

SEMI-NETNOGRAPHY ANALYSIS OF FORCED MARRIAGE IN THE FILM HATI SUHITA: ISLAMIC FAMILY LAW PERSPECTIVE

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Abstract. Forced marriage is a marriage that is performed due to pressure or coercion from other parties, such as parents, family, or the social environment. This study aims to analyze the cultural phenomenon of forced marriage in the film *Hati Suhita* based on the perspective of Islamic Family Law. This research focuses on the practice of forced marriage represented in the film *Hati Suhita* through dialogue, scenes, and storylines. The method used in this study is qualitative-descriptive with a literature study approach and semi-netnography analysis to understand the phenomenon of forced marriage practices. The results of the study show that the marriage between Gus Birru and Alina Suhita is a form of forced arranged marriage due to family pressure and the authority of his father as a *kiai*. This condition leads to emotional conflict, rejection, and lack of communication, as well as disharmony in their household. From the perspective of Islamic Family Law, the practice of forced marriage in the film *Hati-Suhita* occurs because of *ijbar* rights, which are the reason for coercion in marriage, the legitimacy of the family, and the cultural authority of the Islamic boarding school. The preventive solution is to provide premarital guidance to both parties to minimize conflicts in the household. Although the concept of arranged marriage in Islam is allowed, its implementation must be based on the agreement and willingness of both parties so that the goals of marriage such as the creation of a harmonious, just, and peaceful family, can be realized.

Keywords: forced marriage; heart suhita; semi-netnography; islamic family law.

I. INTRODUCTION

Marriage is an important institution in human life that not only has a social dimension, but also a legal and religious dimension.[1] In Islamic law, marriage is an institution based on the agreement and willingness of the bride and groom to create a peaceful family (Sakinah), full of love (mawaddah), and full of caring (warahmah). The consent of the bride and groom is very important because the marriage contract is basically an essential agreement that involves the free will of both parties. In modern Islamic family law, the concept of marriage consent is seen as a way to respect human dignity, individual rights, and gender equality, which is part of the purpose of Islamic law (maqāṣid al-syarī'ah). Therefore, marriages that take place without the full consent of both prospective brides are considered to be potentially contrary to the principles of welfare and the protection of individual rights in Islam.[2]

The principle of consent of the second bridegroom is a fundamental part of Islamic family law because the marriage contract is not only a legal agreement, but also a promise that includes moral and spiritual aspects. In this regard, most contemporary scholars also emphasize that the consent of the bride and groom is an essential condition for ensuring that individual rights are fully respected in marriage and for preventing practices that can lead to injustice in the household.[3]

But in reality, the practice of forced marriage is still common among Indonesian people. Forced marriage usually occurs when the decision to carry out marriage is influenced more by the wishes of parents, extended family, social traditions, or economic considerations than by the wishes of the bride or groom. In some cases, cultural legitimacy and family authority are often major factors, making it difficult for individuals to reject decisions about marriages that have been made. This phenomenon shows the gap between the law and the norms that require consent as a prerequisite for marriage, and social practices that still maintain the dominance of the family in choosing a partner for a child.[4]

This issue is not only present in social reality but is also shown through many works of popular culture, including films. Film as a cultural product has the ability to represent and shape how society understands a social phenomenon. One of the films that discusses this phenomenon is the film *Hati Suhita*, which is adapted from a novel by Khilma Anis. This film tells the story of the marriage between Alina Suhita and Gus Birru, who are influenced by the tradition of the pesantren and the decisions made by the *kiai* family. This study shows that the film not only shows Islamic values, but also represents pesantren culture, gender relations, family authority, and power dynamics in family life. The film shows how family interests and the role of pesantren can influence one's

marriage decisions, making it a relevant medium for researching the issue of consent and forced marriage from the perspective of Islamic family law.[5]

Several previous studies have examined the issue of forced marriage from various perspectives. Nabila Maharani's research entitled "The Implementation of Forced Marriage as a Customary Demand in a Positive Legal and Human Rights Perspective" focuses on an analysis of the practice of forced marriage as a result of customary demands and its impact on the protection of human rights. This study shows that there is a tension between the preservation of tradition and respect for the right of individuals to choose their own life partner. However, this study has not examined how the practice of forced marriage is portrayed in the media and popular cultural sources from the perspective of Islamic family law.[6]

The next research was conducted by Agus Mahfudin and Siti Musyarrofah in an article entitled "The Impact of Forced Marriage on Family Harmony." This study focuses on the causes and impacts of forced marriage on family life in Sana Tengah village, which is located in Passean district, Pamekasan district. The study shows that marriage due to family pressure often causes various problems in the marital relationship and can affect family harmony. However, this study focuses more on the social impact of forced marriage and has not been connected to the construction of Islamic family law in the representation of film media.[7]

Meanwhile, a study by Novi Diah Haryanti and Farah Nur Fakhriyah, titled "Islamic Boarding Schools, Women, and Subalterns in Women with Turban Necklaces and *Hati Suhita*," examined the phenomenon of forced marriage in the Islamic boarding school community through the lens of gender studies and subaltern theory. This study shows that women in Islamic boarding schools are often placed in positions where they have little opportunity to express their own interests. However, the focus of this study is more on women's representation and power relations, so it has not specifically analyzed the causes of forced marriage and the enforcement of such marriages from the perspective of Islamic family law.[8]

So far, there has been no specific research examining how forced marriage is portrayed in the film *Hati Suhita* from the perspective of Islamic family law. In particular, in the study of the concepts of bride consent, guardianship authority, family legitimacy, and the purpose of marriage in Islam. Previously, most of the research used normative or literary sociological approaches, but this study uses semi-netnography analysis in film as a cultural text. This allows for a more in-depth exploration of the visual representations, dialogues, and power relations that make up the practice of forced marriage. Thus, this research is important to be studied in order to enrich the study of Islamic family law and also provide a critical understanding of the representation of consent and forced marriage in Indonesian popular media and this study aims to analyze the forms of marriage practices depicted in the film *Hati Suhita*, identify the underlying factors, and examine the alignment of the practice with the principle of marriage consent in

the context of Islamic family law, using a seminetnography approach.

II. RESEARCH METHODS

This study uses a descriptive qualitative approach. This study aims to describe the object of research systematically and factually regarding the meaning of the phenomenon in detail and the details researched based on the data obtained.[9]

This study uses semi-netnography analysis first developed by Robitz Kozinets in 1995, this analysis is a method that adapts the principles of the internet and ethnography used to understand cultural phenomena and cyber activities, but is not carried out directly in the field, but is carried out through the medium of text in film built with internet infrastructure.[10] The film is seen as a cultural representation that contains the values, norms, and social realities associated with the practice of forced marriage in society.

Semi-netnography analysis is considered the most relevant compared to semiotic, narrative, and discourse analysis. This is because semi-netnography allows researchers to analyze film texts as cultural objects while examining the traces of digital interpretation and the construction of social meaning that develop in digital public spaces related to the issue of forced marriage represented in the film. Contemporary netnography has evolved into a qualitative research method that focuses not only on online communities, but also on contextual understandings of cultural practices, social interpretations, and the production of meaning that emerge through various forms of digital interaction. Thus, semi-netnography can bridge the analysis of representation in film with the social and legal realities that are the background of this research.[11]

In addition, this study also uses the content analysis method as a support for research in the field of communication that can take research objects, such as films, as an approach in text analysis, both verbal and nonverbal. This analysis aims to emphasize the understanding of the film's content, the meaning of the film, the reading of symbols, and the interpretation of the content of the interactions that occur in the film in an objective and structured manner.[12] Thus, the qualitative content analysis approach allows researchers to explore the deeper meanings associated with the phenomenon of forced marriage represented in the film *Hati Suhita*.

The main source of data in this study is the film *Hati Suhita*. The film is considered an audiovisual document that represents the practice of forced marriage in the context of the Islamic boarding school family and the culture of the Indonesian Muslim community. The data of this study includes the visualization of scenes, dialogues, character expressions, family conflicts, cultural symbols, and narratives related to the practice of forced marriage and its relationship with Islamic family law. The use of audiovisual data as a research source provides a more comprehensive understanding because meaning in film is built through the integration of interrelated visual, verbal, and contextual elements.[13] Furthermore, the literature study that became a secondary data source was carried out by collecting research data in the form of selected literature sources, including

marriage laws, compilations of Islamic law, books, articles and journals, then reviewing several other literary works that function to strengthen the objectivity of the research.[14]

The analysis in this study focuses on scenes, dialogues, character actions and visual symbols that explicitly or implicitly represent the practice of forced marriage. The selection of units of analysis is based on the idea that scenes and dialogues are meaningful units that are able to show social relations, cultural values, and ideological constructions in a film. In this film, visual data is not only understood through spoken words, but also through expressions, gestures, and surrounding events, leading to a more complete understanding of the phenomenon being studied. Therefore, scenes showing the matchmaking process, family pressure, bride consent, partner selection, or post-marital conflict are used as the main focus of the research analysis.[15]

Then, the process of coding the findings data was carried out thematically by compiling categories based on the concept of forced marriage from the perspective of Islamic family law and legal regulations in Indonesia regarding marriage. Categories of coding include: (1) arrangements for forced marriage; (2) family involvement in marriage decisions; (3) the consent of the bride and groom; (4) power dynamics between parents and children; (5) the psychological and economic impact of forced marriage; (6) refusal to marry; and (7) the resolution of family conflicts after marriage. These categories are developed iteratively because qualitative research treats coding as an ongoing process that involves reading data over and over again until a consistent pattern of meaning is identified.[16] The coding also allowed the researchers to link the findings from the film to Islamic family law concepts related to the willingness of the bride, the right to choose a partner, and protection against the practice of forced marriage.

The selection of the criteria for scenes in the film *Hati Suhita* was carried out purposively based on its relevance to the focus of the research. The scene chosen is one that meets at least one of several indicators, such as showing that the marriage decision is made by the family, showing the limited freedom for the character in choosing a partner, showing the conflicts that arise from marriages that are not based on free will, or depicting the social and psychological consequences of forced marriage. This technique is used because qualitative research does not aim to collect all available data, but rather to select the data that has the most information and is most relevant to the research objective.[17] Therefore, not all of the scenes in the film are described, but only those that are directly related to the depiction of forced marriage from the perspective of Islamic family law.

To ensure the validity of the research, validation strategies include theoretical triangulation, continuous observation, and audit trail analysis (Audit Trail). Theoretical triangulation was carried out by comparing the film's findings with the concept of forced marriage in Islamic family law, the Marriage Law of 1974 (Law Number 1 of 1974) as amended by the Marriage Law of 2019 (Law Number 16 of 2019), and the study of the right of consent in marriage. In addition, validity is reinforced by reading scenes and dialogues repeatedly to ensure the researcher's interpretation

remains consistent. In qualitative and netnography research, validation focuses on the importance of contextual interpretation, clear analysis procedures, and detailed documentation of coding steps to ensure academic trust. Therefore, every part of the data identification, coding, interpretation, and drawing of conclusions is systematically recorded so that the research trail is clear and can be reviewed by other researchers.[17]

III. RESULTS AND DISCUSSION

Semi-Netnography Analysis in the film Hati Suhita

Based on observations of the overall storyline of the film *Hati Suhita*, several scenes show the influence of family culture in choosing a life partner, the limited scope of the bride's consent, and the psychological conflicts that arise after marriage. These findings were then further examined to see how well they fit with the concepts of voluntariness (*al-ridha*), bride consent, and protection of individual rights from a family law perspective. Therefore, the findings will comprehensively explain the scenes, dialogues, and narratives in the film *Hati Suhita*, which depicts the phenomenon of forced marriage, along with its legal analysis.

The results of the analysis on the film which are the findings data include: watching the film repeatedly, listening to and recording the part of the events that occurred in each scene in the film using image code (SN) to make it easier for researchers to analyze the content of the film, then compiling a frame of mind that will be used as a reference during the research process to understand the overall content of the film *Hati Suhita*, as well as dissecting dialogues and scenes using Islamic family law theory. Therefore, this study focuses on how the practice of forced marriage is represented in the film *Hati Suhita* by Khilma Anis and is studied using semi-netnography analysis according to Robitz Kozinets from the perspective of Islamic family law. Here are some of the data found by researchers in the film *Hati Suhita* by Khilma Anis.

SN01 Minutes (01.05-02.29)



Fig.1 The initial process of forced marriage

Here's the dialogue

- Kiai Khanan : "We are very grateful to Ali Suhita and Ummi for the Al Anwar Islamic Boarding School".
- Umi Gus Birru : "God willing, we will take care of and educate her like our own child!"
- Umi Alina Suhita : "Masya Allah, may Allah make it easy, they will be our pesantren couple in the future."

Analysis

The scene above shows a family discussion in a mosque that shows the beginning of a process of forced marriage involving family authority and religious values within the Islamic boarding school environment. The presence of both families in the meeting room shows that decisions about marriage are not only seen as a personal matter for the couple but also as something that affects the whole family, which needs to be discussed and agreed upon together. This scene shows how the family plays a central role in determining the direction of the marital relationship between Alina Suhita and Gus Birru.[18]

From the perspective of Islamic family law, this scene is important because it highlights the potential conflict between family authorities and the right of the bride and groom to give free and independent consent. Although Islam recognizes the role of guardians and families in the marriage process, the consent of both brides and grooms remains a very important part of the formation of a marriage contract. The Compilation of Islamic Law Article 16 paragraph 1 states that marriage is based on the consent of both parties. Therefore, the involvement of the family in choosing a partner does not take away the right of the bride or groom to express their own wishes independently.[19]

SN02 Minutes (03.25-03.49)



Fig.2 The marriage contract process of Gus Birru and Alina Suhita

Here's the dialogue

Gus Birru : "Qabiltu nikahaha wa tazwijaha bil mahril madzkur halal."

Penghulu : "What about the witnesses? Legal?"

Witnesses : "Sah!" (voice of the worshippers)"

Analysis

The scene in the picture above shows the final step of the legal process of marriage between two people who have gone through the stage of getting engaged and reaching an agreement with their respective families. Visually, the *ijab kabul* process takes place in front of religious leaders and community members from Islamic boarding schools who act as witnesses to the marriage contract. The presence of *kiai* and *santri* in the ceremony shows that marriage not only receives legal approval, but also social and religious approval from the *pesantren* community. In the context of Islamic boarding schools, religious authorities often have a great influence in influencing and approving family decisions, including matters related to marriage.[20]

This scene shows the tension between the formal rule of law and true justice in marriage. A marriage may meet all legal

requirements and formalities, but it can still raise ethical issues if one party does not give free and voluntary consent. From the perspective of *maqāsid al-syarī'ah*, the purpose of marriage is to create a peaceful, loving, and merciful family. This can only be achieved if the relationship between husband and wife is built on the basis of mutual will, respect for human dignity, and equal rights for both parties. Therefore, through these scenes, the film shows the marriage ceremony as a symbol of a legitimate marriage, but also encourages the audience to think about whether formal legality alone is enough to ensure justice and well-being in family life.[21]

SN03 Minutes (07.47-09.33)



Fig.3 The first night Gus Birru refused his marriage.

Here's the dialogue

Analysis

The scene in the picture above shows the first night after the marriage ceremony between Gus Birru and Alina Suhita. Visually, Gus Birru stood with his body positioned a little far away from Alina Suhita, who was sitting opposite him. The composition of the image shows the two characters in the same space but without showing emotional closeness, which represents the tension in the

Gus Birru : "Now listen to me carefully! Ummi and Abah believe that you are the right person to develop the Al-Anwar Islamic Boarding School, while I, the only child, am accused of being unable to do anything. From tonight, we live in the same room, but I won't touch you, because I don't love you, Alina Suhita! You sleep in bed; I sleep on the couch!."

Alina : (pouts and lowers her head again)

Gus Birru : "One more thing, Ummi and Abah should not know about this! I think we both agreed to take care of their feelings! Isn't that Alina?."

Alian Suhita : "Ngeh, Gus."

newly legally and religiously valid marital relationship. In the context of the movie *Hati Suhita*, this scene shows that just because a marriage is legally recognized through a marriage agreement, it does not mean that the people involved are psychologically accepted or emotionally ready for the marriage. So, the film begins to show the difference between formal validity and acceptance of marriage itself.[22]

From the perspective of Islamic family law, Gus Birru's rejection of Alina Suhita on the first night can be seen as a result of a marriage that was not entirely based on the free will of the bride and groom. Although the marriage contract meets the

religious requirements necessary for marriage, Islamic law does not only focus on the formal legal aspect. Islamic law also emphasizes the importance of moral will and consent as the basis for building a family. Within the framework of the Compilation of Islamic Law, the consent of both prospective husband and wife is an important requirement that aims to protect the rights of individuals and prevent the practice of forced marriage. Therefore, Gus Birru's refusal to have marital relations on the first night can be seen as a form of resistance to the marriage decision which was previously largely determined by the interests of the family and the pesantren environment rather than personal choice.[23]

SN04 Minutes (34.05-35.21)



Fig.4 Warm discussions between families

Here's the dialogue

Umi : "Because you have tried and have learned. Abah and Ummy decided that you would become the new principal of our Islamic boarding school! "Is that right?."

Abah : "That's right, Ummy. It's the right choice. I made the wrong choice. God willing, you can."

Alina Suhita : "Please guide me, Ummy Abah."

Umi : "Before hard work, how about a honeymoon first!."

Analysis

The picture above shows the scene when Abah and Umi ask Gus Birru and Alina Suhita to go on their honeymoon, showing the family's authority in regulating the couple's home life after the wedding ceremony. Visually, Alina Suhita appears to accept the instructions given by their parents without having the same opportunity to negotiate or make decisions regarding the instructions. In Islamic family law, marriage does not undermine children's respect for their parents. However, after the marriage contract is completed, the husband and wife become legal subjects who have the right to determine the direction of their own family life. Therefore, decisions about marital relationships, including readiness to build an emotional relationship after marriage, should ideally be based on the agreement of both partners and not just the will of the family. This scene shows how family control can still affect a couple's life even after their marriage is legally and religiously recognized.[24]

This shows a form of family paternalism that gains legitimacy from the social structure of the pesantren. Although the order to honeymoon cannot directly be considered a forced marriage, the scene shows a pattern of power dynamics similar to the previous arrangement process, where family interests and

decisions are more important than the couple's own desires. In modern Islamic family law, guardian or parental authority is not intended to take away women's rights or the couple's freedom to make choices about their own lives. Therefore, Abah and Umi's actions can be considered a form of intervention that has the potential to hinder the couple's autonomy if carried out without considering the consent of Gus Birru and Alina Suhita. This scene also shows that the goal of marriage in Islam, which is to create a peaceful, loving, and caring family, cannot be achieved through family guidance or the social legitimacy of the pesantren. It must be built through the acceptance, willingness, and active participation of both partners at every stage of their married life.[25]

SN05 Minutes (36.23-37.31)



Fig.5 Gus Birru rejects the honeymoon.

Here's the dialogue

Gus Birru : "You are the one who asked Ummy for us to go on a honeymoon!."

Alina Suhita : "For God's sake, Gus, I didn't ask for that; that's what they offered."

Gus Birru : "I don't want to know, Lin; how do you find an excuse and tell Ummy that we don't need a honeymoon!."

Analysis

The conflict between Gus Birru and Alina Suhita after the honeymoon decision shows how personal conflicts can arise from a marriage that is not fully built on the basis of equal agreement and communication between the two couples from the start. Gus Birru's claim that Alina asked Abah and Umi to go on their honeymoon shows a misunderstanding caused by a lack of openness in the family decision-making process.

This scene also shows how overly dominant family authority can override the space for dialogue between husband and wife, so that the actual decisions made by the parents are considered the wishes of one of the couples. In Islamic family law, marriage is not only seen as a formal legal agreement, but also as a contract that requires communication, trust, and respect for each party's rights. Thus, the conflicts that arise in this scene can be seen as a result of the marital relationship formed under the strong influence of family authority and the legitimacy of the pesantren, so that the personal voice and desires of the couple are not sufficiently heard in the decision-making process. [26]

SN06 Minutes (38.15-38.48)



Fig.6 An outpouring of wounds due to forced marriage.

Here's the dialogue

- Alina Suhita : "I'm still a virgin, Run."
 Aruni : "Hurt? You? Is it possible for Gus Birru to do so?"
 Alina Suhita : "We have never done anything, I have never been touched, with Gus Birru."
 Aruni : "Yes why?"
 Alina Suhita : "He doesn't love, he himself told me, Run."

Analysis

In the scene above, Alina Suhita's facial expression, which looks grim, restrained, and full of emotion, can be seen as a reflection of the accumulation of anger, disappointment, and sadness caused by a marriage that does not grow out of inner approval and mutual affection. In the film, the condition of Alina Suhita, who is still a virgin and has not been touched by Gus Birru for two months after the marriage contract, is not only a sign of conflict in the household, but also a symbol of the failure of marriage to achieve its true meaning as a space for *sakinah*, *mawaddah*, and *warahmah*. This scene also shows that legal recognition of marriage does not automatically guarantee a fair household, especially since there is an imbalance of desires from the start, a lack of genuine emotional approval, and the dominance of the family or traditional structure over a woman's personal choices.

From the perspective of the Compilation of Islamic Law (KHI), marriage is meant to create a peaceful, loving, and caring family life. Gus Birru's emotional refusal to maintain a normal marital relationship shows that the essential purpose of marriage has not been met. In Islamic law, the relationship between husband and wife is not only seen as a biological relationship, but also as a relationship based on mutual rights that includes protection, respect, financial and emotional support, and proper interaction based on good manners. When Alina Suhita is left abandoned, unloved, untouched, and without a clear emotional position as a wife, this scene represents a form of inner neglect that can be critically understood as the husband's failure to fulfill the nonmaterial aspects of marital responsibilities. Therefore, Alina Suhita's virginity after two months of marriage is a symbol of the fulfillment of delayed marital rights, and the suppression of the recognition of a wife's full status is a problem in a marriage.[27]

SN07 Minutes (101.41-102.30)



Fig.7 Alina refuses to have a biological sex

Here's the dialogue

- Gus Birru : "That's how you answer Umi's question with Abah by lying. You don't see their expressions, how happy they are."
 Alina Suhita : "Yes, what's the difference with the wedding we did? Gus also lied to them, right?"
 Gus Birru : "Yes, I know now that you're going to be able to get back to me, Lin."
 Alina Suhita : "Astagfirullahal Adzim, I never thought so petty."

Analysis

The scene shows Gus Birru trying to establish a biological relationship with Alina Suhita after Abah and Umi suspect that Alina Suhita is pregnant, which illustrates the complexity of a marriage built under social pressure and family expectations. This scene shows that a marriage that from the beginning was not entirely based on the free will of both partners can still succeed because of situational pressures, not because of acceptance and sincere will from both parties. This situation shows the tension between the formal legality of marriage and the quality of the marital relationship which is the main goal of Islamic family law.[28]

From the perspective of Islamic family law, the relationship between husband and wife is not only seen as a legal result of the marriage contract, but also as part of an effort to create a family based on the principles of good behavior, will, and respect for the dignity of each spouse. Therefore, although the marriage between Gus Birru and Alina Suhita has gained social legitimacy through their families and pesantren, this scene shows that this legitimacy has not been fully realized.

This scene also allows for the exchange of ideas as a critique of practices that put family interests and social lineage above the emotional needs of the couple. The lies that Gus Birru and Alina do to maintain the family's assumption about Alina Suhita's pregnancy show that the two are in a difficult situation due to strong expectations from their environment. This means that marriages that involve pressure, either before or after the marriage contract is made, can prevent the achievement of family law goals to ensure the welfare and benefits of all parties involved.[29]

SN08 Minutes (116.32-117.26)



Fig.8 Gus Birru's Regret

Here's the dialogue

Abah : "Alina, where? Birru!."
 Umi : "Why do you want to?."
 Gus Birru : "Alina left this house. Alina was not happy with her marriage to Birru. Birru had hurt Alina's feelings since the first night, Umi."
 Umi : "Allahu akbar Birru."

Analysis

The scene where Gus Birru knelt in front of Abah and Umi after Alina Suhita's departure represents a moment of reflection and recognition for the failure of the marriage she has experienced. Visually, Gus Birru's position lying in front of his parents shows a sense of regret and recognition that family conflicts cannot be separated from his own attitude towards Alina Suhita. This scene can be seen as a moment of realization that a marriage based on obedience to the wishes of the family does not automatically lead to a harmonious domestic life. Alina Suhita's departure became a symbol of the failure of the relationship, which from the beginning lacked emotional acceptance and full willingness from both parties. This scene also shows the real impact of a marriage that focuses more on social and family approval than the personal readiness of the married couple.[30]

According to the perspective of Islamic family law, this scene shows a shift from obeying family authority to recognizing the rights and dignity of couples in marriage. Classical fiqh scholars do recognize the importance of the role of the guardian and the family in ensuring the well-being of the marriage, but most scholars also emphasize that the purpose of marriage is to achieve deep peace, love, and affection. When Alina Suhita decides to leave home because she is not treated fairly as a wife, this film shows how women can act as subjects of the law to protect their dignity. In the Compilation of Islamic Law, the relationship between husband and wife is based on the principle of mutual love, respect, and support. Therefore, Gus Birru's regret can be understood as an awareness that the validity of formal marriage alone is not enough to achieve the goals of Islamic law if agreement, respect, and moral responsibility towards the spouse are ignored. Critically, this scene serves as an evaluation of marriage that involves an element of coercion, because in the end, the most affected party is not only the woman who is forced into the situation, but also the man who has to face the failure to achieve the goal of marriage as intended by religious law.[31]

SN09 Minutes (124.46-129.06)



Fig.9 Apology to Alina Suhita

Here's the dialogue

Alina Suhita : "Abah and Umi, how are you, Gus? They must be angry, right?."
 Gus Birru : "Angry, angry, but his anger is not with you, Lin. His anger is with me. Abah and Umi are worried that you won't come back, leave me, leave Al-Anwar Islamic Boarding School."
 Alina Suhita : "That's what I mean, Gus. I understand, Gus and Rengganis have a deep love story, and I can't replace that in Gus's heart."
 Gus Birru : I want to live my home life as I should, with you, Lin, go home! "I'm sorry, Lin, I'm so sorry for your loss, I love you."

Analysis

The scene when Gus Birru visits Alina Suhita, kisses her hand while lowering her head, and apologizes for her to return home can be seen as a turning point in their marital relationship, which shifted from a relationship based on family dominance to a relationship that began to recognize the desires and dignity of the couple. Visually, Gus Birru's posture looking at himself while facing Alina Suhita shows his acknowledgment of the mistakes he has made, as well as his admission that the continuation of marriage cannot be maintained only through family, Islamic boarding schools, or the validity of marriage contracts alone. From the perspective of Islamic family law, the purpose of marriage is not only to create a legal relationship between a man and a woman, but to achieve peace (sakinah), love (mawaddah), and affection (warahmah) through a relationship built on mutual consent and respect. Thus, Gus Birru's decision to apologize and invite Alina Suhita to restart their married life can be seen as an attempt to repair their relationship that failed to achieve the true purpose of the marriage due to a lack of acceptance from the beginning of their marriage. Modern Islamic law also emphasizes that marriages based on coercion can lead to conflict, emotional distance, and failure to achieve family well-being.[32]

This scene shows a significant shift from the dominance of family authority toward the recognition of individual freedom in marriage. In classical jurisprudence, some scholars do allow the role of guardian through the concept of *ijbar*, but this authority must be used for the benefit and not cause harm to the married person. In the context of Islamic family law in Indonesia, this principle has developed further by emphasizing that the right to choose a spouse and the consent of the bride and groom are fundamental elements of marriage. Alina Suhita's previous departure can be seen as a woman's act to maintain their dignity

and rights when the purpose of marriage is not met. However, when Gus Birru and Alina Suhita decide to get married, the marriage must be built on the basis of mutual awareness, respect, and willingness, not just because of family pressure or social obligations. So, basically this scene presents a critical view of the practice of marriage involving coercion, because in Islam, the goal of marriage can only be achieved if the relationship between husband and wife is mutually supportive, based on willingness, justice, and mutual benefit.

Forced marriage in the film *Hati Suhita* from the perspective of Islamic Family Law

The phenomenon shown in the film "Hati Suhita" illustrates that the marriage between Gus Birru and Alina Suhita does not come entirely from their own personal desires, but is influenced by the family authority and social structure of the *pesantren*, which play a dominant role in determining the life partners of their children. In this context, marriage is seen as a tool to maintain the continuity of tradition, family honor, and institutional interests of Islamic boarding schools. When parents choose or decide on their child's life partner, it indicates a power relationship in which the family's needs take precedence over the individual's personal desires. This kind of practice is still found in traditional societies where the family plays a major role in deciding marital matters.

Nevertheless, modern Islamic family law considers the consent of the bride and groom to be the fundamental elements that determine whether or not a marriage is valid. Therefore, the conflict experienced by Gus Birru and Alina Suhita after marriage can be understood as a result of inadequate preparation and lack of psychological readiness from both parties before the marriage ceremony took place.[33]

The second factor that causes forced marriage in the film is the understanding of the rights of guardians (*Ijbar*) in a marriage. In classical *fiqh* literature, especially in the Shafi'i school, there is a concept called *wali mujbir*. This concept refers to a father or grandfather who has the authority to marry his daughter or grandson under certain circumstances, which is considered to be in the best interests of the child. This authority is based on several hadiths relating to marital guardianship and the consideration that the guardian is considered to be better able to know what is best for the child.

However, classical scholars do not see the right of the guardian *mujbir* as an absolute power that can be used arbitrarily. This right is limited by several conditions, such as the groom must have the same status (*sekuflu*), cause no harm (*mudharat*), and the marriage must aim to bring benefits and welfare to the married woman. Thus, the concept of *ijbar* in classical *fiqh* is actually closer to the function of protection (*himayah*) than coercion (*ikrah*).[34]

However, the development of contemporary Islamic legal thought shows a paradigm shift from a paternalistic approach

to an approach that emphasizes the rights and autonomy of the individual in marriage. Many modern Islamic law scholars reinterpret the concept of *ijbar* by taking into account the principles of *maqāsid al-shari'ah*, in particular the protection of human dignity (*ḥifẓ al-karāmah*) and the freedom to choose a life partner. This interpretation is based on the hadith of the Prophet which states that a widow should not be married without her permission, and a girl should not be married without her consent.

In this view, the consent of the bride is seen as a reflection of the principle of will (*al-riḍhā*), on which the Islamic marriage contract is based. Therefore, the practice of marriage represented in the film *Hati Suhita* can be criticized as a form of domination of family authority that is not in line with the development of contemporary Islamic family law, which emphasizes the active participation and full consent of both prospective spouses.[35]

From a positive legal perspective in Indonesia, forced marriage does not have legal justification. Article 6 paragraph (1) of Law Number 1 of 1974 concerning Marriage, as amended by Law Number 16 of 2019, states that marriage must be based on the consent of both prospective husband and wife. Similar rules can also be found in the Compilation of Islamic Law (KHI), specifically Article 16, which states that marriage is based on the consent of both parties. Moreover, Articles 71 and 72 of the KHI allow the annulment of marriage if there is an element of coercion in its implementation. The law shows that Indonesia clearly follows the principle of freedom of choice as part of the protection of citizens' rights in the institution of marriage. Thus, the relationship shown in the film *Hati Suhita* highlights the tension between the social-religious practices that develop in the *pesantren* environment and the Islamic family law norms that apply in Indonesia.[36]

In addition, the impact of marriage carried out without careful preparation and full consent from the groom and bride is evident through the emotional conflict experienced by Gus Birru and Alina Suhita. Gus Birru's rejection of the marital relationship he is living shows that formal marriage ceremonies are not necessarily followed by psychological and emotional readiness to live a married life. From the perspective of Islamic family law, the purpose of marriage is not only to legalize the relationship between a man and a woman, but to create a peaceful, loving, and kind family. When a marriage is based on coercion, it becomes difficult to achieve that goal because the husband and wife lose the main foundation of willingness, love, and mutual commitment. This situation causes the family conflict in the film to turn into a prolonged relationship crisis.[37]

As a preventive measure, the implementation of premarital counseling for prospective married couples is the best solution to reduce domestic conflicts after marriage. The marriage

guidance program, organized by the Ministry of Religion, which is regulated through PMA Number 30 of 2024 and the circular letter of the Director General of Islamic Guidance Number 2 of 2024, aims to equip prospective brides with an understanding of marital rights and responsibilities, family communication, conflict management, reproductive health, and strengthening family resilience. Some studies show that premarital counseling helps couples become more mentally, emotionally, socially, and spiritually prepared, which makes their families more stable after marriage. In the context of *Hati Suhita*, the premarital coaching process that actively involves both candidates can serve as a space to discuss each party's concerns, hopes, and readiness before the wedding ceremony takes place. Therefore, marriage is not only legally valid but also fulfills the principle of welfare, which is the main purpose of Islamic family law.[38]

IV. CONCLUSIONS

Based on a seminetnographic analysis of the film *Hati Suhita*, it was found that the marriage between Gus Birru and Alina Suhita represented a form of forced marriage that occurred under the pressure of family authorities and pesantren culture, so that the consent of both parties was not fully present freely and equally. Family influence in choosing a life partner, a misunderstanding of the concept of *ijbar*, and the importance of maintaining the tradition and sustainability of Islamic boarding schools are the main factors that lead to this forced marriage. The impact of this situation can be seen through various emotional conflicts, rejection of marital relationships, communication failures, and disharmony in the domestic life experienced by the two main characters. From the perspective of Islamic Family Law, the film shows the conflict between traditional social and religious practices that still give a lot of power to the family authority and modern Islam. An understanding of the law that considers the consent of the prospective spouse to be an important part of marriage. Although the concept of *wali mujbir* is well known in classical *fiqh*, its purpose is not to justify coercion in marriage, but to ensure the welfare and protection of children. Therefore, the practice of forced marriage shown in the film *Hati Suhita* can be criticized for not being fully in harmony with the principles of *maqāṣid al-syarī'ah*, the Marriage Law, and the Compilation of Islamic Law, which emphasizes the freedom to choose a partner, respect for human dignity, and the protection of individual rights. To prevent recurrence of conflicts, it is important to conduct pre-marital counseling that actively involves both potential partners. This helps build a marriage based on agreement, readiness, shared responsibility, and marital goals in creating a *sakinah, mawaddah, warahmah* family.

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