiotika Nilai-Nilai Agama Ferdinand De Saussure Dalam Film Qodrat 2* | *Jurnal Metamorfosa*, August 5, 2025, <https://ejournal.bbg.ac.id/metamorfosa/article/view/3192>; Syief Alaida Hakim et al., "Nilai-Nilai Islam Dalam Film Makmum (2019)," *Mudabbir Journal Research and Education Studies* 5, no. 2 (July 2025): 2140-53, <https://doi.org/10.56832/mudabbir.v5i2.1483>; Farkhatina Abadiyah Sutondo, "Analisis Nilai-Nilai Pendidikan Islam Dalam Film Horor 'Qorin'" (Universitas Islam Negeri Kiai Haji Ahmad Siddiq, 2023).

⁶ Ahmadi et al., "The Transformation Of Islamic Identity Behind The Screen"; Salsabila Arwani And Andi M. Faisal Bakti, "Analisis Komunikasi Islam Dan Genre Horor-Religi Dalam Film Qodrat," *ORASI: Jurnal Dakwah dan Komunikasi* 15, no. 1 (July 2024), <https://doi.org/10.24235/orasi.v15i1.17176>; Muhammad Athari Basir, "The Stylistics Comparison on the Dialogues of the People of Hell in Film Siksa Neraka with Quran," *Pakistan Journal of Life and Social Sciences (PJLSS)* 23, no. 1 (2025), <https://doi.org/10.57239/PJLSS-2025-23.1.00262>; Fajri, "Ketakutan dalam Iman: Analisis Semiotika Pierce pada Film Horor-Religi"; Ahmad Munirul Hakim, "Islam dan Film Horor: Membentengi Individu dengan Keimanan dalam Film Qodrat," *Journal of Religion and Film* 2, no. 1 (June 2023): 245-

to examine more specifically how verses from the Qur'an are visually represented and transformed into symbolic actions within the film's narrative.

This article examines the representation of Qur'anic verses in the film *Qodrat 2* by addressing three research questions. *First*, in what forms are Qur'anic verses used in the film *Qodrat 2*? *Second*, what visualizations and transformations are depicted when these verses appear in the scenes? *Third*, how does the process of meaning-making unfold in the film *Qodrat 2*? This study argues that the use of Qur'anic verses in *Qodrat 2* serves not only as a religious element but also transforms their theological meaning into visual forms and actions. These verses are embedded within the spiritual conflict between ordinary humans and evil forces, which forms the core of the film's narrative. In practice, the recitation of the Qur'an is depicted as an invisible weapon capable of fighting and weakening the evil powers of supernatural beings. Furthermore, the use of verses in this film signifies a shift in practice: initially, the text of the verses was conveyed solely through oral recitation, but was later supplemented with specific body movements to enrich the scenes.⁷ Subsequently, the meaning of these verses is realized through the film's system of representation, which includes cinematography, sound design, dialogue, and narrative context.

This qualitative study uses *Qodrat 2* as its primary data source, which was watched on Netflix. However, due to copyright restrictions, the images of scenes used are screenshots from the trailer on YouTube that correspond to the scenes being discussed. Secondary data was collected from various podcasts, promotional interviews, and behind the scenes footage of the film's production process. The cited literature consists of sources relevant to the topic under discussion. Data collection involved repeatedly watching the film *Qodrat 2*, identifying the verses that appear in the scenes, and then examining the various signs depicted. The analysis was conducted using Stuart Hall's representational framework to understand how these verses are presented and interpreted in the film. Through Hall's framework, this study examines how these verses are communicated through visual forms, dialogue, actions, and the messages the filmmakers intend to convey to the audience.

Results and Discussion

Qodrat 2: Profile, Narrative, Production, and Review

Throughout the 2010s and 2020s, Indonesian horror cinema has shown a growing tendency to incorporate Islamic identity into its narratives. These depictions go beyond mere exorcisms to explore everyday life. One film that has contributed to the genre's popularity is *Qodrat 2*, which drew more than 2.2 million viewers to Indonesian theaters.⁸ The film premiered on March 31, 2025, coinciding with Eid. This film is a sequel to the first film of the same title, continuing the journey of Ustaz Qodrat

58, <https://doi.org/10.30631/jrf.v2i1.23>; Aditya Fahmi Nurwahid, Aulia Putri Meidina, and Gilang Gusti Aji, *From Sacred Hero to Anti-Hero: The Deconstruction of Ustadz in Contemporary Indonesian Horror Cinema*, 65, no. 3 (2025); Muh Nur Rahmat Yasim and Muh Yahya, "Film Horor Agama di Indonesia, Kesalehan, dan Kesalehan yang Terpinggirkan?," *Endogami: Jurnal Ilmiah Kajian Antropologi* 8, no. 1 (November 2024).

⁷ Broadcast Podcast, *Film Horor Rasa Superhero? Qodrat 2 Ternyata Lebih Gila Dari Yang Kamu Bayangkan! W/ Bram Herlambang*, 2025, 50:50, <https://www.youtube.com/watch?v=cXr4p9TYx-Y>.

⁸ Film Indonesia, "Penonton Pada Tahun 2025," [Filmindonesia.or.id](https://filmindonesia.or.id/film/penonton?tahun=2025), 2026, <https://filmindonesia.or.id/film/penonton?tahun=2025>.

(Vino G. Bastian) in his search for his wife, Azizah (Acha Septriasa), following the death of their child. Qodrat returns home from prison and finds Azizah working at a factory where human sacrifices and the worship of the demon Zhadug take place, while the shadow of Assuala still lurks, trying to destroy Azizah's faith.



Figure 1. Qodrat 2 movie poster

Sources: magma entertainment

<https://magmaentertainment.co.id/qodrat-2/> (2025)

In terms of character, the film's emotional focus shifts from Qodrat to Azizah. She is portrayed as a woman who loses her sense of self after surrendering her faith to the devil for the sake of her son.⁹ This is reflected in her inability to complete her prayers due to deep remorse.¹⁰ Meanwhile, Qodrat continues to be portrayed as a heroic ustaz facing ongoing tests of faith. In this film, the ustaz is not portrayed as a flawless figure, his faith can waver, and he faces increasingly difficult trials as his faith matures.¹¹ The portrayal of ustaz in cinema varies widely. For example, he can be portrayed as a holy yet vulnerable figure, a corrupt one, or a heroic one.¹² *The "Qodrat Universe"* itself aims to restore the ustaz as the main protagonist in the horror genre, not merely a hero who arrives too late.¹³ This approach makes the religious conflict in this film feel like a superhero duel.

Some reviewers argue that the film's greatest strength lies in its spiritual depth, particularly in the emotional and reflective scene of the prayer of repentance.¹⁴

⁹ CGV Kreasi, *Vino G. Bastian Si Ahli Pijet Kretek | Ngobrol Seru Bareng Cast Qodrat 2*, 2025, 26:38, <https://www.youtube.com/watch?v=5sHr-wvxkEI>; KapanLagiDotCom, *Acha Septriasa Cerita Apa Yang Terjadi Saat Syuting Qodrat 2 Di Pangalengan*, 2025, 9:29, https://www.youtube.com/watch?v=WaRmO2HrF_E; medcom id, *Movie Buff - 100 Orang Kerasukan Di Film Qodrat 2, Syuting Mencekam!*, 2025, 33:43, <https://www.youtube.com/watch?v=1imHXmgq4cs>; Media Indonesia, *Ngobrol Seru Bareng Cast & Sutradara Qodrat 2! - Nunggu Sunset*, 2025, 40:41, <https://www.youtube.com/watch?v=EJVXXeb5mzs>.

¹⁰ Raditya Dika, *Film Horor Ini Banyak Berantemnya!*, 2025, 37:47, <https://www.youtube.com/watch?v=HKuuN5K5ksk>.

¹¹ Abdel Achrian, *Wawancara Vino G Bastian - Ustad Qodrat*, 2025, 49:19, <https://www.youtube.com/watch?v=wRnEtqyQoK0>.

¹² Fajri, *Sacred, Corrupt, And Heroic: Typologies Of The Ustaz In Indonesian Horror Film*.

¹³ Abdel Achrian, *Wawancara Vino G Bastian - Ustad Qodrat*, 2025, 49:19, <https://www.youtube.com/watch?v=wRnEtqyQoK0>.

¹⁴ Habis Nonton Film, *Film Indonesia Bisa Sebagai Ini!! Review Qodrat 2 | Habis Nonton Film*, 2025, 12:39, <https://www.youtube.com/watch?v=odkgrudtbko>; Keramagz, *Bikin Perasaan Ga Nyaman*

However, there are also critical responses regarding the film's narrative balance: the shift in focus to Azizah makes Qodrat's character feel flatter, causing the film's tone to sometimes hover between religious drama and action.¹⁵ Similar critiques note that the conflict in this sequel still revolves around old issues without significant development, making the factory subplot and the new antagonist feel underdeveloped.¹⁶ Nevertheless, technical aspects such as production design, sound design, and visual effects remain worthy of appreciation.¹⁷ Some reviews note that *Qodrat 2* is relevant to Eid ul-Fitr because it invites viewers to return to their innate nature. Overall, *Qodrat 2* is regarded as a religious horror film that effectively blends elements of horror, action, and drama.¹⁸

Qodrat 2 aims to achieve a greater scope of production both in terms of religious depth and the scale of its action sequences. Director Charles Gozali explained that the film's concept has been in development since 2016, while the screenplay was written in collaboration with Asaf Antariksa and Geya Remy, with a serious focus on the accuracy of Islamic teachings.¹⁹ Charles strives to uphold Islamic principles as they exist in the original religion.²⁰ This film is fully supervised by Ngatawi Al-Zastrouw and Isman Willyana.²¹ The verses from the Qur'an featured in the film are more diverse than those typically included in Indonesian religious horror films.²²

Classification of Verses Used in *Qodrat 2*

This section presents the verses used in *Qodrat 2*, which are classified into three themes: God's power and mercy, resistance against Satan, and Satan's promise to mislead humanity. The following is an explanation of these verses along with the context in which they appear.

Table 1. God's Power and Mercy

No	Verse	Minute	Context
1	al-Nūr: 42	00:57	In the first film, <i>Qodrat</i> lost his son, and in the second film, he lost his wife.

Bahkan Setelah Nonton. Horor Tuh Begini!!! | *Qodrat 2 - Movie Review*, 2025, 18:36, https://www.youtube.com/watch?v=Nde_Axhpexs.

¹⁵ Arya, "Qodrat 2 Review," *My Dirt Sheet*, April 12, 2025, <https://mydirtsheet.com/2025/04/12/Qodrat-2-Review/>.

¹⁶ Himawan Pratista, "Melawan Qodrat 2," *montasefilm*, April 2, 2025, <https://montasefilm.com/melawan-qodrat-2/>.

¹⁷ Habis Nonton Film, *Film Indonesia Bisa Sebagus Ini!! Review Qodrat 2 | Habis Nonton Film; Review Qodrat 2 (2025) - Cinemaylo*, March 23, 2025, <https://cinemaylo.id/review-qodrat-2-2025/2025/>.

¹⁸ Cine Crib, *Review Qorin, Mengangkat Isu Penting Tapi Ceritanya Bikin Pening*, 2022, 10:53, https://www.youtube.com/watch?v=pA9w_F4actk; keramagz, *Bikin Perasaan Ga Nyaman Bahkan Setelah Nonton. Horor Tuh Begini!!! | Qodrat 2 - Movie Review*.

¹⁹ kimata, Donny Alamsyah & Charles Ghazali | *Cerita Dibalik Film Qodrat 2 #kimata #podcasthoror*, 2025, 35:44, <https://www.youtube.com/watch?v=WGEbZvWNXKo>.

²⁰ Magma Entertainment, *Behind The Scene Film Qodrat 2*, 2025, 14:35, <https://www.youtube.com/watch?v=aCJb8zSGftQ>.

²¹ Di Belakang Layar, #197 Charles Gozali, *Film Qodrat 2 Akan Ramaikan Bioskop Saat Lebaran*, 2025, 54:57, <https://www.youtube.com/watch?v=qxRlOnaW4pE>.

²² Annisa, Nurmansyah, and Oktaviana, "Living Qur'an Di Era Digital," 139.

2	al-An'ām: 162	12:29	Azizah seemed to feel deeply guilty for having surrendered herself to the devil, which had left her unable to complete the <i>iftitah</i> prayer.
3	Ali Imrān: 173	1:39:55	Qodrat recited this verse when Assuala interrupted Azizah's prayer.
4	al-Anfāl: 40	1:40:00	
5	az-Zumar:53	1:38:48	Qodrat read this as he watched his wife finish her prayer of repentance.
6	al-Anbiyā:87	1:35:42	Qodrat prostrated himself before Assuala but recited this verse.

The verses cited use language that emphasizes God's power. These serve various functions: as an affirmation of divine sovereignty in times of loss, as spiritual protection during moments of confrontation, and as a means of rebuilding faith when the figures face crucial moments.

Table 2. Resistance against the devil

No	Verse	Minute	Context
1	al-Nisā': 76	05:48, 1:13:27	Recited During the Ruqyah for Alif and The workers.
2	Yunūs: 81	06:25	Azizah read this while she was being held captive by Assuala, watching as Qodrat performed ruqyah on their son. Assuala then joined her in reading the underlined words. Azizah fell silent and seemed doubtful of her husband's ability to save Alif.
3	al-Falāq: 1-5	43:04	This verse was recited while pressing Sukardi's forehead as he was possessed.
4	Thāhā: 69	47:10	Qodrat recited this verse after learning that demon Zhadug, who practiced black magic, intended to harm Sukardi, who had been relentlessly fighting for justice regarding his wife's death at the factory.

5	al-Anfāl:17	01:09:10	Qodrat read this while Azizah was unconscious, because her body was being controlled by Zhadug.
6	al-Naml: 30	1:12:52	This verse was recited to bring Purwanti back to her senses when she was possessed.
7	al-Baqarāh :255	1:14:20	This verse is recited as a last resort when all the possessed workers become uncontrollable.
8	al-Ḥasyr: 22	1:14:56	After the mass teleportation subsided, Qodrat walked toward Zhadug while reciting this verse.
9	al-Ikhlās: 1-4	1:38:38	Azizah has successfully recited the <i>iftitāh</i> , Al-Fātihah, and concluded with this surah.

This table shows that these things serve as spiritual strategies for dealing with demonic disturbances, whether in the form of witchcraft, possession, mental manipulation, or crises of faith.

Table 3. The devil and his promise to mislead humans

No	Verse	Minute	Context
1	al-Ḥijr: 39-40	1:40:49	Assuala chanted this while affirming his intention to continue tormenting the descendants of Adam in accordance with his covenant
2	al-Kāfirūn: 6	44:19	The demon Shaqwan responded to this verse when Qodrat asked him about his religion.

The table above shows that each verse is not merely a textual quotation but serves to drive the narrative of the devil, who is determined to mislead humanity and resists being guided toward goodness.

Only a few verses in this film have specific Asbāb Al-nuzūl. Az-Zumar: 53 was revealed to assure sinners that Allah's mercy and forgiveness remain available

through repentance.²³ Al-Falāq, along with Al-Nās, is reported to have been revealed when the Prophet was afflicted by magic cast by Labid bin Al-A'sham, serving as a means of protection that was recited until he recovered.²⁴ Meanwhile, some scholars argue that Al-Ikhlās was revealed in response to questions from polytheists and Jews regarding the nature of Allah, affirming His absolute oneness.²⁵ Al-Kafirūn itself was revealed in response to a proposal by polytheists to reach a compromise regarding doctrines and beliefs about God. The Prophet subsequently rejected this proposal, and this surah outlines the proper stance to take when such differences arise. Shihab explains that the phrases "*lakum*" and "*liya*" in Al-Kafirūn:6 indicate uniqueness. Therefore, no religion should be equated with another but must be allowed to stand on its own. This verse allows polytheists to continue adhering to the religion they believe in.²⁶

The Performativity of Qur'anic Verses in *Qodrat 2*

The performativity of the verses in the first table is established through a calm, reflective, and emotional atmosphere. The film opens with the recitation of the *ta'awwudh* and the *basmalah*, followed by the display of An-Nūr: 42 on a black screen in a silent setting without background music.



Figure 2. The translation of An-Nūr:42 appeared during the opening of *Qodrat 2*

Source: Behind The Scene Film *Qodrat 2*

<https://www.youtube.com/watch?v=aCJb8zSGFtQ&list=PLElxD91pQ6nxX3R3fF3XI03ZNGQWiTcf1&index=17> (2025) (08:25)

This silence directs the audience's full attention to the verse being recited. A similar atmosphere reappears during the scene of Azizah's prayer of repentance. The camera slowly zooms in, capturing her face filled with remorse, her labored breathing, and the somber music that begins to play as she attempts to recite Al-An'ām:162. The recitation creates a contemplative atmosphere; there are no visual explosions or direct supernatural reactions. Instead, the film portrays Azizah's inner struggle through her tears, doubts, and her efforts to complete the prayer of repentance. Later, when *Qodrat* recites Az-Zumar:53 and Āli 'Imrān:173, which emphasize repentance, divine

²³ Jalaluddin Abi Abdu Ar Rahman Al Suyuthi, *Lubab An Nuqul Fi Asbab An Nuzul*, 1st ed. (Beirut: Muassasah Al Kitab Al Tsaqafiyah, 2002), 223.

²⁴ Ibid., 314.

²⁵ Jalaluddin Abi Abdu Ar Rahman Al Suyuthi, *Lubab An Nuqul Fi Asbab An Nuzul*, 1st ed. (Beirut: Muassasah Al Kitab Al Tsaqafiyah, 2002), 313.

²⁶ M. Quraish Shihab, *Tafsir Al-Misbah: Pesan, Kesan Dan Keerasian Al-Qur'an*, vol. 15 (Jakarta: Lentera Hati, 2002).

forgiveness, protection, and dependence on Allah, Qodrat is also seen prostrating before Assuala while reciting Al-Anbiyā':87. This gesture is not portrayed as obedience to the devil, but rather as a symbol of complete surrender to Allah. The performativity of the verses in the first table functions by guiding the characters' psychological and spiritual transformation from despair toward surrender, hope, and steadfast faith in Allah.



Figure 3. Azizah Cried Reciting Al-An'am 162 (iftitah)

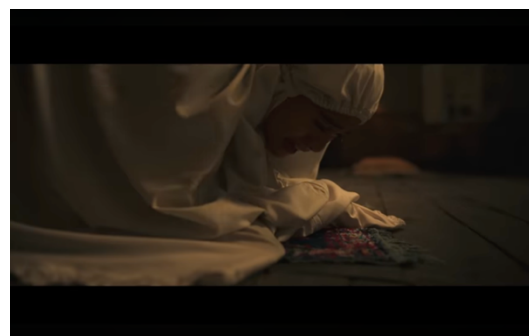


Figure 4. Azizah collapsed and cried her heart out

Source: *Final Trailer Qodrat 2*²⁷ <https://www.youtube.com/watch?v=Jwu-EWXTjSU> (0:17-0:27)

In the second group of verses are used as a strategy to counter magic and possession. The atmosphere depicted is intense and full of tension. The film features fast camera movements, eerie background music, dim lighting, and physical changes in the victims' bodies such as darkening eyes, pale skin, and muscles turning black like roots, as well as uncontrolled movements. In this atmosphere, verses from An-Nisā' 76, Yunus 81, Al-Falāq 1-5, and Thāhā 69 are recited when Qodrat and Azizah face witchcraft and demonic interference. Each recitation is followed by observable changes, such as the temporary subsiding of the magic's influence, a fierce response from supernatural beings, and the disruption of the demon's control over the victim's body. A more confrontational atmosphere is depicted in the scene of mass possession at the Benang Emas factory. The music intensifies, the camera moves dynamically to follow the chaos, while visuals of the workers' unconscious bodies reinforce the escalation of the conflict. In this situation, Qodrat recites verses Al-Anfāl 17, Al-Naml 30, An-Nisā' 76, Al-Baqarah 255, and Al-Ḥasyr 22 one after another. Each verse produces different consequences, ranging from the weakening of the devil's influence, the workers' momentary regaining of consciousness, to the collapse of Zhadug's dominance visualized through the burning of an idol and the screams of supernatural beings. In contrast to the confrontation scenes, the recitation of Al-Ikhlās: 1-4 is presented in a much calmer and more emotional atmosphere. The camera focuses on Azizah's expression as she finally manages to complete her prayer of repentance after enduring a long internal struggle. The music becomes softer, while the scene's pace slows down to highlight this moment of spiritual reflection.

²⁷ Rapi Films, *Final Trailer Qodrat 2 - Lebaran 2025 Di Bioskop*, 2025, 2:19, <https://www.youtube.com/watch?v=Jwu-EWXTjSU>.



Figure 5. Sukardi is possessed Figure 6. Qodrat almost fell Figure 7. Qodrat tries to free Sukardi

Source: Tonton Film Qodrat 2 Lebaran di Bioskop 2025²⁸

<https://www.youtube.com/watch?v=c2XHAFjzPy8&list=PLElxD91pQ6nxX3R3fF3XI03ZNGQWiTcf1&index=8> Ultimate Trailer Qodrat 2 2025²⁹ <https://www.youtube.com/watch?v=zxcYtNN7b7A>

The final performative moment occurs when verses are recited by the antagonists. The atmosphere is built through tense dialogue, threatening expressions, overlapping voices, and the visual dominance of Assuala and Shaqwan's spirit on screen. In this situation, Assuala recites Quranic verses from Surah Al-Hijr: 39–40 to reaffirm the devil's oath to mislead humanity, while Shaqwan quotes Surah Al-Kāfirūn: 6 when rejecting Qodrat's invitation to embrace Islam. Even during the ruqyah scene involving Alif, Assuala continues reciting Yunūs 81, which Azizah had previously recited to sow doubt regarding Qodrat's abilities. The performativity within this group does not result in the exorcism of demons or the healing of the victim, but rather shapes a battle of discourses between divine narratives and satanic narratives.

The Production of Meaning in Qur'anic Verses in the Film *Qodrat 2*

For centuries, the Islamic intellectual tradition has viewed the Qur'an as the subject of in-depth discursive study, in which understanding of the revelation is mediated by a rigorous epistemological framework and a hierarchical system of scholarly authority.³⁰ However, in today's landscape dominated by visual culture, a fundamental transformation is taking place in the way the Qur'an is understood and practiced by the general public. There has been a paradigm shift from classical, cognitive, and discursive Qur'anic studies toward pedagogical and imitative cinematic representations.³¹

Broadly speaking, previous research has shown that Qur'anic verses in films function as religious symbols, sources of moral legitimacy, vehicles for da'wah, and markers of Islamic identity within the narrative. Furthermore, horror films are understood as spaces for the production, negotiation, and transformation of religious

²⁸ Magma Entertainment, *Tonton Film Qodrat 2 Lebaran 2025 Di Bioskop*, 2025, 0:56, <https://www.youtube.com/watch?v=c2XHAFjzPy8>.

²⁹ magma Entertainment, *Ultimate Trailer Qodrat 2*, 2025, 1:04, <https://www.youtube.com/watch?v=zxcYtNN7b7A>.

³⁰ Jalaluddin al Suyuthi, *Al-Itqan Fi 'Ulumil Qur'an: Samudra Ilmu-Ilmu Al-Qur'an*, trans. Muhammad Halabi (Yogyakarta: Diva Press, 2021).

³¹ Muhamad Ansori, Hamdanah Hamdanah, and Maznur Maznur, "Pengembangan Metode Dan Pendekatan Studi Al-Qur'an: Analisis Tafsir Klasik, Interdisipliner, Dan Hermeneutika Modern," *Schoulid: Indonesian Journal of School Counseling* 10 (December 2025): 40–49, <https://doi.org/10.23916/086516011>.

meanings in contemporary culture. The findings of this study expand upon that understanding by demonstrating that in *Qodrat 2*, Qur'anic verses are not merely represented as religious symbols but are transformed into performative actions that drive the narrative. Through the composition of images, camera movements, music, sound effects, and the development of conflict, the recitation of verses produces tangible consequences within the story, influencing character development and even guiding the resolution of conflicts. Thus, the function of the verses does not stop at the representational level but evolves into a narrative device that actively shapes the course of the story.

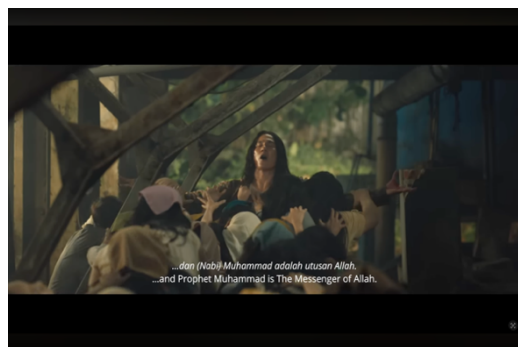


Figure 8 Qodrat Performs a Mass Ruqyah for Factory Workers

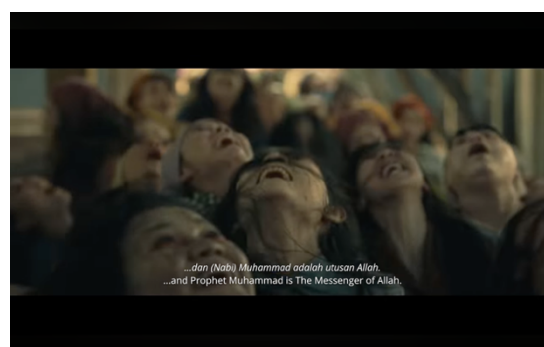


Figure 9 The workers appeared to be in pain while Qodrat was performing ruqyah on them

Source: Official Trailer Qodrat 2³²

<https://www.youtube.com/watch?v=R5oapQZW8Ao&list=PLElxD91pQ6nxX3R3f3XI03ZNGQWiTcf1&index=4> (01:42-01:44)

These findings indicate that adapting Qur'anic verses into the medium of film is not merely a transfer of sacred text to the screen, but rather a reconstruction of how the verses are understood and experienced by the audience. In daily religious practice, the recitation of the Qur'an is understood as prayer, protection, and a spiritual endeavor whose results lie within the realm of faith and are therefore not always directly observable.³³ In contrast, *Qodrat 2* transforms this spiritual experience into an audiovisual one through clearly visible cause-and-effect relationships. The recitation of verses is visualized through a possessed body trembling, supernatural beings screaming, the devil's power weakening, and the victim regaining consciousness. Through a combination of sound effects, music, camera movement, and visual transformations of the characters' bodies, the film constructs the verses of the Qur'an as "*spiritual weapons*" that cinematically confront the devil's power. In this context, a spiritual weapon is not interpreted as a theological claim, but rather as a cinematic representation that transforms a religious experience which was originally intangible into one that can be seen, heard, and felt by the audience.

The implications of these findings suggest that the meaning of the Qur'anic verses in the film is shaped not only by their textual content but also by the system of

³² Magma Entertainment, *Official Trailer Qodrat 2 | In Cinema Leban 2025*.

³³ Nurjannah Nurjannah and Mursyidatul Awaliyah, "Wirid Dalam Kehidupan Religius Masyarakat Banjar: Studi Living Qur'an Surah Al-Baqarah Ayat 285-286," *Tarbawi*. 13, no. 01 (June 2025): 45-45, <https://doi.org/10.62748/tarbawi.v13i01.155>; Pieterella van Doorn-Harder, "The Spirituality of Qur'a'n Recitation," in *The Wiley Blackwell Companion to Islamic Spirituality* (John Wiley & Sons, Ltd, 2022), 277-96, <https://doi.org/10.1002/9781118533789.ch15>.

representation produced through the language of cinema. Although the Qur'anic verses are visualized as a force capable of fighting the devil, *Qodrat 2* does not portray them as magical incantations that always result in physical victory. This is evident from the deaths of Alif and Azizah, which still occur even as the Qur'anic verses continue to be recited. From the beginning of the film, An-Nūr: 42 has served as the theological framework affirming that all events unfold under Allah's sovereignty. Thus, the deaths of these two characters are interpreted as manifestations of divine will, not as a failure of the Qur'anic verses. This study demonstrates that the film does not merely represent Islamic teachings but also shapes how viewers understand the relationship between the Qur'an, humans, Satan, and Allah's destiny through the logic of contemporary visual culture. These findings expand the study of the Qur'an and film by demonstrating that the language of cinema not only visualizes Qur'anic verses but also reconstructs religious experiences and produces new meanings regarding the function of the Qur'an in popular culture.

Conclusion

This study identifies 17 verses from the Qur'an that are distributed across various stages of the narrative in *Qodrat 2* from the opening, through the development of the conflict, to the resolution and demonstrates that each verse is presented as a performative act. These verses are constructed through cinematic language (dialogue, visuals, music, camera movement, and sound effects), thereby presenting tangible consequences in the development of the conflict, character formation, and the story's resolution. The recitation of Qur'anic verses is represented as a spiritual weapon confronting satanic forces, while simultaneously framing all events within the framework of Allah's sovereignty.

The focus of this study remains limited to the representation of Qur'anic verses within the narrative structure and their visual presentation. The implications suggest that the representation of the Qur'an has shifted from a textual form toward a visual and performative one, with increasingly diverse styles of presentation. Therefore, future research could examine audience reception of the use of these verses in religious horror films to understand how the conveyed meanings are received, negotiated, or debated. Additionally, a comparative study of several Indonesian religious horror films is important for identifying patterns and trends in the transformation of the meanings of Qur'anic verses within the contemporary entertainment industry.

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