

Islamic Moral Values in Indonesian Cinema: A Hadith Reading of *Ipar Adalah Maut*

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Abstract

This study aims to analyze the moral values represented in the film *Ipar Adalah Maut* through the normative framework of the Hadith of the Prophet Muhammad, particularly those related to the concept of *al-hamm* (brother-in-law), the prohibition of approaching adultery, and the control of lustful desires. The film represents a contemporary popular cultural text that portrays moral tensions within family life as well as the boundaries of Islamic ethics. The narrative, which centers on a forbidden relationship between a husband and his sister-in-law, presents fundamental issues related to family ethics, moral responsibility, and violations of religious norms. Using a qualitative-descriptive method with a library research approach, the analysis is conducted by examining the content of key scenes, dialogues, and characters in the film, which are then systematically interpreted based on relevant hadith texts. The results of the study show that the film represents a serious deviation from Islamic family ethics, reflected in the violation of marital trust, the weakening of social boundaries with a sister-in-law, and the normalization of emotional closeness that ultimately leads to moral degradation. These findings affirm the relevance of the hadith *al-hamm al-mawt* as a preventive ethical warning regarding the dangers of uncontrolled relations with a sister-in-law. This research contributes to strengthening hadith as a normative ethical framework in the analysis of popular films, thereby bridging doctrinal hadith studies with contemporary cultural realities, while also emphasizing the potential of film as a reflective and educational medium in reinforcing Islamic family ethics amid the dynamics of modern society.

Keywords: *Moral values, Ipar Adalah Maut film, Prophetic hadith, Family ethics*

Abstrak

Penelitian ini bertujuan menganalisis nilai-nilai moral yang direpresentasikan dalam film *Ipar Adalah Maut* melalui kerangka normatif Hadis Nabi Muhammad SAW, khususnya yang berkaitan dengan konsep *al-hamm* (ipar), larangan mendekati zina, dan pengendalian hawa nafsu. Film tersebut merupakan teks budaya populer kontemporer yang merepresentasikan ketegangan moral dalam kehidupan keluarga serta batas-batas etika Islam. Narasi yang berpusat pada hubungan terlarang antara seorang suami dan adik iparnya menghadirkan persoalan mendasar terkait etika keluarga, tanggung jawab moral, dan pelanggaran norma keagamaan. Dengan menggunakan metode kualitatif-deskriptif dengan pendekatan studi pustaka, analisis dilakukan dengan menelaah kandungan isi adegan kunci, dialog, dan karakter film yang kemudian ditafsirkan secara sistematis berdasarkan teks-teks hadis yang relevan. Hasil penelitian menunjukkan bahwa film ini merepresentasikan penyimpangan serius terhadap etika keluarga Islam, yang tercermin dalam pelanggaran amanah pernikahan, melemahnya batas pergaulan dengan ipar, serta normalisasi kedekatan emosional yang berujung pada degradasi moral. Temuan ini menegaskan relevansi hadis *al-hamm al-mawt* sebagai peringatan etik preventif terhadap bahaya relasi ipar yang tidak terkontrol. Penelitian ini berkontribusi terhadap penguatan hadis sebagai kerangka etik normatif dalam analisis film populer, sehingga menjembatani kajian hadis yang bersifat doktrinal dengan realitas budaya kontemporer, sekaligus menegaskan

potensi film sebagai media reflektif dan edukatif dalam memperkuat etika keluarga Islam di tengah dinamika masyarakat modern.

Kata Kunci: *Nilai moral, Film Ipar Adalah Maut, Hadis Nabi, Etika keluarga*

Introduction

In the contemporary cultural landscape, cinema plays an increasingly significant role not only as a medium of entertainment but also as a vehicle for representing social, ethical, and moral values that prevail in society.¹ In this context, the film *Ipar Adalah Maut* has emerged as a phenomenon that attracts wide public attention in Indonesia, surpassing its popularity merely as a product of entertainment.² The narrative essence of this film, which revolves around the theme of infidelity involving a forbidden relationship between a husband and his wife's sister (sister-in-law), touches upon the core of family values,³ prevailing social norms, and fundamental ethical and moral principles, including within the framework of Islamic teachings that serve as the value foundation for the majority of Indonesian society.⁴

Islamic teachings, as a comprehensive system of belief and guidance for life, give serious attention to the ethics of social interaction, particularly between men and women who are not bound by marriage. These boundaries of interaction are established with the aim of safeguarding individual chastity, maintaining harmony within family relationships, and preventing the potential emergence of slander and moral corruption.⁵ In the context of family relations, Islam specifically regulates interactions with non-mahram relatives, including a sister-in-law. A hadith of the Prophet Muhammad stating, "The brother-in-law is death" (reported by al-Bukhari and Muslim) constitutes a prophetic statement containing a profound warning regarding the potential dangers and negative consequences that may arise from uncontrolled closeness that exceeds the boundaries of the Sharia between a man and his wife's sister.⁶ The metaphor of "death" here does not merely indicate the risk of adultery but also the potential destruction of trust, the rupture of family relationships, and the emergence of prolonged conflicts that may damage the social order.⁷

¹ Aldo Syahrul Huda Aldo, Salsa Solli Nafsika, Salman Salman, 'Film Sebagai Media Dalam Mengubah Cara Pandang Manusia', *Jurnal Irama* 5, no. 1 (2023), 13. <https://doi.org/10.17509/irama.v5i1.50149>.

² Kaisa Nabila Yuniar, "Dilema Etis Film 'Ipar Adalah Maut' Sebagai Film Dakwah," *JDK: Jurnal Dakwah Dan Komunikasi* 10, no. 2 (2025): 394–412, <https://doi.org/10.29240/jdk.v10i2.14534>.

³ Fatimah Jumroh, "Nilai-Nilai Keluarga Dalam Al-Qur'an: Analisis Semiotik Representasi Konflik Keluarga Pada Film Ipar Adalah Maut," *Ta'wiluna: Jurnal Ilmu Al-Qur'an, Tafsir Dan Pemikiran Islam* 6, no. 2 (2025): 967–84.

⁴ Siti Nadlifah, 'Representasi Nilai Keluarga Dalam Sinema Indonesia Kontemporer', *Jurnal Kajian Media Dan Budaya*, 5, no. 2 (2022), 115.

⁵ Luqman, "Etika Pergaulan Dalam Keluarga Perspektif Hadis: Studi Tematik," *Al-Hadis: Jurnal Ilmu Hadis*, 2023, 125.

⁶ Muhammad Fu'ad Abdul Baqi, *Shahih Bukhari Muslim (Al-Lu'lu Wal Marjan)*, 2017.

⁷ Ahmad Fauzi and Muhammad Nasir, "Implikasi Pelanggaran Batas Interaksi Non-Mahram Terhadap Keharmonisan Keluarga Dalam Perspektif Islam," *Jurnal Al-'Usrah: Jurnal Hukum Keluarga Dan Masyarakat* 6, no. 2 (2024): 180.

Media, including film, holds a strategic role in constructing, representing, and disseminating social realities and values within society.⁸ The film *Ipar Adalah Maut* raises the issue of infidelity within the family sphere, a sensitive theme that closely relates to the social realities of Indonesian society. The representation of this issue functions not only as entertainment but also has the potential to shape, reinforce, or even shift audience perceptions regarding family ethics, the boundaries of relationships among family members, and moral values considered acceptable or deviant.⁹ This research therefore seeks to critically examine how moral values and family ethics are represented in the film based on the hadith of the Prophet, as well as their implications for audience understanding within the social and cultural context of Indonesia.

This study is related to previous research that examines the representation of family values in contemporary Indonesian cinema. Several studies indicate that Indonesian films function not only as entertainment media but also as a medium that reflects and constructs family values within the socio-cultural context of Indonesian society, such as trust, responsibility, and interfamily relations in everyday life.¹⁰ However, this study differs significantly from previous research, both in terms of its object and analytical perspective, as it specifically focuses on the film *Ipar Adalah Maut*, whereas earlier studies tend to examine various films using general approaches from media and cultural studies.

In addition, this study also shares similarities with research discussing family interaction ethics from the perspective of hadith. The similarity lies in the use of Islamic teachings as a normative framework for understanding ethical values within family relationships and interfamily relations. The difference, however, lies in the focus and research method. Previous studies tend to emphasize thematic analysis of hadith texts to formulate concepts of family interaction ethics, whereas this study applies the principles of hadith as a normative analytical tool to interpret and evaluate the representation of moral values in film as a text of popular culture.¹¹

This research is important and makes a scholarly contribution because it lies at the intersection between popular media studies and Islamic studies. It contributes to enriching the study of moral value representation in Indonesian films by presenting the perspective of hadith as an ethical foundation. Academically, this research is expected to provide a conceptual contribution to the development of interdisciplinary studies between film, morality, and Islamic teachings, as well as to serve as a reference for future research

⁸ William A. Gamson et al., "Media Images and the Social Construction of Reality," *Annual Reviews* 18 (1992): 373–93.

⁹ Indah Cahya Ningrum, Deny Kuswahono, and Dewanto, "Representing Honesty through Signs: A Semiotic Analysis of *Ipar Adalah Maut*," *EL2J (English Language and Literature Journal)* 4, no. 2 (2025): 45–59, <https://doi.org/10.38156/el2j.v1i2>.

¹⁰ Dwina Rahmaditya Azzahra et al., "Representasi Nilai Keluarga Dalam Film 1 Kakak 7 Ponakan (Analisis Semiotika Roland Barthes)," *Jurnal Ilmiah Nusantara (JINU)* 2, no. 3 (2025): 486–98.

¹¹ Syahraini Tambak, "Pendidikan Etika Bergaul Islami Dalam Keluarga," *Jurnal Pendidikan Agama Islam Al-Thariqah* 4, no. 1 (2019): 1–20, [https://doi.org/10.25299/al-thariqah.2019.vol4\(1\).2910](https://doi.org/10.25299/al-thariqah.2019.vol4(1).2910).

examining the relationship between media, family values, and Islamic ethics in the context of Indonesian society.

Based on previous studies, discussions regarding the relationship between brothers-in-law within Muslim families are generally placed within the normative framework of family ethics and social morality, both through hadith studies and broader Islamic discourse.¹² However, such studies still tend to stop at textual and normative analyses and have rarely connected these discussions with the representation of moral values in contemporary popular media as a reflection of social realities within society.

This gap constitutes the research gap as well as the novelty of this study, namely presenting a qualitative descriptive analysis of the moral values represented in the film *Ipar Adalah Maut* by positioning the hadith of the Prophet Muhammad as the primary ethical perspective in the interpretive process. This research does not merely describe the film's dialogues and storyline narratively but also situates them within the framework of Islamic moral messages derived from the hadith of the Prophet. In doing so, it expands hadith studies from a normative-theoretical approach toward a contextual-cultural reading. Therefore, this article is worthy of scholarly attention, particularly from the perspective of Prophetic hadith, because it seeks to bridge normative Islamic moral teachings with contemporary social realities represented through film media.

The method used in this study is qualitative with a library research design. The primary data source of this research is the film *Ipar Adalah Maut*, with data collection conducted through careful observation and note-taking of important points related to moral values represented in the film. Data analysis is carried out using the interactive model of Matthew B. Miles and A. Michael Huberman, which consists of three main stages: data reduction, data display, and conclusion drawing or verification. Through this process, information from various sources, including journals, articles, and documents, can be summarized, presented, and analyzed systematically to identify relevant themes, patterns, and moral messages.¹³

This study aims to conduct an in-depth and multidimensional analysis of the moral values represented through the film's storyline, character characterization, motivations of actions, key dialogues, visual and narrative symbolism, and the consequences of the characters' moral choices. The analysis focuses on the central issue concerning moral values that emerge both explicitly and implicitly within the dynamics of relationships, conflicts, and resolutions in the film. Furthermore, the research examines how these moral values are constructed and negotiated through the film's narrative, while also evaluating the extent to which the moral messages presented align with or deviate from the principles of family ethics in Islam. This evaluation employs the perspective of the hadith of the Prophet Muhammad, which emphasizes ethical interaction with in-laws, safeguarding personal and family honor, and upholding fundamental values in marriage such as trust (*amānah*), fidelity (*wifā*),

¹² Abd Bashir Fatmal et al., "Membedah Hadis Ipar Adalah Maut (Kritik Hadis Dan Moralitas Keluarga Muslim)," *El Nubuwwah Jurnal Ilmu Hadis* 2, no. 2 (2024): 185–208.

¹³ Mathew B. Miles and A. Michael Huberman, *Analisis Data Kualitatif* (Jakarta: UI Press, 1992).

responsibility (*mas'uliyah*), honesty (*ṣidq*), and justice (*'adl*). Through this framework, the study aims to present a comprehensive understanding of the relevance of Islamic moral teachings in interpreting contemporary popular cultural phenomena.

Result and Discussion

The Wording of Hadith and the Framework of Islamic Ethics Relevant to the Film *Ipar Adalah Maut*

Before analyzing the moral values represented in the film *Ipar Adalah Maut*, it is important to first map the normative foundations of Islam that are relevant to the film's theme. Islam has provided clear ethical guidelines concerning family relations, interactions between men and women who are not *mabram*, responsibilities within the household, trustworthiness (*amānah*), and the control of desires through the hadith of the Prophet Muhammad. The following hadiths are presented as an initial ethical framework for understanding the conflicts and behaviors of the characters in the film. Through this framework, the analysis of moral values does not rely solely on subjective judgments, but rather is grounded in the normative and authoritative principles of Islamic teachings.

| No | Moral Theme | Hadith Text | Source | Relevance to the Film |
|----|---|--|-----------------------|--|
| 1 | Relationships with in-laws and boundaries | عَنْ عَقْبَةَ بْنِ عَامِرٍ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ إِيَّاكُمْ وَالذُّخُولَ عَلَى النِّسَاءِ، فَقَالَ رَجُلٌ مِنَ الْأَنْصَارِ: يَا رَسُولَ اللَّهِ، أَفَرَأَيْتَ الْحُمُومَ؟ قَالَ: الْحُمُومُ الْمَوْتُ | al-Bukhārī and Muslim | Serving as a normative basis regarding the dangers of unrestrained intimacy with in-laws, which can destroy honor and the household. |
| 2 | Family responsibilities | حَدَّثَنَا عَبْدُ اللَّهِ بْنُ يُوسُفَ، قَالَ أَخْبَرَنَا مَالِكٌ، عَنْ نَافِعٍ، عَنْ عَبْدِ اللَّهِ بْنِ عُمَرَ رَضِيَ اللَّهُ عَنْهُمَا، أَنَّ رَسُولَ اللَّهِ ﷺ قَالَ: كُلُّكُمْ رَاعٍ وَكُلُّكُمْ مَسْئُولٌ عَنْ رَعِيَّتِهِ، فَالْإِمَامُ رَاعٍ وَمَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالرَّجُلُ رَاعٍ فِي أَهْلِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالْمَرْأَةُ رَاعِيَةٌ فِي بَيْتِ زَوْجِهَا وَهِيَ مَسْئُولَةٌ عَنْ رَعِيَّتِهَا، وَالْحَادِمُ رَاعٍ فِي مَالِ سَيِّدِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ | al-Bukhārī | Emphasizing the husband's responsibility as the head of the family, which was neglected by the character Aris. |
| 3 | Trust and promises | حَدَّثَنَا مُسَدَّدٌ، قَالَ حَدَّثَنَا يَحْيَى، عَنْ شُعْبَةَ، عَنْ قَتَادَةَ، عَنْ أَنَسِ بْنِ رَضِيَ اللَّهُ عَنْهُ قَالَ: قَالَ رَسُولُ اللَّهِ ﷺ: لَا إِيمَانَ لِمَنْ لَا أَمَانَةَ لَهُ، وَلَا دِينَ لِمَنْ لَا عَهْدَ لَهُ | Aḥmad | Relevant to the betrayal of trust and marriage vows experienced by Nisa. |
| 4 | Control of desires | حَدَّثَنَا قُتَيْبَةُ بْنُ سَعِيدٍ، قَالَ حَدَّثَنَا اللَّيْثُ، عَنْ عُقَيْبٍ، عَنْ ابْنِ شِهَابٍ، عَنْ عُرْوَةَ، عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا قَالَتْ: قَالَ رَسُولُ اللَّهِ ﷺ: لَيْسَ الشَّدِيدُ بِالصُّرْعَةِ، إِنَّمَا الشَّدِيدُ الَّذِي يَمْلِكُ نَفْسَهُ عِنْدَ الْغَضَبِ | al-Bukhārī | Forming the basis of sexual restraint ethics that the characters in the film fail to apply. |

Table 1. Hadith texts related to the film *Ipar Adalah Maut*

Based on the table above, it can be understood that Islam has a comprehensive ethical framework in regulating family relationships, boundaries between non-mahram men and women, responsibilities in the household, trust, and control of sexual desire. The hadith of the Prophet Muhammad SAW shows that moral violations in family relationships are not merely personal matters, but have serious ethical and social implications. Therefore, these normative values are used as a basis for analyzing the conflicts, choices of action, and moral consequences experienced by the characters in the film *Ipar Adalah Maut*. Thus, the analysis of moral values in this film is not based on the subjective judgment of the audience, but is rooted in the normative and authoritative principles of Islamic teachings.

Moral Values in the Film *Ipar Adalah Maut*

Morality, which in Latin is referred to as *moralitas*, denotes human behavior that is considered to possess positive value according to prevailing social norms. In this context, moral values are understood as a set of principles used as standards for evaluating whether an action is good or bad. Thus, moral values function as a foundation for determining whether a particular behavior can be categorized as moral conduct. Accordingly, the concepts of morality and moral values are closely related and mutually complementary.¹⁴

The moral values presented in the film *Ipar Adalah Maut* can be categorized into several main types, namely fidelity, responsibility, trustworthiness, and the control of desires. The following section presents data concerning these moral education values:

1. The moral value of fidelity

In the film *Ipar Adalah Maut*, two pieces of data were identified that represent the moral value of fidelity. Fidelity is a moral attitude reflected in the consistency of maintaining commitment, trust, and responsibility within a relationship.¹⁵ In the context of marriage, fidelity is not merely understood as physical togetherness, but also as a sincere effort to preserve trust, protect the honor of one's spouse, and uphold the vows that have been pledged.¹⁶ Therefore, fidelity reflects moral integrity because it embodies values such as honesty, responsibility, and steadfastness in maintaining relational commitments. When fidelity is practiced based on moral awareness rather than merely social expectations, it becomes a fundamental foundation for establishing a healthy, stable, and dignified relationship.

From an Islamic perspective, fidelity is closely related to the concepts of *amānah* (trustworthiness) and the fulfillment of promises (*'ahd*). The Prophet Muhammad emphasized that the quality of a person's faith is closely linked to their ability to maintain trust and honor commitments. This is affirmed in the following hadith:¹⁷

¹⁴ Natasya Febrianti and Dinie Anggraenie Dewi, 'Pengembangan Nilai Moral Peserta Didik Dalam Pembelajaran Pendidikan Kewarganegaraan', *Jurnal Kewarganegaraan*, 5.2 (2021), pp. 476–82.

¹⁵ Richard Coughlan, "Employee Loyalty as Adherence to Shared Moral Values," *Journal of Managerial Issue* 17, no. 1 (2005): 43–57.

¹⁶ Stephan Kampowski, "A Promise to Keep : Which Bond , Whose Fidelity ?," *Anthropotes* 30 (2014): 187–215.

¹⁷ Ahmad ibn Hanbal, *Musnad Al-Imam Ahmad Ibn Hanbal* (Beirut: Mu'assasat al-Risalah, 2001).

حَدَّثَنَا مُسَدَّدٌ، قَالَ حَدَّثَنَا يَحْيَى، عَنْ شُعْبَةَ، عَنْ قَتَادَةَ، عَنْ أَنَسٍ رَضِيَ اللَّهُ عَنْهُ قَالَ: قَالَ رَسُولُ اللَّهِ: لَا إِيمَانَ لِمَنْ لَا أَمَانَةَ لَهُ، وَلَا دِينَ لِمَنْ لَا عَهْدَ لَهُ.

“Musaddad narrated to us, he said: Yahyā narrated to us, from Shu‘bah, from Qatādah, from Anas (may Allah be pleased with him), who said: The Rasulallah said: “There is no faith for one who has no trustworthiness, and there is no religion for one who does not fulfill his promises.”

The hadith indicates that betrayal of trust, including the trust inherent in marriage, is not merely a violation of social ethics but also reflects a person’s moral and spiritual deterioration. In this context, fidelity in marriage is understood as part of one’s responsibility of faith rather than merely a cultural norm within society. This value of fidelity is then concretely represented through the conflicts and dialogues among the characters in the film. The representation of fidelity in the film is not only reflected through the ideal attitudes maintained by the main character, but also through the violation of this value, which generates emotional conflict and relational crises. Therefore, the following data illustrate how the value of fidelity is tested, violated, and interpreted within the husband–wife relationship that forms the central focus of the narrative.

Data (1):

Nisa: “I trusted you, Aris. I thought you were my husband, my imam...”

Nisa: “But you betrayed me...”¹⁸

The dialogue in Data (1) appears in an emotional confrontation scene when Nisa directly confronts Aris after discovering his affair with her younger sister. This scene occurs in the middle toward the end of the narrative, when the marital conflict has developed and reached its peak emotional tension. The conversation takes place in the private space of the household, symbolically emphasizing that the betrayal occurs within the most intimate and sacred sphere of relationships. This situation reflects the collapse of trust, fidelity, and the moral authority of the husband within the family.

The quotation clearly illustrates the breakdown of the value of fidelity in the marital relationship between Nisa and Aris. The expression “my husband, my imam” carries strong symbolic meaning, as in Islamic teachings the husband is regarded as the moral and spiritual leader of the family. Therefore, Aris’s betrayal not only causes emotional pain for Nisa but also undermines trust in the husband’s role as the guardian of trust and moral guide. This condition is consistent with the message of the hadith of the Prophet Muhammad, which emphasizes that the failure to uphold trust reflects weak moral and spiritual integrity.

Furthermore, the hadith concerning trust and the fulfillment of promises can serve as an ethical framework for understanding Nisa’s inner suffering. Violating marital commitments does not merely affect the personal sphere but also influences emotional,

¹⁸ Hanung Bramantyo, *Ipar Adalah Maut*, 2024.

spiritual, and social stability.¹⁹ The film demonstrates that a single act of betrayal can damage the entire relational structure that was previously built upon trust and commitment.

Implicitly, the quotation also reflects a marital relational structure that still tends to be patriarchal, where women often occupy a position of emotional dependence on men. When the husband is perceived as the “imam” of the family, such emotional dependence makes the collapse of trust even more painful when fidelity is violated.²⁰ In Islamic teachings, the husband’s position as the leader of the family is not intended as a justification for emotional domination, but rather as a form of trust and moral responsibility. This principle is consistent with the saying of the Prophet Muhammad as follows:²¹

أَنَّ رَسُولَ اللَّهِ قَالَ: كُلُّكُمْ رَاعٍ وَكُلُّكُمْ مَسْئُولٌ عَنْ رَعِيَّتِهِ، فَالْإِمَامُ رَاعٍ وَمَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالرَّجُلُ رَاعٍ فِي أَهْلِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالْمَرْأَةُ رَاعِيَةٌ فِي بَيْتِ زَوْجِهَا وَهِيَ مَسْئُولَةٌ عَنْ رَعِيَّتِهَا، وَالْخَادِمُ رَاعٍ فِي مَالِ سَيِّدِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ

“That the Rasulallah said: “Each of you is a leader and each of you will be held accountable for those under your leadership. A leader is a leader over his people and he will be held accountable for them. A man is a leader in his family and he will be held accountable for them. A woman is a leader in her husband's house and she will be held accountable for those under her leadership. A servant is a leader over his master's property and he will be held accountable for it.”

The hadith emphasizes that leadership within the household must be carried out by upholding trust, honesty, and fidelity. Therefore, the act of betrayal committed by the husband not only harms the personal relationship but also reflects a failure to fulfill his moral and spiritual responsibilities as the leader of the family.²² Thus, this quotation not only portrays the sorrow experienced by a wife but also conveys a moral message about the importance of building a marital relationship based on equality, mutual care, and reciprocal commitment to fidelity.

Data (2)

Nisa: “Sir, I trust you. I am sure that we have always looked out for and respected each other. Please don't destroy this trust.”

The dialogue in Data (2) appears when the marital conflict between Nisa and Aris has not yet developed into an open confrontation. At this stage, Nisa is still attempting to preserve the integrity of the marriage by prioritizing communication, trust, and reminders of

¹⁹ Tijow Lusiana Margareth Sugiri Bambang, Sudarsono, Safa'at Rachmad, “The Legal Protection Guarantee toward the Woman Body Integrity as the Victim of Not-Fulfilled Promise to Marry In the National Law,” *Journal of Law, Policy and Globalization* 57 (2017).

²⁰ Salami Mahmud and Muhammad Furqan, “Moral Education in the Family and the Phenomenon of Infidelity,” *Tafkir: Interdisciplinary Journal of Islamic Education* 5, no. 3 (2024): 400–413, <https://doi.org/10.31538/tijie.v5i3.1111>.

²¹ Muhammad ibn Ismail Al-Bukhari, *Sabih Al-Bukhari* (Beirut: Dar Tawq al-Najah, 2002).

²² Kristina Koop Gordon and Donald H. Baucam, “Understanding Betrayals in Marriage: A Synthesized Model of Forgiveness,” *Family Process* 37, no. 4 (1998): 425–49, <https://doi.org/10.1111/j.1545-5300.1998.00425.x>.

the commitments they have built together. The scene takes place in a relatively calm atmosphere, yet it is filled with inner anxiety, indicating that Nisa has begun to sense a threat to her husband's fidelity even though the betrayal has not yet been openly acknowledged.

The statement "I trust you" represents fidelity as a moral and emotional commitment grounded in honesty and consistency of behavior. Meanwhile, the expression "all this time we have protected and respected each other" emphasizes that fidelity is understood as a mutual responsibility between husband and wife. The request not to destroy that trust reflects Nisa's awareness that trust constitutes the primary foundation of marriage, which, when violated, can seriously affect the emotional, moral, and spiritual stability of the relationship.

The value of fidelity reflected in this dialogue can be interpreted through the framework of the hadith of the Prophet Muhammad concerning the relationship between faith, trustworthiness, and the fulfillment of promises, as discussed earlier in this subsection. The hadith emphasizes that the inability to uphold trust and fulfill commitments is an indication of imperfect faith.²³ In this context, Nisa's effort to maintain trust while reminding her husband to remain faithful reflects the understanding that fidelity in marriage is not merely an emotional demand but also a moral trust that carries spiritual consequences.

By referring to the hadith, the violation of the trust that Nisa continues to maintain can be understood as a form of betrayal of marital trust and commitment. In this framework, fidelity is not merely regarded as a social norm or cultural value, but as part of the integrity of faith that requires consistency between verbal commitment and actual conduct.²⁴ Therefore, if the moral reminder expressed by Nisa is ignored, the resulting betrayal does not merely damage the marital relationship but also reflects a failure to fulfill moral responsibility as taught in the hadith of the Prophet Muhammad.

Thus, Data (2) demonstrates that fidelity in marriage, from the perspective of hadith, is often tested precisely at the stage when the relationship still has the possibility of being repaired. Through this scene, the film *Ipar Adalah Mant* emphasizes that fidelity requires awareness, self-control, and moral responsibility from the outset. When trust and commitment are not preserved, emotional and moral collapse becomes an unavoidable consequence, as illustrated in the continuation of the film's conflict. The failure to maintain fidelity does not merely constitute a violation of personal commitment, but also directly affects the collapse of social and familial responsibilities attached to the role of the husband as the head of the household.

2. The moral value of responsibility

The next moral value is responsibility. According to the *Kamus Besar Bahasa Indonesia* (KBBI), responsibility refers to an individual's awareness of their behavior and actions, whether intentional or unintentional.²⁵ Responsibility is also related to the ability to

²³ Hanbal, *Musnad Al-Imam Ahmad Ibn Hanbal*.

²⁴ Riska Kamalia, "Amanah Dan Kejujuran Dalam Hadis Nabi: Fondasi Etika Penggunaan Artificial Intelligence Bagi Mahasiswa Dan Akademisi," *Al-Kalimantan: Jurnal Kajian Keislaman* 2, no. 2 (2025): 48–57.

²⁵ Badan Pengembangan dan Pembinaan Bahasa, "Tanggung Jawab," 2025.

distinguish between right and wrong, what is permissible and what is prohibited, as well as the awareness to avoid negative actions and strive for actions that bring goodness.²⁶ Thus, responsibility is not only related to the consequences of an action but also reflects a person's moral maturity in carrying out their roles and obligations.

In the context of family and marital relationships, responsibility has a broader meaning because it simultaneously involves moral, emotional, and social dimensions.²⁷ A responsible individual is not only expected to acknowledge mistakes but also to accept the consequences of their actions and safeguard the trust entrusted to them. Therefore, responsibility becomes an important indicator in assessing the quality of interpersonal relationships, particularly in marital relations that are built upon commitment and trust.²⁸

From an Islamic perspective, the concept of responsibility is known as *mas'uliyah*, which refers to the accountability of each individual for the roles and trusts entrusted to them.²⁹ Islam views the family as the primary arena for the implementation of moral responsibility, where each member has obligations that cannot be neglected.³⁰ The Prophet Muhammad emphasized this principle through a hadith concerning leadership and accountability, which states that every individual is a leader and will be held accountable for what is under their responsibility.³¹ This hadith places the role of the husband in the family not merely as the structural head of the household, but as a bearer of moral and spiritual trust for which he will ultimately be held accountable.

Based on this conceptual framework, the film *Ipar Adalah Mant* represents the moral value of responsibility through various conflicts and dialogues among its characters. The neglect of responsibility in the narrative not only leads to the breakdown of the marital relationship but also extends to the deterioration of family relations and the emergence of deep emotional wounds. Therefore, the analysis of the following data focuses on how the failure to fulfill moral responsibility is portrayed narratively, as well as how it can be interpreted and evaluated through the perspective of Islamic moral values as emphasized in the hadith of the Prophet Muhammad.

²⁶ Teguh Lesmana, Ahmad Zubaidi, and Kuncono Teguh Yunanto, "The Role of Moral Responsibility in the Relationship between Mindfulness and Mindful Consumption in Online Consumers," *Discover Psychology*, 2025.

²⁷ Bahiyah Ahmad Nor Dalilah Zakaria, Raihanah Azahari, "Elemen Kebertanggungjawaban Rumah Tangga Menurut Perspektif Islam Elements of Marriage Responsibility According to Islamic Perspective," *Jurnal Fiqh* 20, no. 2 (2023): 165–210.

²⁸ Amy Wong and Amrik Sohal, "An Examination of the Relationship between Trust, Commitment and Relationship Quality," *International Journal of Retail & Distribution Management* 30, no. 1 (2002): 34–50, <https://doi.org/10.1108/09590550210415248>.

²⁹ Mohd Hasrul Shuhari et al., "Concept Of Al-Amanah (Trustworthiness) And Al- Mas ' Uliyyah (Responsibility) For Human ' S Character From Ethical Islamic Perspective," *Journal of Legal, Ethical and Regulatory Issues* 22, no. 1 (2019): 1–5.

³⁰ Lesmana, Zubaidi, and Yunanto, "The Role of Moral Responsibility in the Relationship between Mindfulness and Mindful Consumption in Online Consumers."

³¹ A. R. Ishak, N., Ismail, L., & Sakka, A. R. Ishak, N., Ismail, L., & Sakka, "Trustworthy Leaders in the Thematic Hadith Perspective: An Ideal Concept for Indonesia.," *Jurnal Al-Qadai: Peradilan Dan Hukum Keluarga Islam*, 2024.

أَنَّ رَسُولَ اللَّهِ قَالَ: كُلُّكُمْ رَاعٍ وَكُلُّكُمْ مَسْئُولٌ عَنْ رَعِيَّتِهِ، فَالْإِمَامُ رَاعٍ وَمَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالرَّجُلُ رَاعٍ فِي أَهْلِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ، وَالْمَرْأَةُ رَاعِيَةٌ فِي بَيْتِ زَوْجِهَا وَهِيَ مَسْئُولَةٌ عَنْ رَعِيَّتِهَا، وَالْخَادِمُ رَاعٍ فِي مَالِ سَيِّدِهِ وَهُوَ مَسْئُولٌ عَنْ رَعِيَّتِهِ

“That the Rasulallah said: ‘Each of you is a leader and each of you will be held accountable for those under your leadership. A leader is a leader over his people and he will be held accountable for them. A man is a leader in his family and he will be held accountable for them. A woman is a leader in her husband's house and she will be held accountable for those under her leadership. A servant is a leader over his master's property and he will be held accountable for it.’”

The hadith emphasizes that the role of the husband within the family is not merely a social status, but a trust that requires moral and spiritual responsibility. Therefore, failure to fulfill responsibilities within the household is not merely a personal issue, but also reflects a violation of fundamental principles of Islamic ethics.³² This value of responsibility is represented in the film through various conflicts and dialogues among the characters. The following data illustrate how the neglect of responsibility directly results in emotional suffering and the breakdown of family relationships.

To examine how this moral value of responsibility is presented in the film's narrative, the subsequent analysis focuses on the dialogues and conflicts among the characters that represent the failure to carry out familial roles and responsibilities. The film *Ipar Adalah Mant* presents several scenes that depict the ethical consequences of neglecting responsibility, particularly in the context of marital relationships and the nuclear family. One scene that explicitly portrays this crisis of moral responsibility can be seen in Data (3) below.

Data (3)

Nisa: “How could you do that, Ris? To my own sister? Do you think I'll ever be able to forget everything?”

Aris: “I was wrong. I'm sorry...”³³

Data (3) illustrates a complex relational crisis in which Nisa experiences betrayal in two roles she has maintained—as a wife and as an elder sister. Her statement not only expresses anger but also signals the collapse of trust that has been the primary foundation of her family and marital relationships. Psychologically, this condition reflects deep emotional trauma, as the harm originates from those closest to her who are expected to provide security and protection. In contrast, Aris's response, limited to admitting fault and expressing verbal regret, indicates a disparity between the impact of the violation and the form of responsibility demonstrated. From the perspective of Islamic ethics, regret alone without concrete efforts to amend the wrongdoing cannot be considered a fulfillment of responsibility. Responsibility

³² Sameullah Bhat and Nasir Nabi, “Islamic Ethics : Exploring Its Principles and Scope,” *International Journal of Applied Ethics* 10 (2024): 69–85.

³³ Bramantyo, *Ipar Adalah Mant*.

requires awareness, behavioral change, and a genuine commitment to avoid repetition and to restore the damage caused.³⁴

Furthermore, the conflict in Data (3) reflects a crisis of moral values within the family environment. Infidelity involving immediate family members constitutes a serious violation of the principles of responsibility, loyalty, and honor upheld in Islam. In this context, neglect of responsibility not only damages the marital relationship but also undermines the moral structure of the family as a whole. Thus, Data (3) not only represents an emotional conflict between characters but also portrays a failure in carrying out the mandate of family leadership as emphasized in the Prophet's hadith. The film demonstrates that neglecting moral responsibility in the household leads to broad ethical consequences, ranging from emotional suffering to the collapse of trust that is difficult to restore.

3. The moral value of *amanah*

Responsibility in Islam is not abstract but is concretely manifested in the form of *amanah* entrusted by a spouse and family. The moral value of *amanah* is a fundamental principle that occupies a central position in the analysis of the film *Ipar adalah Maut. Amanah* is not merely understood as trustworthiness, but as a binding moral responsibility to safeguard the trust given to an individual.³⁵ According to al-Rāghib al-Aṣḥfahānī, *amanah* is related to inner tranquility that arises from honesty and sincerity in preserving what is entrusted, whether in the form of rights, honor, or social responsibility. It also contains a strong ethical dimension, as it is directly linked to personal integrity and the stability of social relations.³⁶ Therefore, the betrayal of *amanah* not only harms the individual who gives trust but also damages the moral order within family and society.

From an Islamic perspective, *amanah* is a moral principle with both theological and social consequences.³⁷ It is regarded as a religious obligation that must be upheld, and its betrayal is categorized as a sign of moral corruption and hypocrisy. The Prophet SAW explicitly associated *amanah* with the quality of one's faith, as stated in the following hadith:³⁸

حَدَّثَنَا أَبُو كُرَيْبٍ، قَالَ حَدَّثَنَا أَبُو أُسَامَةَ، عَنْ بُرَيْدِ بْنِ عَبْدِ اللَّهِ، عَنْ أَبِي بُرْدَةَ، عَنْ أَبِي مُوسَى رَضِيَ
اللَّهُ عَنْهُ، قَالَ قَالَ رَسُولُ اللَّهِ: ثَلَاثٌ مَنْ كُنَّ فِيهِ فَهُوَ مُنَافِقٌ، وَإِنْ صَامَ وَصَلَّى وَزَعَمَ أَنَّهُ مُسْلِمٌ: إِذَا
حَدَّثَ كَذَبًا، وَإِذَا وَعَدَ أَخْلَفَ، وَإِذَا أُؤْتِمِنَ خَانَ.

³⁴ Largus Nadeak, "Sikap Jujur Mendasari Tanggung Jawab," *Jurnal Filsafat-Teologi* 17, no. 1 (2020): 31–41.

³⁵ Mardan Ahmad M Latief, Achmad Abubakar, "Nilai-Nilai Qur'ani Sebagai Fondasi Etos Kerja Islami: Kajian Tematik Terhadap Konsep 'Amal, Amanah, Dan Istiqāmah,'" *Tadbir: Jurnal Manajemen Pendidikan Islam* 13, no. 03 (2025): 713–25.

³⁶ Al-Raghib Al-Asfahani, *Al-Mufradat Fi Gharib Al-Qur'an* (Damaskus: Dar al-Qalam, 2009).

³⁷ Imam Sopingi Erika Ergi Diana, "Internalisasi Nilai-Nilai Shiddiq, Amanah, Tabligh, Dan Fathonah Dalam Praktik Akuntansi Berbasis Etika Islam," *Jurnal Akuntansi Dan Ekonomi Bisnis* 14, no. April (2025): 1–10.

³⁸ Muhammad ibn Ismail Al-Bukhari, *Shahih Al-Bukhari* (Riyadh: Darussalam, 1997).

“The Rasulullah SAW said: “There are three characteristics, whoever possesses them is a hypocrite, even if he fasts, prays, and claims to be a Muslim: when he speaks, he lies; when he promises, he breaks it; and when he is entrusted, he betrays it.”

This hadith emphasizes that betraying *amanah* is not merely a relational fault, but an indicator of a serious moral and spiritual crisis. In Islam, *amanah* includes safeguarding honor, maintaining relational boundaries, and fulfilling responsibilities toward those within one’s trust. Thus, violating *amanah* leads to broad ethical consequences, as it destroys trust, causes trauma, and results in long-term relational breakdown. This value is concretely represented through conflicts and dialogues among characters in the film *Ipar adalah Mant*, as illustrated in the following data.

Data (4)

Nisa: “Rani is my younger sister; I entrusted her to you... But why did you end up hurting her?”

The dialogue in Data (4) appears in an emotional confrontation scene between Nisa and Aris after Nisa discovers Aris’s affair with Rani. This scene occurs in the middle of the film, when the marital conflict reaches a critical point, approximately between minutes 65–70. The conversation takes place within the domestic space of Nisa and Aris’s home, symbolically emphasizing that the betrayal of *amanah* occurs in a space that should embody protection and trust.

The phrase “aku titip dia ke kamu” highlights a conscious and voluntary entrustment. In this context, Nisa entrusts not only her sister’s physical presence but also her honor, emotional safety, and future. This *amanah* is dual in nature: as a husband bound by marital commitment and as a brother-in-law with a moral obligation to maintain relational boundaries. The subsequent phrase, “kenapa malah kamu rusak dia,” indicates a severe violation of that trust. The word “rusak” reflects moral and psychological destruction, not merely a momentary mistake, but long-term damage affecting the victim’s dignity and integrity. Viewed through the lens of the hadith, Aris’s actions reflect one of the characteristics of hypocrisy—betrayal of *amanah*. This violation impacts not only the marital relationship but also destroys the structure of trust within the extended family. Thus, the conflict represents a layered crisis of *amanah*: a personal crisis, a familial crisis, and a moral crisis.

Data (5)

Nisa: “I entrusted my sister to you, Ris. Please take care of her as if she were your own sister...”

Aris (smiling and nodding): “Relax, Nis. You don’t need to worry. I know the limits.”³⁹

³⁹ Bramantyo, *Ipar Adalah Mant*.

The dialogue in Data (5) appears in the early part of the film, before the main conflict develops, approximately between minutes 18–22. The scene is presented in a calm and trustful atmosphere, where Nisa explicitly entrusts an *amanah* to Aris. Aris's statement, "I know the limits," represents a conscious and verbal acceptance of that trust, reinforcing a moral commitment. However, it is precisely at this point that the film constructs moral irony, as Aris's promise sharply contrasts with his later actions. From the perspective of hadith, the violation of such promises and trust highlights the ethical consequences of being untrustworthy, namely the loss of trust and the emergence of deep emotional suffering.⁴⁰ Thus, the film shows that *amanah* is not merely verbal expression, but a moral commitment that requires consistency between words and actions.

Overall, this subsection demonstrates that the moral value of *amanah* in the film *Ipar adalah Maut* is not only presented as an interpersonal conflict, but as an ethical crisis aligned with the warnings of the Prophet's hadith. The betrayal of *amanah* leads to serious consequences, including relational breakdown, psychological trauma, and the erosion of moral integrity. Therefore, the film reaffirms the urgency of upholding *amanah* as a fundamental foundation for maintaining family harmony and social moral stability. Such betrayal does not occur suddenly, but originates from an individual's failure to control desires that develop without moral restraint.

4. The moral value of controlling desires

The final moral value identified in the film *Ipar adalah Maut* is the control of desires (*hawa nafsu*). Conceptually, the term *hawa* is often used to describe human inclinations or impulses which, when followed without restraint, lead to deviant behavior and the degradation of human dignity.⁴¹ Al-Sya'bi interprets *al-hawā* as an inner drive that, if indulged, will ultimately undermine one's honor and rationality.⁴² Similarly, Quraish Shihab explains that individuals dominated by desire tend to act impulsively, neglect rational, moral, and long-term considerations.⁴³

Therefore, controlling desires is an essential prerequisite for maintaining individual moral stability and social harmony, particularly within family and marital relationships. In the Islamic perspective, controlling desires holds a central role in the formation of character. Islam does not deny the existence of desire as part of human nature, but emphasizes the importance of regulating and directing it in accordance with religious guidance. The Prophet SAW emphasized that the greatest struggle of a human being is not against external enemies,

⁴⁰ Al-Bukhari, *Sahih Al-Bukhari*.

⁴¹ Raihansyah Athallah, Muhammad Auliaurasyidin, and Afriza Medica Syahputra, "Hawa Nafsu Manusia Dalam Perspektif Islam : Pengaruh Terhadap Perilaku," *Reflection: Islamic Education Journal* 2, no. 2 (2025): 62–67.

⁴² Saidatun Nisa, Zainal Arifin, and Harun Al Rasyid, "The Meaning Of Hawā In The Qur'an Perspective Of Tafsir Fi Zhilalil Qur'an By Sayyid Quthb And Its Relevance To Adultery," *Jurnal Ilmiah Ilmu Pendidikan Dan Sosial* 15, no. 1 (2026): 69–78.

⁴³ Muhammad Quraish Shihab, *Tafsir Al-Mishbah: Pesan, Kesan, Dan Keserasian Al-Qur'an* (Jakarta: Lentera Hati, 2002).

but against internal impulses driven by desire. This principle is affirmed in the following hadith:⁴⁴

حَدَّثَنَا قُتَيْبَةُ بْنُ سَعِيدٍ، قَالَ حَدَّثَنَا اللَّيْثُ، عَنْ عُقَيْلٍ، عَنْ ابْنِ شِهَابٍ، عَنْ عُرْوَةَ، عَنْ عَائِشَةَ رَضِيَ
اللَّهُ عَنْهَا قَالَتْ: قَالَ رَسُولُ اللَّهِ: لَيْسَ الشَّدِيدُ بِالصُّرَعَةِ، إِنَّمَا الشَّدِيدُ الَّذِي يَمْلِكُ نَفْسَهُ عِنْدَ الْغَضَبِ.
“The Rasulullah SAW said: “The strong person is not the one who overcomes others in wrestling,
but the strong one is the one who controls himself when angry.”

This hadith emphasizes that true strength in Islam lies in one’s ability to control emotional impulses and desires. Failure to exercise self-control reflects not only personal weakness but also the potential to generate moral violations that damage social and familial relationships. The value of controlling desires is concretely represented through conflicts and dialogues among the characters in the film. Data (6) and Data (7) illustrate how the failure to regulate emotional impulses and personal desires leads Aris into a forbidden relationship with his sister-in-law.

The dialogue in Data (6) appears in a scene where Aris and Rani are alone outside the house, away from family supervision. This scene occurs in the middle of the film, around minute 00:54:30–00:56:10, functioning as the initial point of escalation in the illicit relationship. The atmosphere is quiet and intimate, reflecting a private space that enables the violation of moral boundaries.

Data (6)

Aris: “If you don’t want to, we can just go home.”

Rani: ... (silent, reflecting)

Aris: “Alright, let’s just go home.”

Rani: “I want to, Mas.”

Textually, this dialogue appears simple and brief. However, morally and psychologically, it reflects the early stage of failure in controlling desires, as described in the hadith about the “zina of the limbs.” Aris’s statement, which seems to offer a choice, is not genuine self-restraint but an ambiguous communication strategy that conceals inner intention. From the perspective of Islamic ethics, this indicates that desire has already operated at the level of intention (*tamani al-nafs*) before manifesting in action.⁴⁵

Rani’s silence signifies an inner conflict between moral awareness and emotional pressure. At this point, she is in a morally vulnerable position, where desire is intertwined with power dynamics and emotional manipulation. When Aris reiterates, “alright, let’s just go home,” he implicitly shifts the burden of decision onto Rani. In the context of the

⁴⁴ Al-Bukhari, *Sabih Al-Bukhari*.

⁴⁵ Ali Junnifar, “Konsep Niat Dalam Alquran Dan Hadis Dan Implikasinya Terhadap Perilaku Dalam Konteks Modern The Concept of Intention in the Quran and Hadith and Its Implications for Behavior in a Modern Context,” *Darul Hikmah: Jurnal Penelitian Hadits Dan Tafsir* 11, no. 1 (2025): 9–16.

Prophet's hadith, this reflects how moral deviation often occurs not through direct coercion, but through subtle pressure that weakens ethical resistance.

Rani's agreement ("I want to, Mas") does not represent a fully autonomous choice, but rather the outcome of emotional impulses no longer governed by moral reasoning and religious boundaries. At this stage, what the Prophet described as the "soul that desires and imagines" has overtaken rational and ethical control. Thus, Data (6) represents the transitional phase from internal intention to outward action, which is warned against in hadith as the initial gateway to moral collapse if left unchecked.

Data (7) is presented in Aris's inner monologue, followed by direct dialogue with Rani. This scene takes place inside the house, around minute 01:02:15–01:04:00, when Aris becomes aware of the wrongdoing but is unable to fully control his impulses.

Aris: "Why do I keep thinking about her? This is wrong. But... I can't hold back these feelings." (inner monologue while seeing his sister-in-law sitting alone in the living room) (A moment later, Aris attempts to distance himself and speaks in a heavy tone)

Aris: "We can't keep going like this. This is wrong. I already have a wife, and you... you are my sister-in-law."

Aris's inner dialogue reflects moral awareness that is not followed by consistent self-control. The statement "this is wrong" indicates rational recognition of religious and social prohibitions. However, the phrase "I can't hold back these feelings" highlights weak control over desire. From the perspective of hadith, this represents a person who knows the limits of the law but fails to translate that knowledge into behavioral restraint.⁴⁶

Aris's attempt to withdraw—"we can't keep going like this"—can be seen as a delayed form of moral resistance. At this stage, internal impulses have grown too strong, making moral awareness function merely as verbal justification rather than an effective barrier to action. In the Prophet's teachings, this condition reflects failure to halt the progression of "zina of the limbs" before reaching more destructive stages. Aris's fault lies not only in his actions but also in his neglect to guard his heart and thoughts from the beginning.

Furthermore, this dialogue reveals a moral paradox: the more Aris recognizes his wrongdoing, the greater his inner conflict becomes. However, without spiritual discipline and ethical commitment, such awareness transforms into psychological burden rather than a force that restrains deviant behavior. In this context, the film demonstrates that controlling desires is not merely about knowing right and wrong, but about actively closing the pathways to temptation before desire dominates action.

Together, these two data sets reinforce the message of the Prophet Muhammad that moral deviation, including illicit relations, does not occur instantaneously but through gradual stages from gaze, intention, inner impulse, to action. The film *Ipar adalab Maut* clearly portrays

⁴⁶ Al-Bukhari, *Sabih Al-Bukhari*.

Aris's failure to break this chain at its early stages, allowing desire to develop into actions that damage family honor and marital bonds. The values of fidelity, responsibility, *amanah*, and control of desire are thus interconnected, all rooted in moral principles firmly articulated in the hadith of the Prophet Muhammad.⁴⁷

Critical Analysis of Moral Values in the Film *Ipar adalah Maut* from a Hadith Perspective

In Islam, social relations and interpersonal ethics are strictly regulated to maintain moral stability, particularly within the family environment.⁴⁸ One of the Prophet Muhammad's hadiths that is highly relevant to in-law relationships states:⁴⁹

حَدَّثَنَا فُتَيْبَةُ بْنُ سَعِيدٍ، قَالَ: حَدَّثَنَا اللَّيْثُ عَنْ عُقَيْلٍ عَنْ ابْنِ شِهَابٍ عَنْ عُرْوَةَ عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا أَنَّ رَسُولَ اللَّهِ قَالَ: إِيَّاكُمْ وَالِدُخُولَ عَلَى النِّسَاءِ، فَقَالَ رَجُلٌ مِنَ الْأَنْصَارِ: يَا رَسُولَ اللَّهِ، أَفَرَأَيْتَ الْحُمُو؟ قَالَ: الْحُمُو الْمَوْتُ.

"The Rasulullah SAW said: "Beware of entering upon women." A man from the Anṣār asked, "O Rasulullah, what about the in-law?" He replied, "The in-law is death."

Scholars explain that the term *al-ḥammū* refers to a spouse's relatives who are non-maḥram, such as a husband's brother or a wife's sister.⁵⁰ The term *al-mawt* is not interpreted literally as physical death, but as a metaphor for a grave danger that can destroy personal honor, damage marital integrity, and destabilize the moral structure of the family if not regulated by proper ethical boundaries and religious guidelines.⁵¹ The expression "death" in this hadith represents a strong warning about the potential for harmful temptation (*fitnah*), which often goes unnoticed because in-law relationships are socially perceived as safe and familial.⁵²

Thus, the moral message of this hadith is not to prohibit family interaction altogether, but to emphasize the importance of ethical boundaries, caution, and self-restraint. Islam fundamentally seeks to block all pathways that may lead to *zina* and violations of honor, as stated in the Qur'an: "And do not approach zina; indeed, it is an abomination and an evil

⁴⁷ Yulva Maya Padilah Nur Hidayat, "Noble Moral Values In Hadith: The Foundation For The Formation Of Superior Character," *Tarbiyah Islamiyah: Jurnal Ilmiah Pendidikan Agama Islam* 15, no. 4 (2025): 45–57, <https://doi.org/10.18592/jtipai.v15i1.14028>.

⁴⁸ Mahmudhassan Md. Ishaque, "Islamic Family Ethics : A Pathway to Strengthening Social Harmony in The Modern Era," *Solo International Collaboration and Publication of Social Sciences and Humanities* 3, no. 2 (2025): 247–58.

⁴⁹ Muḥammad ibn Ismā'īl Al-Bukhārī, *Shahih Al-Bukhari* (Beirut: Dār Ṭūq al-Najāh, 2002).

⁵⁰ Ahmad ibn Ali Ibn Hajar al-Asqalani, *Fath Al-Bari Bi Sharh Sahih Al-Bukhari* (Beirut: Dar al-Ma'rifah, 2001).

⁵¹ Arif Friyadi Isnatul Khasanah, "Hadith Representation in Film : A Hermeneutical Analysis of Ipar i s Death Based on Yusuf Qardhawi ' s Approach," *Journal Of Qur'an and Hadith Studies* 14, no. 1 (2025): 1–18, <https://doi.org/10.15408/quhas.v14i1.44303>.

⁵² Abd Bashir Fatmal et al., "Membedah Hadis Ipar Adalah Maut (Kritik Hadis Dan Moralitas Keluarga Muslim) Radhie Munadi," *ElNabuwwah Jurnal Studi Hadis* 2, no. 2 (2024): 185–208.

way” (QS. al-Isrā’ [17]: 32)⁵³. The hadith *al-ḥamwu al-mawt* functions as a moral safeguard to ensure that family relationships remain within the framework of *amanah* and moral purity.⁵⁴

In the context of this study, the hadith serves as the primary ethical framework for interpreting the moral values represented in the film *Ipar adalah Maut*. The film concretely illustrates how neglecting the boundaries emphasized in the Prophet’s SAW teaching leads to the collapse of marital and familial relationships. The affair between a husband and his sister-in-law is not merely a personal conflict, but a manifestation of the breakdown of fidelity, *amanah*, responsibility, and control of desires, all of which are strictly upheld in Islamic teachings.

The value of fidelity, from a hadith perspective, is not only understood as emotional commitment but also as the preservation of the sacred trust of the marital contract.⁵⁵ Aris’s betrayal of his wife, as expressed in Nisa’s dialogue, reflects a failure to uphold that trust and indicates weakened moral and spiritual integrity. In Islam, violating fidelity affects not only interpersonal relations but also carries spiritual implications, as it is directly linked to the husband’s responsibility as the leader of the family.⁵⁶ Similarly, the values of responsibility and *amanah* are positioned in hadith as foundational principles of a *المسلم*’s moral life. When Nisa states that she entrusted her younger sister to her husband, it signifies the transfer of a profound moral trust. The betrayal of this trust, from a hadith perspective, is not merely a social wrongdoing but a serious ethical violation, as *amanah* is an obligation for which one will be held accountable before Allah.⁵⁷

Moreover, the hadith *al-ḥamwu al-mawt* is closely related to the value of controlling desires. Unrestricted proximity, as depicted in the film, creates space for inner impulses that eventually become difficult to restrain. Islam acknowledges desire as part of human nature, yet requires its regulation through faith, reason, and moral discipline. The characters’ failure to control these impulses demonstrates that moral violations do not occur suddenly, but emerge through repeated negligence of the boundaries established by religion.

Thus, the film *Ipar adalah Maut* can be read as a social reflection affirming the continued relevance of hadith teachings in modern life. The hadith *al-ḥamwu al-mawt* is not merely normative-theological, but also functions as a practical guideline for safeguarding honor, family stability, and social order.⁵⁸ Through this perspective, the moral values analyzed

⁵³ Surat Al-Isra’ [17]: 32), n.d.

⁵⁴ As Kholilurrahman and Muhammad Syaefiddin Suryanto, “Ekstraksi Hadis Nabi Dalam Film Ipar Adalah Maut,” *Al-Mada: Jurnal Agama, Sosial, Dan Budaya* 7, no. 3 (2024): 606–23.

⁵⁵ Asra Nur Hasanah, “Mitsâqan Ghalizân Dan Problematika Kotemporer Dalam Pernikahan : Kajian Tafsiran Ayat Al-Qur ’ an Dan Hadis,” *Al-Manhaj: Journal of Indonesian Islamic Family Law* 6, no. 1 (2024): 44–67.

⁵⁶ Nor Dalilah Zakaria, Raihanah Azahari, “Elemen Kebertanggungjawaban Rumah Tangga Menurut Perspektif Islam Elements of Marriage Responsibility According to Islamic Perspective.”

⁵⁷ Zoraya Alfathin Rangkuti Ritonga, Aulia Rahma, Arief Marizki Purba, “Knowledge as Trust (Amanah): An Islamic Theological Perspective on Information Accessibility,” *Pharos Journal of Theology* 106, no. 5 (2025): 1–15.

⁵⁸ Muhammad Aprilia, Alfi Julizun Azwar, Almunadi, “Mencegah Konflik Rumah Tangga Di Era Digital: Kontekstualisasi Hadis Al-Ḥamwu Al-Mawt Dalam Shahih Bukhari Nomor 5232,” *Jurnal Riset Agama* 5, no. 1 (2025): 13–23.

in the film gain a strong ethical foundation, while also emphasizing that moral crises within family relationships often stem from neglecting fundamental principles articulated in Islamic teachings.

Conclusion

In line with the objective of this study to analyze the representation of family moral values from the perspective of the Prophet Muhammad's SAW hadith, this research concludes that the film *Ipar adalah Maut* portrays significant deviations from Islamic family ethics. These include issues related to boundaries in in-law interactions, household responsibility, preservation of marital *amanah*, the prohibition of approaching *zina*, and the control of desires. The hadith *al-ḥamwu al-mawt* emphasizes that in-law relationships without proper ethical boundaries and moral control pose a serious threat to family honor and integrity, as reflected in the film's central conflict. The neglect of familial responsibility and the violation of marital trust demonstrate the characters' failure to fulfill moral roles that form the foundation of an Islamic household. The findings indicate that moral deviation in the film does not occur instantly, but develops gradually through the normalization of closeness and weak self-restraint. From an Islamic perspective, such tendencies have been anticipated through preventive prohibitions in the Qur'an and hadith. Thus, this study affirms the relevance of the Prophet Muhammad's SAW hadith as a normative ethical framework for interpreting moral representations in popular films, while also underscoring the urgency of strengthening family ethics to preserve individual dignity and social stability.

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