

**THE USE OF RELIGIOUS IDENTITY IN THE NARRATIVE OF “QORIN” (2022):  
A STUDY OF NEW HISTORICISM**

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**Abstrak**

Qorin (2022) merupakan salah satu film horor kontemporer Indonesia yang memasukkan unsur religius Islam sebagai tema dalam narasinya. Penelitian ini bertujuan untuk mengkaji penggunaan identitas agama baik secara audio maupun visual dalam narasi film horor kontemporer Indonesia. Metode penelitian yang digunakan adalah deskripsi kualitatif dengan analisis isi. Teori yang digunakan untuk mengkaji film tersebut adalah teori *New Historicism*. Melalui teori ini, film Qorin (2022) akan dikaji berdasarkan 2 hal yaitu interdiskursifitas teks film dengan teks di luar film dan dunia atau makna yang ingin digambarkan dalam film tersebut. Kesimpulan dari penelitian ini menunjukkan bahwa film Qorin memberikan gambaran mengenai kondisi sosial budaya yang terjadi di Indonesia melalui identitas agama. Hal ini terlihat terutama pada hubungan antara pemuka agama dan pengikutnya.

**Kata kunci:** elemen religius, film horor, indonesia, new historicism

**Abstract**

*Qorin (2022) is one of the contemporary Indonesian horror films that incorporates Islamic religious elements as a theme in its narrative. This research aims to examine the use of religious identity both audio and visual in the narratives of contemporary horror films in Indonesia. The research method used is qualitative description with content analysis. The theory used to examine the film is the theory of New Historicism. Through this theory, the film Qorin (2022) will be examined based on 2 things: the interdiscursivity of the film text with texts outside the film and the world or meaning to be depicted in the film. The conclusion of this research shows that the movie Qorin provides an overview of the socio-cultural conditions that occur in Indonesia through religious identity. This can be seen especially in the relationship between religious leaders and their followers.*

**Keywords:** horror movie, indonesia, new historicism, religious elements

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## INTRODUCTION

Horror films that show the face of Indonesian society only began to be pioneered in the early 1970s even though film as a mass communication medium has been present in Indonesia since 1926. Before the 1970s, most of the horror films produced presented mythology and legends from China such as “Doea Siloeman Oeler Poeti en Item” (1934), “Ang Hai Djie” (1935) and “Tie Pat Kai Kawin” (1935) directed by The Teng Chun (Paramita, 2016). As such, the films were not directly related to the daily problems faced by the Indonesian people.

After the New Order government came to power in Indonesia, the horror film industry began to show the face of Indonesian society in two films entitled “Lisa” (1971) and “Beranak dalam Kubur” (1971) (Paramita, 2016). In both films, the tragedy of family life became the narrative theme. Since then, with narrative themes similar to those two films, the Indonesian horror film industry began to show significant development.

Despite their diverse narrative themes, the existence of horror films cannot be separated from all the regulations constructed by the New Order government in regulating social and political dynamics in Indonesia’s society. All forms of communication media were prohibited from becoming propagators of forbidden teachings and ideologies such as communism and socialism. On the contrary, the government really hoped that all forms of mass communication media could contribute as supporters of the ideological ideas of national development set by the government and at the same time as creators of stability and harmony in people’s lives.

One of the obligations that the national film industry had to comply with during the New Order era was that the national film industry should not only produce films as entertaining spectacles, but also as moral guidance in accordance with the national ideology, which is Pancasila. In the national horror film industry, this moral guidance is

represented by the presence of clerics as protagonists who are tasked with eradicating demons and spirits that terrorize human life (van Heren, 2012). So far, in several horror films produced in 1980-1990, the clerics in question are closely related to clerical figures such as *kyai* and *ustadz*.

In the practice of daily life, the clerics are seen by Muslims in Indonesia as agents of social change through a cultural approach (Mundiri & Zahra, 2017). In social life, they are not only respected as clergy and religious leaders who are tasked with directing people to the path of truth set by God but are also seen as intellectuals and educators who have quality personality competencies, honesty, noble character, wisdom, authority, and responsibility (Mundiri & Zahra, 2017). Meanwhile, in several national horror films produced in the 1980s and 1990s, clerics were seen as the chosen and blessed ones who had the *karomah* (blessings) to perform *ruqyah* (expelling spirits/exorcism) or help imperfect spirits to return to their realms. In the context of development ideology, these clerics (*ustadz* and *kyai*) become an extension of the state to perform the task of *rust en order* (security and order).

The role of the clerics as protagonists in horror film narratives seems to have receded with the decline of the horror film industry in the early 1990s. This condition worsened when the economic crisis in 1997 devastated the national film industry. However, after the 1998 Reformation movement overthrew the New Order government, there were several private television stations that revived the role of the clerics in Islamic television drama series programs.

In 2004, for example, Televisi Pendidikan Indonesia (TPI) broadcast an Islamic television drama series entitled “Rahasia Ilahi”. Most of the stories featured in the television drama series were adapted from stories published in magazines by Islamic communities such as Hidayah and Allah Maha Besar. According to a survey made by AC

Nielsen, the Islamic television drama series program could garner a rating of 15.8%, bringing TPI to the number one position (van Heren, 2012).

The success of *Rahasia Ilahi* TV series led to the emergence of similar Islamic television drama series programs by other private television stations. Although these programs still put clerics such as *kyai*, and *ustadz* as heroes in the story, but secretly, these programs spread superstition (things related to the supernatural and mystical world) in society. The existence of the Islamic television drama series program looks more like a horror movie (van Heren, 2012).

A different condition occurred in the national horror film industry after the Reformation era. The role of the clerics began to gradually disappear and was no longer featured as an important figure in the narrative of horror films. However, in 2008, a drama movie titled “*Mengaku Rasul: Sesat*” (Confessing as the Apostle: Heresy) featured the cleric as an antagonist. The presence of this film was motivated by the rampant phenomenon of cult practices under the pretense of Islam in society. According to Ekky Imanjaya, the film “*Mengaku Rasul: Sesat*” comes at a time when the rejection of Ahmadiyah, an Islamic organization that believes their spiritual leader to be a new prophet, has reached its peak (Imanjaya, 2009). Although it deals with a specific social phenomenon, the film implicitly wants to show that the role of clerics as clergy and spiritual directors has the potential to abuse power for their own interests.

The movie “*Qorin*”, which is the object of this research, was released in 2022. This horror genre film features the figure of an *ustadz* as an antagonist, as presented in the movie “*Mengaku Rasul: Sesat*”. In the movie “*Qorin*”, it is told how an *ustadz* named Jaelani does not fulfill his role as the head of the board of *Pesantren Perempuan* (Islamic female boarding school) Al-Hikmah and spiritual guide (*murshid*) for the female students (*santriwati*) studying at the boarding

school. Instead of teaching spiritual skills, he practiced black magic to master the *Qorin*, the paranormal entities who supposedly accompanied within every human life including the female students, so that he could easily control their bodies and souls. To carry this out, Jaelani had first killed *Kyai Mustofa*, the advisor, owner of the female boarding school, and father-in-law, and imprisoned his wife, *Hana*, in a filthy place. However, *Ustadz Jaelani*'s well-thought-out plan runs into obstacles when the protagonists, *Yolanda*, and *Zahra*, fight back after they realize the cleric's immoral actions.

At almost the same time, the screening of “*Qorin*” in several theaters was overshadowed by several cases of sexual violence that occurred in female boarding schools in various regions in Indonesia, ranging from Java to Sumatra. The perpetrators of the sexual violence were several *ustadz*, leaders and caretakers of the boarding school. According to news reported by CNN Indonesia in 2021, dozens of female students were victims of obscene acts committed by the clerics (CNN Indonesia, 2021). In fact, according to data collected by the National Commission on Women, there have been at least 2851 cases of sexual violence that occurred within religious institutions from 2011 to 2019. In this case, Islamic boarding schools are the most potential places for cases of sexual violence (Fauziah & Afrizal, 2022). Sexual violence that befalls victims is usually related to the abuse of power possessed by the leaders and caregivers of Islamic boarding schools. This is possible because in Islamic boarding schools the pattern of relationships between teachers and students or *santri* runs unequal, because it is based on a patron-client relationship based on patriarchal values (Fauziah & Afrizal, 2022).

In addition to showing daily life in a female boarding school, *Qorin*'s movie is closely related to various symbols related to Islamic identity in its various narrative elements. In the context of Cultural Studies, identity is a cultural production.

Therefore, identity is a social construction and cannot exist outside of cultural representation (Barker & Jane, 2016). In the movie *Qorin*, the two protagonists, Yolanda, and Zahra, have their own narratives of self, even though they are socially united as female students who live according to the rules set by the owner and management of the boarding school. These self-narratives form a historical developmental trajectory that moves from the past to the future (Barker & Jane, 2016). This includes changes from one condition to another in time and space. Thus, identity is a dynamic way of thinking about oneself because identity presupposes processes that are social and cultural and at the same time historical, not a static and transcendental way of thinking.

It is known that the discussion on Islamic identity, especially in relation to the role of clerics in horror films, changes according to the context of time and social events that occur in society from time to time. This situation raises a question in this research. How can the changing role of the cleric character in *Qorin's* film narrative be interpreted as a dynamic process of cultural construction in Indonesian society today based on the perspective of New Historicism?

## **METHODOLOGY**

The research method used in this study is qualitative research. In general, this research includes two important processes, namely the collection of data from various research instruments such as interviews, observations, and literature studies and the use of interpretation as part of data analysis. Therefore, the qualitative research method used is the interpretative qualitative research method. This qualitative research method seeks to describe everything that lies behind the existing data such as narratives, images, photos, maps, or tables (Ratna, 2010). The goal of the decipherment process is the quality of objectivity, which is obtained through understanding by linking the

object of research with relevant textual references.

This qualitative research method is carried out based on 4 stages in the analysis process, namely 1) data collection stage, 2) data reduction stage, 3) data presentation stage, and 4) data withdrawal stage (Ratna, 2010). The data collection stage can be done in various ways such as observation, interviews, and study of relevant documents and literature. The data reduction stage relates to the process of simplifying the data so that it is easier to analyze. The data presentation stage is a process of interpretation. In this research, data analysis or data presentation will be elaborated based on the New Historicism theory approach introduced by Stephen Greenbalt (1989). The conclusion drawing stage is the last stage that allows conclusions to be drawn that have relevance to the research.

As any other cultural text, film is a discursive text because it can convey messages, influence audiences, and drive social and cultural change in society. Thus, to understand the issue of identity as a historical social and cultural construction, a theoretical perspective is needed that allows the connection between film as a discursive text and the various social, economic, cultural, and political forces that surround it. One theoretical perspective that can be used is New Historicism. This theoretical perspective is derived from Renaissance literary studies that emphasize the link between discursive texts and social, economic, cultural, and political praxis (Greenbalt, 1989).

In the interrelationship between texts, there is an interdiscursiveness or interconnectivity of various cultural products such as political speeches, religious rituals, shamanic practices, or recipes that shape interpretations objectively (Braniggan, 1998). In other words, New Historicism wants to show that a cultural discursive text such as literary works, films, and other cultural texts should be considered as a product of the time, place, and environment of its creation, and not just an independent work

of genius. The presence of each text has a history that has cultural specifications and links to its social aspects. Thus, the world depicted in the text is not an alternative world, but rather intensifies the world of everyday reality (Greenbalt, 1989).

## RESULT AND DISCUSSION

Based on the results of observations of the “Qorin” (2022) film narrative, several data related to interpretation based on the New Historicism perspective were obtained. The data obtained displays various changes that are interdiscursive between the film narrative and the social and cultural context that surrounds it. The data in question consists of 4 things that can be further described, namely 1) *Pondok pesantren* (Islamic boarding school) and naming discontinuity, 2) Obedience and fear, 3) The will to power, and 4) Women and resistive consciousness.

### 1. *Pondok pesantren* (Islamic boarding school) and naming discontinuity.

In the Islamic religious discourse that has developed in Indonesia, *pondok pesantren* or Islamic boarding schools are an important locus. Islamic boarding schools not only function as a place of education, but it is also a formation institution for prospective religious leaders and a place where Islamic traditions are best preserved. In *pondok pesantren*, there are 5 main pillars that play an important role, namely 1) *Kyai* (the senior cleric, usually founder of the school), 2) *Santri/Santriwati* (the students), 3) Mosque, 4) *Pondok* (the boarding house), and 5) Teaching of classical Islamic scriptures (Harun, 2018).

From the beginning, in the narrative of Qorin, the identity of the educational institution that is the locus of the story is not explicitly stated as *pondok pesantren putri* (female boarding school), but rather as the Al-Hikmah girls' dormitory. This can be seen in Figure 1 where the school logo clearly states the phrase dormitory not *pesantren*.



Figure 1. The words "Girls' Education Dormitory" are written on the top of the school logo in the movie.

(Source: Qorin 2022).

The use of another name has tacitly obscured the understanding of boarding schools in the discourse of Islam in Indonesia. There is a kind of discontinuity in that regard.



Figure 2. One scene in the film shows the organizational structure of the school, which clearly uses the word dormitory instead of *pesantren*.

(Source: Qorin 2022)

Until now, the Islamic community in Indonesia has viewed boarding schools not as dormitories, residences, and general schools for students. However, in boarding schools, every student, known both as *santri* (male student) and *santriwati* (female student), is formed and nurtured with religious teachings to become individuals with character. Later, they are expected to become agents of change in the life of society, nation, and state after graduating and leaving the *pesantren*.

### 2. Obedience and fear.

In Islamic boarding schools as an educational institution, students are expected to be polite, respectful, obedient, and devoted to the *kyai*, *ustadz*, and other teachers in their daily activities.

Conversely, the *kyai*, *ustadz*, and other teachers also have a moral responsibility to provide good examples and role models in words and behavior, spiritual life, learning traditions, and daily social interactions to the *santri* or students. Thus, the relationship built between them is based on humanist, educative, and ethical acts of communication. In such communication acts, the obedient and disciplined attitudes carried out by the students in the boarding school are not born from the pressure and domination of power exercised by the *kyai*, *ustadz*, and other teachers. The obedient and disciplined attitude carried out by the students should be part of the formation of good manners and morals in themselves.

However, in the narrative of “Qorin”, the relationship between Ustadz Jaelani and the students looks so cold and scary. Every order given by the *ustadz* to the students never to be rejected or debated. He feels entitled to organize the life of the dormitory according to his wishes during the absence of Kyai Mustofa (the actual school leader).



Figure 3. Ustadz Jaelani creates fear in his followers so that they become obedient to whatever he asks.  
(Source: Qorin 2022)

In the film narrative, the authoritarian attitude practiced by Ustadz Jaelani produces two different sides. On the one hand, the authoritarian attitude creates fear-based obedience. In the film narrative, the fear-based obedience is represented by the character Zahra. As the head of class 3, Zahra is unable to refuse all orders given by Ustadz Jaelani. On the other hand, the authoritarian attitude practiced by Ustadz Jaelani gave birth to a critical resistance attitude. In the film's narrative, this resistive attitude is shown by the character

Yolanda. As a *santriwati* who had just joined the girls' dormitory, Yolanda dared to question and challenge the rules applied in the girls' dormitory and the teaching delivered by Ustadz Jaelani.

### 3. The will to power.

In the educational process at boarding schools, *kyai* or *ustadz* are not rulers, but caregivers, educators, and spiritual teachers for the students. *Kyai* or *ustadz* does not have the right to dominate the lives of the students in repressive ways so that they have obedience and discipline out of fear. The students or *santri* and *santriwati* do not become objects of the education system, but subjects who are sovereign and dignified.

In Qorin's narrative, the discourse of the boarding school education system that positions *santri* and *santriwati* as subjects of education does not occur. From the beginning of the story, Jaelani, who is authoritarian, dominates all decisions made by Zahra and other students. All decisions must be directed to the will made and designed by Jaelani as the administrator of the girls' dormitory and at the same time their teacher. The authoritarian attitude shown by the *ustadz* began to appear after Kyai Mustofa, as the actual leader of the dormitory was rumored to have left to carry out certain duties outside the area. In reality, Kyai Mustofa had been murdered by Jaelani secretly.



Figure 4. Ustadz Jaelani expressed his hatred for Ustadz Mustofa who has been undermining him all this time.  
(Source: Qorin 2022)

In front of Hana (his wife and daughter of Kyai Mustofa), who is held in a secret prison, Jaelani reveals that the

murder of Kyai Mustofa, must be done to avenge his resentment. According to him, Kyai Mustofa had underestimated him who believed that humans could subdue paranormal entities such as *jinn* and demons so that they could serve humans. To accomplish what he believed, Jaelani studied black magic so that he could master the Qorin of the female students, including Zahra and her friends.

#### 4. Women and resistive consciousness

Since 2006, Indonesian horror films have experienced a new phase. This phase is characterized by the presence of female characters as protagonists who can survive until the end of the story. This female character is the only character who can defeat the vicious antagonist. In the American horror film industry, the female character is referred to as "the final girl". However, this term can be extended to any female character who survives the oppression of patriarchal or authoritarian power (Sutandio, 2023). The final girl in the Indonesian horror film industry can be found in films such as "Kuntilanak" (2006), "Rumah Dara" (2009), "Marlina: Murderer in 4 Faces" (2017), and "Perempuan Tanah Jahanam" (2019).

The presence of the idea of the last woman in the Indonesian horror film industry is not only triggered by the trend of presenting female characters as heroine, but also triggered by thoughts about the resistive consciousness experienced by women as victims. The concept of the last female character seems to echo the adage that heinous evil can only be defeated by pure and true belief.



Figure 5. The group of female students with Zahra and Yolanda who then rose up and resisted led by Ustadzah Umi Yana. (Source: Qorin 2022)

The discourse on the presence of "the last girl" seems to be presented in the narrative of "Qorin". The two protagonists, Zahra, and Yolanda, show a resistive consciousness after seeing and experiencing firsthand the evil done by Ustadz Jaelani to several female students. Zahra, for example, saw how Jaelani molested Ica, Zahra's friend, whose soul had been controlled by the ustadz. Even Zahra herself had been forced by Jaelani to serve his lust. However, the resistance consciousness was first raised by Yolanda, who was suspicious of Ustadz Jaelani from the beginning. When Jaelani proposed a plan to hold a practical exam on the topic of summoning Qorin, Yolanda was the only student who dared to question the purpose of the exam.

At its peak, the resistive consciousness was strengthened when an *ustadzah* (female cleric) who supervised the students named Umi Yana joined Zahra and Yolanda to fight Jaelani who had shown his identity as a human with a devil's heart. The three of them tried to protect the *santriwati* who were affected by Jaelani's black magic. In this case, the resistive consciousness shown by the three women might be interpreted as a form of women's resistance to patriarchal power that is very repressive.



Figure 6. Zahra as a symbol of the resistive consciousness of women becomes the "final girl" in Qorin after successfully defeating a patriarchal symbol (Ustadz Zaelani). (Source: Qorin 2022)

At the end of the story, Umi Yana and Yolanda are killed by Jaelani. However, the resistive consciousness that had been raised by the two of them still made Zahra brave enough to fight the evil *ustadz*. Zahra no longer felt afraid of Jaelani. The realization of not being oppressed

anymore by Ustadz Jaelani became the strength for Zahra as the “final girl” to throw the evil man into the river.

From the results presented above, the following are some important points of discussion.

### 1. Discontinuity as a cultural strategy

As a perspective for interpreting phenomena found in discursive texts, New Historicism is able to show some identity changes related to a number of discourses discussed in Qorin's film narrative. The first is the discontinuity that occurs in terms of naming. The submission of the name *asrama perempuan* (girls' dormitory) as a substitute for *pondok pesantren* (Islamic boarding school) in Qorin's narrative has the following two implications. First, this discontinuity seems to be a strategy to make Qorin's film narrative present as an alternative world outside the world of everyday reality. It is as if the girls' dormitory as the locus of the story has no connection with the existence of Islamic boarding schools in the real world. However, presenting the girls' dormitory as part of the fictional or imaginative world elements does not eliminate the existence of several film properties that in everyday life are so close to symbols that mark Islamic identity such as the *hijab* worn by the female students of *pondok pesantren*.

The second is the discontinuity in terms of naming can be interpreted as an effort to reduce the unrest that can be caused in real conditions. This can be understood because as an educational institution related to Islamic religious identity, Islamic boarding schools have a positive and good reputation. However, despite not using the name of a female boarding school, observant viewers will recognize that the Al-Hikmah female boarding school in Qorin's narrative has three of the five main pillars of an Islamic boarding school. As presented throughout the film's narrative, the girls' dormitory has the pillars of *santriwati* (students), mosque, and *pondok* (boarding house). The three pillars are recorded so clearly in

the movie Qorin. Meanwhile, in the girls' dormitory, there is absolutely no *Kyai* figure, either as a teacher or as a caretaker of the boarding school, and there is also no teaching of classical Islamic scriptures throughout the story. Instead, there is the presence of an *ustadz* who acts as a dormitory caretaker and teacher.

### 2. Critique of repressive power

The second issue is the discourse on the power relations that are built in the relationship between the clerics and the students. The contrast seen in the way Zahra and Yolanda respond to the authoritarian attitude practiced by Ustadz Jaelani raises an interesting discourse about power relations. When based on the normative relationship between teachers and students in Islamic boarding schools, the attitude shown by Zahra to Ustadz Jaelani as a spiritual teacher (*murshid*) can be interpreted as an attitude of devotion and respect that students should give to their teachers. Consequently, the attitude shown by Zahra seems to be more noble than Yolanda's attitude, which is resistant to the rules and teaching delivered by Ustadz Jaelani. In terms of manners, Yolanda may be categorized as a rebellious student who is not ready to be educated.

In addition to not being in accordance with Islamic teachings, the Qorin summoning test is also completely unacceptable to common sense. By suing and questioning the misguided teaching, Yolanda can mark herself as the party at odds with ustadz Jaelani. Meanwhile, Zahra's decision is to only accept the orders and heretical teachings presented by Ustadz Jaelani as a way of honoring her teacher. This attitude shows how the power applied by Ustadz Jaelani is so effective in controlling the common sense of his students so that they feel helpless. In this case, fear makes Zahra unable to be rational.

### 3. Knowledge is power

The third issue is the discourse on knowledge as power. The power that



Ustadz Jaelani wants to achieve may be spiritual. However, he did not take the path taught by his religion, Islam. He takes a misguided way through the mastery of black magic that comes from ancient teachings. By using religious teachings and his role as an *ustadz*, Jaelani influenced several female students to follow his orders. In this case, the Qorin summoning test conducted by the female students became an entry point that allowed Jaelani to control the female students.

In the discourse of boarding school activities in several regions in Indonesia in recent years, various cases of sexual harassment and violence committed by some *ustadz* against their students have been revealed. Unfortunately, these cases are often carried out in the name of the role of *ustadz* as protectors, educators, and spiritual teachers of the student. So far, the cases of harassment and violence in girls' boarding schools that have been revealed are those that have surfaced. In this case, Qorin's narrative serves as an educative narrative that shows that religion is often used by those in power as a shield for immoral behavior.

#### 4. Female as victim

The fourth issue is the discourse on female as victims in the patriarchal system. In the narrative of "Qorin", the female students (*santriwati*), including *ustadzah* Umi Yana, and Umi Hana, Jaelani's wife who lives in the girls' dormitory "Al-Hikmah" are victims of a vicious system designed by Ustadz Jaelani. To prove his spiritual belief that humans can control and command paranormal entities, he masters black magic that could please his desire. The process of personality transformation that took place in Jaelani made the governance of the girls' dormitory messy and disorganized. All orders and teachings delivered by Jaelani contained evil plans that he wanted to do to the female students. His role as a scholar, boarding school administrator, and spiritual teacher (*murshid*) is only a disguise that can trick and trap his victims.

Resistive consciousness is the awareness that Yolanda and Zahra present as students who are victims of the evil plans designed by Jaelani. They realize that to stop the evil done by the evil ustadz is to fight him, by not obeying what he wants. Although the resistive realization seemed to come too late, Yolanda and Zahra have proven that the movement made other women who were initially silent on the issue such as Ustadzah Umi Yana, Umi Hana who was held in a secret prison, Gendis, their innocent friend, and several students to unite forces. They understand that the enemy they are fighting is not a cleric, but a human incarnate as the devil. At the end of the movie narrative, we see that Zahra as the last woman is the only female character who can defeat evil and at the same time kill Jaelani.

#### CONCLUSION

Based on the results and discussions that have been carried out so far, it can generally be concluded that the use of Islamic religious identity in the "Qorin" film narrative lies in the role of clerical figures as caregivers, administrators, and spiritual teachers (*murshid*) in Islamic boarding schools. In the discourse of Islamic teachings, clerical figures such as *kyai* or *ustadz* are known as religious leaders who direct the faith life of the people to the path of goodness. However, the narrative of the movie "Qorin" shows a drastic change in the role of clerics. The role of the cleric, who should be a role model and example, becomes a disaster for the female students under his care. Ustadz Jaelani transforms into a demon in human form after mastering black magic which is prohibited in Islam. With this knowledge, he tries to control the female students so that they can serve his lust.

The changing role of the cleric figure in the narrative of "Qorin" has similarities with several cases of sexual harassment and violence committed by several *ustadz* and boarding school administrators against their students in recent years in Indonesia. In the perspective of New Historicism, the

similarities that occur in two different discursive texts must be considered as complementary parts. In this context, the changing role of the cleric figure as depicted in the “Qorin” film narrative has a relationship with several other discursive texts. The discursive text in question is the phenomenon of the relationship between religious leaders and their followers that occurred in several regions in Indonesia at that time.

The phenomenon in question covers the changing role of the *ulama* based on power relations, knowledge as power, and the patriarchal system and women as its victims. This shows that “Qorin” is a product of the time, place, and environment in Indonesia at that time. Although in the movie some alternative elements are presented as a substitute for the actual conditions, the presence of the text in the movie has a relationship with the cultural specifications and social aspects in which the movie was made. This shows that the world presented in “Qorin” is not just an alternative narrative but instead displays everyday reality more intensively in the film.

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