MUSLIM INKLUSIF SEBAGAI MASKULINITAS BARU DALAM FILM-GENRE ISLAMI DI NETFLIX 2019-2023

INCLUSIVE MUSLIMS AS NEW MASCULINITY IN ISLAMIC-GENRE FILMS ON NETFLIX 2019-2023

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ABSTRAK

Film bergenre Islam di platform Netflix dari tahun 2019 hingga 2023 menghadirkan representasi baru maskulinitas, menggambarkan karakter laki-laki yang menjunjung kesetaraan gender, inklusivitas, dan keberagaman. Maskulinitas inklusif adalah respons terhadap kebutuhan akan bentuk maskulinitas yang lebih adil dan tanggap secara sosial dalam dinamika budaya modern (Connell, 2015). Penelitian ini bertujuan merepresentasikan karakteristik utama maskulinitas Muslim inklusif (MMI) dalam film-film Netflix yang dirilis antara 2019 dan 2023 serta dampaknya terhadap kesetaraan gender dan persepsi publik. Penelitian ini menggunakan pendekatan kualitatif dan kuantitatif, dengan data berupa kata-kata, gambar, tindakan, dan karakteristik dalam lima film, serta respons penonton. Pengumpulan data dilakukan melalui dokumentasi konten film, wawancara, dan survei online. Hasil penelitian menunjukkan tiga karakteristik utama MMI: empati, kesetaraan, dan penghargaan terhadap keberagaman tanpa kehilangan identitas maskulin. Empati tampak dalam kepekaan emosional dan kepedulian terhadap orang lain. Kesetaraan terlihat dalam partisipasi aktif dalam tanggung jawab rumah tangga serta perlakuan setara terhadap perempuan di tempat kerja. Penghargaan terhadap keberagaman tercermin dalam penggunaan bahasa sopan, penghormatan terhadap pandangan yang berbeda, dan inklusivitas dalam lingkungan multikultural. Meskipun representasi ini berdampak positif dalam mendorong pandangan lebih egaliter terkait peran gender, penelitian juga mengidentifikasi tantangan seperti resistensi budaya, kekhawatiran pasar, dan ketidaksesuaian dengan norma tradisional. Implikasi pedagogisnya menunjukkan pentingnya literasi media dalam pendidikan untuk mendorong sikap inklusif yang mendukung kesetaraan gender.Penelitian lanjutan disarankan untuk mengeksplorasi representasi maskulinitas Muslim di berbagai platform dan konteks budaya berbeda.

Kata Kunci: *Maskulinitas Muslim Inklusif (MMI), Film Genre Islami, Netflix.*

ABSTRACT

Islamic-genre films on the Netflix platform from 2019 to 2023 present a new representation of masculinity, depicting male characters who uphold gender equality, inclusivity, and diversity. Inclusive masculinity is a response to the need for more just and socially responsive forms of masculinity within modern cultural dynamics (Connell, 2015). This study aims to represent the main characteristics of Inclusive Muslim Masculinity (IMM) in Netflix films released between 2019 and 2023 and their impact on gender equality and public perception. The study employs qualitative and quantitative approaches, with data comprising words, images, actions, and characteristics from five films, as well as viewer responses. Data collection was conducted through content documentation, interviews, and online surveys. The findings reveal three main characteristics of IMM: empathy, equality, and respect for diversity without losing masculine identity. Empathy is reflected in emotional sensitivity and concern for others. Equality is seen in active participation in household responsibilities and equal treatment of women in the workplace. Respect for diversity is shown through polite language, respect for differing views, and inclusivity in multicultural environments. While this representation positively influences more egalitarian views on gender roles, the study also identifies challenges such as cultural resistance, market concerns, and conflicts with traditional norms. The pedagogical implications highlight the importance of media literacy in education to promote inclusive attitudes that support gender equality. Further research is recommended to explore the representation of Muslim masculinity across different platforms and cultural contexts.

Keywords: *Inclusive Muslim Masculinity (IMM), Islamic-Genre Film, Netflix.*

Background of the Study

Netflix, as a global digital streaming entertainment platform, has become an important space for various film genres, including Islamic-themed films that reflect social and cultural changes. Islamic films refer to those based on the Qur'an and Hadith, while Islamic-genre films are more flexible, grounded in Islamic teachings but not necessarily in sacred texts (Azhari, Yoesoef & Setyani, 2022). According to Hoesterey & Clark (2012), Islamic-genre films represent "pop Islam" cinema, reflecting the increasing Islamization of Indonesian society and a new understanding of contemporary Muslim masculinity. Typically, Islamic-genre films tend to represent the ambivalence of Muslim masculinity in Indonesia and highlight moral dualities within religious and social contexts (Izharuddin & Izharuddin, 2017; Andriadi, 2022). Moreover, discussions on the identity of piety in Islamic-themed films spark debates, which are reflected in various aspects of young Muslims' lives (Aula, 2022; Husna, Zayyadi & Wirendri, 2022).

In recent years, selected Islamic-genre films on Netflix have introduced a new representation of male masculinity, emphasizing gender equality, inclusivity, and diversity (Anderson, 2009). These Islamic-genre films, presented on Netflix between 2019 and 2023, have begun to offer new narratives about Muslim masculinity in the context of modern digital media. Understanding this phenomenon is crucial for strengthening broader social and cultural dynamics, offering valuable insights into cultural, gender, and media studies in the digital era.

Many studies have been conducted on masculinity, particularly focusing on the normative construction of male masculinity in various media. The aim of previous studies was to describe the representation of male masculinity. Earlier findings tend to show the dominance

of traditional masculinity concepts, which include strong physical appearance, masculinity, athleticism, and bravery, as well as traits such as responsibility, attraction to women, broad knowledge, logic, objectivity, initiative, dominance, and ambition (Saputra & Albab, 2024). Patriarchy and masculinity create tensions in gender roles, limiting women and shaping the identities of boys (Firdaus, Suudi, Karyanto, & Indarto, 2024). Additionally, overweight male characters are often depicted as non-masculine, following negative stereotypes related to obesity that fall outside the norms of masculinity (Plotz, 2024).

Furthermore, earlier research has evolved in the shift of perceptions of masculinity as represented by various media. Previous studies emphasize shifts in masculinity in terms of physicality, taste, work, and social roles. Research findings indicate that despite the shift in masculinity concepts in society, many of them are still considered unconventional and less masculine. This occurs even though the media successfully represents various real forms of broader masculinity concepts (Angelina, Yedutum & Santika, 2024). A new emphasis has also been found in how masculinity concepts are perceived (Reskiwardina, Unde & Sonni, 2024). While tolerance for gender diversity is starting to be accepted, some groups still reject it because it is considered contrary to Eastern cultural norms and religious teachings (Pinasthika, Hasfi & Manalu, 2024). Additionally, the media contributes to changing gender roles and often questions the progress of women, which is seen as surpassing limits, thus leaving men in a position perceived as victims (Grunander & Lilja, 2024).

Moreover, previous studies also highlight more inclusive aspects of masculinity, focusing on the father's role in the household. These studies aim to challenge and redefine rigid gender norms, promoting a more diverse and inclusive understanding of masculine roles and identities. The findings show how the character of a father challenges hegemonic masculinity norms, such as the shift from the role of "head of the household" to "household father." These studies emphasize a more flexible male role, where men are not only confined to being breadwinners but also participate in domestic tasks and child-rearing (Sukmawati, 2024). The role of single fathers is also portrayed through characters who work hard, strive, and persistently care for their children, demonstrating a soft and caring side in their efforts to make their children happy (Rizki & Rahmawati, 2023). Thus, a father shows that masculinity can encompass empathy, care, and vulnerability, changing the conservative understanding of gender roles.

Observations from respondents indicate that the representation of Inclusive Muslim Masculinity (IMM) in Netflix films has had a positive impact on gender equality, particularly in changing public perceptions of men's roles in society. Many respondents appreciated the portrayal of MMI, showing Muslim men as individuals who value gender equality, inclusivity, and diversity without losing their masculine identity. However, some respondents felt that this representation still faces significant challenges, such as cultural resistance and incompatibility with traditional norms. Despite these challenges, most respondents acknowledged that MMI has successfully sparked more inclusive discussions about gender roles and masculinity in a modern context, although differences in views and acceptance of this concept still exist within society. While there has been an increase in public acceptance, further discussion and attention are needed to strengthen understanding and acceptance of IMM in the broader community.

Existing research has not adequately explored how Islamic-themed films portray the various nuances of masculinity that reflect the diversity of identities and experiences in a Muslim context. This highlights the need for further studies to understand the dynamics of this representation in the digital era.

While tolerance for gender diversity is becoming more recognized, resistance from some groups to this diversity suggests the need for further research on the media's impact in shaping inclusive Muslim masculinity perceptions. Existing research has not adequately explored the relationship between media representation, Eastern cultural norms, and religious teachings in the context of Islamic-themed films on digital platforms. Specific studies on the representation of Muslim masculinity in digital media are still very limited. This is important because digital platforms like Netflix have a significant influence in shaping and spreading social and cultural norms. This study aims to fill that gap by exploring the representation of Muslim masculinity in Islamic-genre films on digital platforms and its impact on shaping perceptions of inclusive masculinity.

This study will answer several key questions: (1) What are the main characteristics of Muslim masculinity portrayed as inclusive in film media? (2) How does the representation of inclusive Muslim masculinity impact gender equality? and (3) How does the public perceive inclusive Muslim masculinity? The results of this study are expected to provide deeper insights into the representation of inclusive Muslim masculinity in Islamic-genre films on digital platforms. This research will make a significant contribution to media and gender studies by offering a more holistic understanding of gender representation dynamics in diverse cultural and religious contexts.

Literature Review

Film, as a medium of representation, holds significant power in shaping and reflecting social values, including concepts of masculinity and gender equality. According to McQuail (2010), films not only mirror social realities but also serve as tools to reinforce or challenge existing social norms. In this context, films become an important medium for spreading concepts like Inclusive Muslim Masculinity (IMM), which portrays men as more empathetic, equal, and appreciative of diversity. Films can be an effective way to change public perceptions and promote values that support gender equality.

IMM is a form of masculinity that has developed in contemporary Muslim societies, combining traditional Islamic values with principles of gender equality and inclusivity. This concept seeks to balance masculine identity with Islamic values that emphasize justice, empathy, and respect for all individuals, regardless of gender or background. Connell (2015) explains that inclusive masculinity is a response to the need for more just and socially responsive forms of masculinity in modern cultural dynamics.

The main characteristics of inclusive masculinity, particularly in the context of IMM, include empathy, equality, and respect for diversity. Empathy in inclusive masculinity reflects the ability of men to understand and respond to the feelings of others in a sensitive and caring way (Noddings, 2013). Equality involves fair and equal treatment of everyone, especially in terms of gender, where men are expected to support and participate in tasks previously

considered as the domain of women (Lorber, 2010). Respect for diversity reflects openness and acceptance of various gender identities and expressions, promoting inclusivity in all aspects of life (Padgett, 2017).

IMM has complex impacts on society, both positive and negative. Its positive impacts include increased gender equality, promotion of more inclusive relationships, and reduction of rigid masculinity stereotypes. Films that adopt IMM often spark broader discussions about gender roles and inspire progressive social change (Lee, 2020). However, negative impacts might include resistance from groups that cling to traditional norms and concerns that these new representations may not fully align with certain cultural values (Connell, 2018).

Gender equality in the context of IMM refers to equal recognition and appreciation of the roles and contributions of men and women in society. This includes eliminating gender discrimination and empowering all individuals to fully participate in social, economic, and political life (Lorber, 2010). Public perceptions of IMM vary, with some segments of society embracing and supporting the concept, while others may see it as a threat to traditional norms. The acceptance of IMM is often linked to the level of exposure to media that promotes inclusive and progressive values, as well as individuals' readiness to adopt new perspectives on gender and identity (Grunander & Lilja, 2024).

Furthermore, this concept reflects a hegemonic masculinity that can adapt to the times, where in the context of male masculinity, it is related to their social location and social structure (Connell, 2018). This effort aims to create a more flexible and responsive masculine identity to social and cultural changes, allowing men to express themselves more authentically without being bound by traditional stereotypes (Miyose & Engstrom, 2015). In other words, men strive to break free from rigid and patriarchal traditional gender roles.

In addition, inclusive masculinity is about the acceptance of femininity, where men show a positive attitude towards behaviors or characteristics typically considered feminine (Connell, 2018; Padgett, 2017). One example is involvement in household chores and childcare, which were once considered exclusively female roles. Today, many men are actively involved in activities such as cooking, cleaning, and caring for children, reflecting a social shift that recognizes the flexibility of gender roles and promotes equality.

Finally, new masculinity embraces gender diversity and supports the right to express identity without fear of judgment (Padgett, 2017). Men who adopt this concept are more open to discussing feelings, emotions, or choosing a style of dress that isn't traditional. This shift allows men to explore their identities freely, beyond restrictive social norms (Lee, 2020). By moving away from traditional masculine expectations, new masculinity helps create a more just and inclusive society, emphasizing gender equality and recognizing the diversity of gender identities. This approach is essential for fostering an environment where everyone can express themselves authentically and without prejudice.

Methods

This research used a mixed-method approach, combining both qualitative and quantitative methods to provide a more comprehensive understanding of the studied phenomenon (Creswell & Plano Clark, 2018). The research method involved an online survey.

The data collected included words, actions, and characteristics in Netflix films. The sources of this data were five Islamic-themed films on Netflix released between 2019 and 2023, including *99 Nama Cinta* (2019), *Tarung Sarung* (2020), *Ranah 3 Warna* (2021), *Cinta Subuh* (2022), and *Hati Suhita* (2023).

Data collection methods included documentation, interviews, and an online survey. First, documents were recorded through qualitative content analysis (Cohen, Manion, & Morrison, 2018) to identify characteristics of inclusive Muslim masculinity. Second, in-depth interviews were conducted with 10 general viewers and 5 academics to gather perceptions about the representation of inclusive Muslim masculinity. Third, an online survey was conducted with 25 respondents selected purposively to understand public perceptions of inclusive Muslim masculinity and its impact on gender equality. Respondents were chosen based on their experience watching Islamic-themed films and their knowledge of inclusive masculinity.

Data analysis was performed using both qualitative and quantitative methods. Qualitative analysis identified the main themes in the film content and used narrative analysis to understand the storylines and male characters in Islamic-themed films that portray inclusive Muslim masculinity. Interview results were analyzed to understand perceptions of inclusive Muslim masculinity in relation to gender equality. Quantitative analysis was used to identify public perceptions, utilizing descriptive statistical measures such as mean, median, and mode (Field, 2018). Data triangulation (mixed method) was conducted by combining the results of content analysis, in-depth interviews, and online surveys to describe the impact on gender equality and public perceptions of inclusive Muslim masculinity.

Result and Analysis

Characteristics of Inclusive Muslim Masculinity

Based on the research findings and analysis, the following can be described: (1) the main characteristics of Inclusive Muslim Masculinity in films, (2) its impact on gender equality, and (3) public perceptions of Inclusive Muslim Masculinity. The analysis results are detailed as follows.

1. Empathy: Caring & Listening to Others' Feelings

The male characters in the five analyzed films exhibit high emotional sensitivity, as well as the ability to understand themselves and those around them. They show genuine interest, deep understanding, and care for others. Their openness and wise responses play a crucial role in strengthening interpersonal relationships, both within family and social contexts.

Figure 1.1 (*01:01:54*)	Figure 1.2 (*01:19:15*)	Figure 1.2 (*00:10:16*)
Film "99 Nama Cinta" (2019)	***Tarung Sarung (2020)***	**Ranah 3 Warna (2021)**

Figure 1.4 *(00:16:29)*	Figure 1.5 (*00:35:47*)	Figure 1.6 (*01:37:32*)
Cinta Subuh (2022)	**Hati Suhita (2023)**	**Hati Suhita (2023)**

The film "99 Nama Cinta" explores themes of spiritual search and personal transformation. The main character, Thalia, a presenter of a highly rated gossip show, undergoes significant changes in her life. Through experiences of love and spirituality, Thalia discovers new meaning in her life, ultimately bringing her closer to God.

Thalia's transformation is greatly influenced by Gus Kiblat, her childhood friend and the son of her parents' close friend. Gus Kiblat shows genuine sincerity in helping Thalia, especially in learning to read the Qur'an. This is evident when Gus Kiblat visits the TV studio where Thalia works, offering to teach her to read the Qur'an. Although Thalia initially refuses, Gus Kiblat remains persistent, even visiting her home and waiting until she agrees to learn.

When Thalia visits Gus Kiblat's pesantren (Islamic boarding school), he shows extra care by taking her to the bus terminal, demonstrating his sensitivity to her needs. Additionally, Gus Kiblat sends Thalia a tajwid book as an initial step to support her in learning the Qur'an. When Thalia's career declines, Gus Kiblat willingly becomes a guest speaker on Thalia's low-rated morning show. His open-mindedness and wise responses play a crucial role in strengthening their interpersonal relationships, both within the family and socially. Moreover, Gus Kiblat is known for his empathy, as seen when he helps flood victims, showing a deep understanding of their needs (Figure 1.1).

Gus Kiblat's genuine interest, understanding, care, openness, and wise responses help Thalia find her spiritual identity and undergo a positive personal transformation. Initially, Thalia was a gossip show presenter with the motto "Thalia's Lips, Not Just Gossip," but this transformation led her to change her perspective to "Thalia's Lips, Not Gossip." Thalia realized that gossip was an act that benefited no one.

The film "Tarung Sarung" (2020) primarily revolves around personal transformation, spirituality, and rediscovering religious values. It tells the story of a wealthy young man named Deni Ruso, who initially believes that money is everything and has lost faith in God. However, this journey brings about a change in him as he faces moral and spiritual challenges.

In "Tarung Sarung" (2020), the character Pak Khalid embodies the values of inclusive masculinity. Pak Khalid is a mosque caretaker and a martial arts instructor who teaches Deni Ruso the art of Tarung Sarung. Pak Khalid shows genuine interest in Deni Ruso, refusing payment for his teaching and only asking Deni to stay at the mosque for easier instruction and spiritual guidance. Pak Khalid also deeply cares for Deni, as seen when he secretly follows Deni and saves him from an attack by Sanrego, a rival fighter for Tenri's love.

Pak Khalid understands Deni well and starts training him according to his abilities, knowing that Deni has never experienced hardship, while also instilling religious values in

him, despite his previous disbelief in God. Pak Khalid is open about Deni's weaknesses, acknowledging that Deni needs extensive training to achieve victory in Tarung Sarung. Pak Khalid consistently responds wisely to Deni's actions and difficulties (Figure 1.2). These factors play a significant role in strengthening their interpersonal and social bonds as men.

Pak Khalid's genuine interest, understanding, care, openness, and wise responses help Deni Ruso find his spiritual identity through Tarung Sarung and undergo a positive personal transformation. Initially, Deni Ruso was a wealthy businessman's son who did not believe in God and was willing to do anything for money. However, through Pak Khalid's guidance, Deni transforms into a noble and religious young man who cares about environmental safety and preservation.

The film "Ranah 3 Warna" (2021) depicts Alif's journey of personal and spiritual transformation, where he rediscovers his religious values. Facing various challenges, Alif grows from an ambitious young man into a wiser and more faithful individual. His experiences in school and interactions with friends and teachers guide Alif to reflect on the meaning of life and faith. Overall, the film shows how Alif learns to overcome obstacles with patience, strengthen his relationship with God, and find a new direction in life.

Additionally, the character Randai in "Ranah 3 Warna" shows high empathy, playing a significant role in Alif's personal growth. Randai often helps Alif by giving him rides, lending him a computer, and returning money when Alif is robbed. These actions reflect Randai's caring and empathetic nature, which encourages Alif to keep striving and not give up. Thus, Randai's moral and practical support becomes a crucial factor in Alif's spiritual and personal journey, reinforcing the values of inclusivity and friendship.

Similarly, in "Ranah 3 Warna" (2021), Alif's father embodies inclusive masculinity by fully supporting Alif's emotional and academic development. He not only provides wise advice and encouragement but also values Alif's feelings and aspirations. Alif's father shows openness to differences, setting an example of empathetic and understanding leadership. This role demonstrates that masculinity can encompass gentleness and support without losing strength and authority (Figure 1.3).

Furthermore, the character Bang Togar in "Ranah 3 Warna" demonstrates inclusive masculinity by showing genuine interest in teaching Alif to write critically and analytically. With patience and wisdom, Bang Togar provides guidance that respects Alif's learning process, encouraging him to think more deeply and analytically. Additionally, his wise responses to Alif's mistakes and progress reflect a deep care and willingness to see Alif's potential develop. Bang Togar's attitude shows that masculinity can involve intellectual and emotional support without losing strength and assertiveness. These inclusive characters encourage Alif to learn to overcome obstacles with patience, strengthen his relationship with God, and find a new direction in life.

The film "Cinta Subuh" (2022) focuses on the themes of personal transformation, spirituality, and rediscovering religious values. Angga, who initially struggles to wake up for dawn prayers, learns about commitment, responsibility, and sacrifice through the habit of praying in congregation at the mosque, symbolizing discipline, and spiritual commitment.

His relationship with Ratih illustrates how they support and understand each other in living according to religious values, reflecting their shared spiritual growth.

In the film "Cinta Subuh" (2022), four male characters demonstrate empathy through emotional sensitivity and understanding toward themselves and those around them. Their empathy is directed toward the women they love, such as mothers, sisters, wives, and fiancées. Arya, for example, is very attentive to his mother, Ummu Habibah, caring for her when she is ill and striving to fulfill her wishes after she passes away (Figure 1.4). Arya also shows empathy by canceling his wedding after realizing that Ratih and Angga still love each other, without blaming Ratih, and explaining the situation to the family and guests while apologizing to Ratih. Arya's character reflects the values of genuine compassion and care.

Another character, Sapta, also shows deep empathy, especially in his role as a husband who is emotionally sensitive to his wife. He consistently provides understanding to his wife, who is nearly despairing in her attempts to conceive, without ever blaming her. When his wife is confirmed pregnant, Sapta shows care by praying together and ensuring that his wife does not overexert herself. As a brother, he protects his sister, Ratih, from anything that violates Islamic principles. Sapta's actions reflect genuine care and concern for the women he loves.

Angga also demonstrates deep empathy toward Ratih, especially in his role as someone close to her. He has a deep understanding of Ratih as a devout Muslim woman and fully respects her decision not to engage in physical contact, honoring the boundaries Ratih has set. Angga shows genuine interest, deep understanding, and care for Ratih and her beliefs. He also makes a great effort to wake up for dawn prayers, despite not being accustomed to it, showing his earnestness in respecting, and supporting Ratih's beliefs. Similarly, Dodi shows this same attitude toward Nia.

The film "Hati Suhita" (2023) explores the themes of personal transformation, spirituality, and rediscovering religious values through the journey of Gus Biru. Initially trapped in internal conflict and external pressures, Gus Biru gradually finds peace and strength through a deep spiritual process. Through his relationship and interactions with Suhita, he learns about patience, sincerity, and sacrifice, reflecting his growing emotional and spiritual maturity. This process not only strengthens their bond but also shows how Gus Biru finds new meaning and wisdom in life based on the religious values he embraces.

In the film "Hati Suhita" (2023), the characters Suhita and Rengganis display strong leadership and decisiveness. In one scene, Suhita leads a major project at the pesantren, making difficult decisions and giving direction to students and staff. In a crisis situation, Suhita is firm and effective, guiding her team toward the right solution. Similarly, Rengganis leads a major project in her community, making tough decisions and giving direction to her team. Their decisiveness reflects masculinity, but they do so with the gentleness and wisdom that reflect their feminine identity (Figure 1.5).

The scenes in "Hati Suhita" depict Suhita and Rengganis facing challenging situations with remarkable courage. Suhita protects the students from external threats, demonstrating significant bravery and resilience. She is willing to take great risks to achieve important goals, showing that she is not afraid to face physical danger or opposition. Similarly,

Rengganis protects someone she cares about from threats, exhibiting notable bravery and resilience. These qualities are typically associated with masculinity, but they show that these traits can also be possessed by women without losing their feminine identity (Figure 1.5 - Figure 1.6).

In the film "Hati Suhita," both Suhita and Rengganis effectively take on traditional male roles. Suhita, for example, successfully manages the pesantren after losing the male figure who usually held authority. This scene highlights her ability to take on significant responsibilities and execute them successfully, embodying a form of female masculinity. Similarly, Rengganis demonstrates the same capability when managing the family business and writing project after losing the male figure. These characters prove that women can competently take on roles traditionally associated with men, achieving success in fields typically dominated by males (Figure 1.5 - Figure 1.6).

2. *Equality: Supporting Fair Division of Responsibilities*

In the analyzed films, male characters are depicted as individuals who do not hesitate to participate in household chores and assist female characters with daily tasks, without viewing these responsibilities as exclusive to women. Additionally, the male characters in these films treat women as equal partners in the context of work, reflecting an inclusive gender equality attitude.

Figure 2.1 (01:22:56)	*Figure 2.2 (01:35:20)*	*Figure 2.3 (00:11:29)*
Film "99 Nama Cinta" (2019)	**Ranah 3 Warna (2021)**	**Hati Suhita (2023)**

In the film *99 Nama Cinta*, Teddy, the Head of TV Programming and Thalia's boss, shows what equality looks like. He treats Thalia as an equal, explaining the ban on her show "Bibir Thalia" openly and without blame. Even when the case went to court, Teddy defended Thalia and supported her after she was moved to the less popular "Kuliah Subuh" show. He encourages her to do well and values her skills as an executive. Teddy works closely with his female staff, treating them as equals and backing their efforts. He recognizes Thalia's achievements and values her abilities over her gender (Figure 2.1).

In the film *Ranah 3 Warna* (2021), male characters treat women as equal partners in discussions and work, reflecting inclusive gender equality. Alif, the main character, engages in equal discussions with his female colleague, Raisa, on academic issues and college activities. Additionally, Alif and his female colleague collaborate on a student exchange project (Figure 2.2), demonstrating cooperation without dominance. This film highlights the importance of gender equality in academic and professional contexts.

In the film *Hati Suhita* (2023), male characters are portrayed as equal partners to women in professional contexts. They value the ideas, contributions, and leadership of women, showcasing a progressive gender dynamic. Male teachers are enthusiastic about

listening to the ideas of the female pesantren leaders and praise the success of female writers. The pesantren leader also prefers the ideas of women over men (Figure 2.3). This reflects gender equality in professional interactions.

Figure 3.1 (00:42:11)	*Figure 3.2 (00:42:14)*	Figure 3.3 (01:08:34)

Tarung Sarung (2020)

The character of equality in the film *Tarung Sarung* (2020) is portrayed by Pak Khalid, a mosque caretaker and the mentor of the main character, Deni Ruso. Pak Khalid is depicted as a man who doesn't hesitate to participate in household chores and assist female characters with daily tasks without viewing these responsibilities as exclusively for women. He does this without compromising his masculinity as a Tarung Sarung and Sigajang Laleng Lipa (traditional duel in a sarong) fighter (Figures 3.1 – 3.3).

3. *Valuing Diversity without Losing Masculine Identity*

The male characters in the analyzed films appreciate cultural and religious differences, demonstrating inclusive and adaptive masculinity without losing their sense of self. They show openness to various perspectives, reflecting a respect for diversity and inclusivity.

In the film *99 Nama Cinta*, Gus Kiblat displays openness and respect for differences and inclusivity when speaking with Talia, a gossip show presenter with differing views and religiosity.

> Kiblat : *The value of gossip, when viewed from the perspective of the 99 names of Allah, where Allah is the Highest, has an explanation.*
> Siswa : *Gossip is an example of lowly communication, just seeking attention without much benefit, Gus (99 Nama Cinta, 00:18:21).*

Talia accidentally overhears Gus Khalid's views on gossip while searching for him in the classroom where he teaches. This event marks the beginning of Talia's misunderstanding about their differing perspectives on the topic of gossip.

> Talia : *If you really don't want to accept my offer, you can just refuse. Why do you keep mocking my profession like this?*
> Kiblat : *You misunderstood, Talia. I can explain.*
> Talia : *No need to explain. I'm just confused, you look like an ustadz (religious teacher), but your behavior doesn't match. You keep mocking people.*
> Kiblat : *So, every morning, we routinely discuss Fiqh here. Coincidentally, today's topic is gossip. Tomorrow, the topic will be charity. If you don't believe me, just come again tomorrow!*
> Talia : *You think I have time for that? Forget my offer. I regret even offering it to you." (99 Nama Cinta, 00:55:45).*

The second sermon by the ustadz that Talia overhears further reinforces her misunderstanding that Gus Kiblat is intentionally criticizing her profession as a gossip show host. In this context, Gus Kiblat neither judges nor criticizes Talia's lifestyle and choices. Instead, he patiently explains and encourages dialogue without imposing his personal views.

In the film *99 Nama Cinta*, Gus Kiblat demonstrates inclusive language that reflects respect for differing opinions and understandings. When presenting a different perspective to Talia, he always begins with 'I apologize...' (01:01:52), showing politeness and respect for Talia's perspective. Phrases like 'Thank you for understanding' (01:21:57) express appreciation for Talia's efforts to grasp the concept of truth. Additionally, when Talia reverts to her previous mistakes, Gus Kiblat responds with 'I'm just confused whether I should be happy that you're back to your old program. But congratulations! I'll take my leave now' (01:35:55). Gus Kiblat's inclusive language shows empathy and respect, valuing equality, and dialogue, and strengthens relationships by emphasizing the importance of understanding and respecting differing views.

Gus Kiblat also shows openness when he accepts the invitation to be a guest on Talia's show, which later transitions from a gossip program to one with more meaningful content (01:01:35). This decision demonstrates that he appreciates Talia's efforts to change and improve herself and supports inclusivity in various aspects of life.

In the film *Tarung Sarung* (2020), Pak Khalid shows openness by accepting Deni Ruso, a city youth who measures everything by money, as his student, despite having different life views.

Khalid	*:*	*...Why are you learning Tarung Sarung?*
Deni	*:*	*For revenge. I'm willing to pay a lot. Here's a down payment of 10 million.*
Khalid	*:*	*(laughs) I don't need your money.*
Deni	*:*	*I'll pay 100 million.*
Kanang	*:*	*(Pleading in Bugis to be accepted as a student)*
Khalid	*:*	*Alright, I'll accept you because you asked. But there are two conditions.*
Deni	*:*	*Yes, I understand. What are they?*
Khalid	*:*	*First, never give me money. Second, stay here and help me take care of the mosque..." (00:42:50).*

Pak Khalid also shows respect for differing beliefs when speaking with Deni Ruso, a young man who does not believe in God, reflecting an inclusive and open attitude towards diverse perspectives.

Deni	*:*	*Thank you, Pak Khalid. I owe you a lot.*
Khalid	*:*	*Thank Allah instead.*
Deni	*:*	*(Slight chuckle).*
Khalid	*:*	*Oh, yes, I forgot. You said you don't believe in God, right? Why?*
Deni	*:*	*I prioritize logic, Pak. Besides, Islam is full of violence. It makes me even less likely to believe in God.*
Khalid	*:*	*Have you become a better person since you stopped believing in God?*
Deni	*:*	*At least I didn't become a terrorist, Sir.*

> Khalid : (Slight chuckle) You've been to school, right? If there's someone who likes to steal at your school, does that mean everyone there is a thief? Stay here. You'll see if there are any terrorists around.
> Deni : Ok. I'll stay here.
> Khalid : Remember! Allah doesn't need you, but you need Allah. Even if you don't believe in Allah, it doesn't harm Him. Allah remains the greatest... (00:50:20).

Pak Khalid does not judge Deni Ruso based on his social status or differing worldview. Instead, he welcomes Deni with an open heart and teaches him martial arts as well as spiritual and moral values. This ultimately touches Deni's heart, leading him to learn how to pray.

> Deni : ... Do you have invulnerability powers, sir?
> Khalid : Den, who created my skin? Allah. And who did I pray to earlier? Also, Allah. By Allah's will, the snake bite won't hurt.
> Deni : How do I pray, sir?
> Khalid : You will learn how to pray. Alhamdulillah.

The character Pak Khalid in the film *Tarung Sarung* (2020) demonstrates respect for cultural and religious differences, displaying an inclusive and adaptive masculinity without losing his identity. He is open to various perspectives, reflecting an appreciation for diversity and inclusivity.

Figure 4.1 (00:24:05)   *Figure 4.2 (01:21:04)*   *Figure 4.3 (00:56:29)*
Ranah 3 Warna (2021)

The male characters in the film *Ranah 3 Warna* (2020) demonstrate respect for cultural and religious differences, showcasing an inclusive and adaptive masculinity without losing their identity. They exhibit openness to various perspectives, reflecting an appreciation for diversity and inclusivity. The character Alif shows inclusiveness when working in a multicultural environment, adapting to different cultures while maintaining his identity as a Muslim. He practices his faith and continues to interact positively with colleagues of different cultures, nationalities, and religions (Figures 4.1 – 4.3). The film portrays male characters with emotional sensitivity, empathy, and inclusiveness, contributing to strong interpersonal relationships and respect for diversity without losing self-identity.

In the film *Cinta Subuh* (2022), the scene where Arya cancels his wedding after realizing that Angga and Ratih still love each other exemplifies openness and a wise response. Arya's actions reflect respect for differences and concern for the happiness of others, particularly in the context of feelings and interpersonal relationships.

> Arya : During the graduation yesterday, I saw the way you looked at Angga. It was a look you've never given me, Ra. And I also saw the way Angga looked at you, and it wasn't a look I could give—sincere, pure. And there's something else I can't explain.
>
> Ratih : Mas Arya, what are you really trying to say?
>
> Arya : Rat, can you marry someone you don't love? I can't, Rat. I love myself more than I love you. I wanted to marry you just for my own happiness.
>
> Ratih : No, Mas. I'm sorry. (crying)
>
> Arya : It's not your fault, Rat. In less than an hour, sharia tells me to wipe away those tears. God willed me to embrace you, but I'm sure that won't ease your sadness because I'm not the one you mention in your prayers. Don't worry, I'll explain everything to our families and all the guests who are here. Forgive me, okay? (01:32:33).

Arya's openness is evident in his ability to accept the reality that Ratih loves Angga, even though it could conflict with his own interests. Arya shows empathy by prioritizing Ratih's happiness over his own, refusing to proceed with a marriage that would only cause her suffering. This decision reflects wisdom, as Arya chooses not to impose his desires and acknowledges the differences in feelings and perspectives.

> Arya : ... Ratih sent you an invitation?
>
> Angga : Tomorrow, right? Congratulations! I'm happy for you.
>
> Arya : About that, I ask you not to come. Your relationship with Ratih is over. If you come, what is finished will be undone, and it will create a new chapter in your relationship.
>
> Angga : Does that mean Mas Arya is trying to sabotage me?
>
> Arya : Well, perhaps that's how you see it.
>
> Angga : Mas doesn't trust Ratih?
>
> Arya : I don't trust you.
>
> Angga : OK. I won't come.
>
> Arya : What? (surprised)
>
> Angga : Mas thought I would refuse!
>
> Arya : Yes, that's what I expected!
>
> Angga : Mas, I love Ratih. Honestly, up until now. I originally wanted to come so that when I saw Mas Arya with Ratih, this love would disappear. But if my presence only hinders Ratih's happiness with Mas Arya, then I don't need to come because I don't want to be an obstacle to Ratih's happiness.

Appreciation for differences is also reflected in how Arya and Angga handle the situation. Arya does not blame Ratih or Angga but instead accommodates their feelings and chooses to cancel the wedding in a calm and understanding manner. This demonstrates an openness to various viewpoints and emotions, as well as the ability to prioritize others' interests over personal ones, embodying the essence of empathy and deep understanding.

Additionally, Angga's open attitude is evident in his wise response to the situation. He honestly acknowledges his feelings to Arya, expressing that his love for Ratih remains. Initially, Angga intended to attend to see Arya and Ratih together, hoping his feelings would disappear. However, he realizes that his presence could hinder Ratih's happiness

with Arya and decides to withdraw for Ratih's sake. This attitude shows profound understanding and wisdom, valuing others' feelings, and prioritizing Ratih's happiness over his own interests.

The Influence of Inclusive Masculinity on Gender Equality

The representation of inclusive Muslim masculinity in film media has a significant impact on gender role perspectives. Media plays a crucial role in shaping societal views, including those on gender roles. Inclusive representation can promote more egalitarian views, break traditional stereotypes, and create space for more inclusive discussions about gender equality. As stated by Respondent 4, 34 years old, "The representation of IMM in media indeed has a significant impact on gender role perspectives. It encourages society to view gender roles in a more egalitarian way." Thus, this representation not only alters individual perceptions but also stimulates broader social change.

However, depicting IMM is not without challenges. Despite its importance, this effort often faces cultural resistance and market concerns. In many cases, strong traditional norms within society can hinder acceptance of more inclusive representations. Respondent 9, 41 years old, notes, "There is strong cultural resistance, coupled with market concerns that often avoid controversial topics. Additionally, there are still many traditional norms that are difficult to change." These challenges highlight the complexity of presenting inclusive representations but do not imply that efforts should be halted.

Despite the challenges, the contribution of Islamic genre films on Netflix to gender equality cannot be overlooked. These films not only alter public perception but also encourage inclusive discussions about gender roles in society. This proves that film media can be a powerful tool for advancing gender equality. Respondent 13, 39 years old, states, "Islamic genre films on Netflix have a significant impact on advancing gender equality. They successfully change public perceptions and foster more inclusive discussions." Thus, inclusive representation in media can be a major driver in achieving gender equality, although challenges remain.

Public Perception of Inclusive Muslim Masculinity

Survey analysis reveals that public perception of IMM representation is not uniform. Most respondents provided positive feedback, as indicated by the median and mode both being at 4. This suggests that positive perceptions are more common among respondents. However, variations in responses are also reflected in the slightly lower mean value of 3.8. This indicates that, while many responded positively, there is also a group of respondents who hold more skeptical or less agreeable views.

The variation in public perception is further reinforced by a standard deviation of 0.9. This value indicates a moderate spread of data, suggesting that while many agree with IMM representation, there are also significant differences in respondent opinions. With a standard deviation that is not excessively large, it can be concluded that the differences in views are not extreme, but sufficient to show that the issue still generates debate among the public.

Overall, the data suggests that IMM representation receives significant support from the public, but there are still reservations among some respondents. This highlights the need for a deeper approach and ongoing dialogue to address differing perceptions and to strengthen acceptance of more inclusive representations in the context of Muslim masculinity.

Discussions

The results of this research first identify three main characteristics of IMM: empathy, equality, and respect for diversity without losing masculine identity. Empathy is evident in emotional sensitivity, deep understanding, and concern for others. Equality is reflected in active participation in the distribution of responsibilities, including assisting with household tasks and treating women as equal partners in the workplace. Respect for diversity is shown in the use of polite language, appreciation for different viewpoints, and inclusiveness in a multicultural environment.

The representation of IMM in terms of gender equality has a positive impact in promoting more egalitarian views regarding gender roles. However, significant challenges are faced, including cultural resistance that hinders widespread acceptance of this concept, market concerns that could limit the distribution and acceptance of these films due to perceived misalignment with dominant commercial values, and discrepancies with traditional norms that could lead to social conflict and slow societal mindset changes. The negative impact of these challenges includes reduced effectiveness in promoting gender equality and potential backlash that might reinforce traditional stereotypes. Nevertheless, many respondents believe that Islamic films on Netflix contribute positively to gender equality by changing public perception and encouraging more inclusive discussions.

Public perception of IMM representation includes increasing acceptance, although there are differing viewpoints. Some respondents view IMM representation as a step forward in gender equality, while others feel that this approach still requires further adjustment. These differing views highlight the need for ongoing attention to how IMM is understood and accepted by the broader society.

An unexpected result of this research reveals that themes in Islamic genre films often combine spiritual journeys, personal transformation, and rediscovery of religious values. Additionally, the representation of masculinity also includes Muslim women's masculinity, adopting a feminist neoliberal view, thus expanding gender and religiosity discourse in these films.

The findings indicate that the main characteristics of IMM are empathy, equality, and respect for diversity without losing masculine identity. McQuail's (2010) theory supports these findings, asserting that films play a crucial role in promoting new or progressive social values. The representation of IMM characters in films, reflecting values such as empathy and equality, can help challenge rigid and non-inclusive traditional masculinity norms. Therefore, these findings are relevant to McQuail's theory as they demonstrate how films can be used to promote social change through more inclusive representations of masculinity.

Furthermore, this research finds that the representation of IMM in films has a positive impact on encouraging more egalitarian views regarding gender roles, despite challenges such

as cultural resistance and market concerns. This aligns with Connell's (2015) theory, which explains that inclusive masculinity is a response to the need for creating more just forms of masculinity that are responsive to modern social and cultural dynamics. The challenges faced, such as cultural resistance, indicate an imbalance between traditional norms and more inclusive masculinity concepts. This strengthens the relevance of the findings with the theory, as it reflects the complexity of changing social norms through film media.

On the other hand, the research results show an increasing acceptance of IMM, despite differing views in society. According to McQuail's (2010) theory, films have a role in shaping public perception, which can change with exposure to new or progressive representations. These differing views reflect the dynamics of social change anticipated by the theory, where films can act as catalysts for broader discussions about gender roles. The relevance of these findings to the theory is evident in how public perception is shaped and evolves through media, highlighting the role of film as an agent of social change.

Overall, the research findings strongly align with McQuail's (2010) and Connell's (2015) theories. The three main findings related to IMM characteristics, its impact on gender equality, and public perception align with the role of film as a medium that shapes and reflects social values. Films not only reflect reality but also serve as a tool to challenge traditional social norms, promote more inclusive masculinity, and encourage gender equality. These findings underscore the importance of representation in film media to create more just and inclusive social change.

Based on these findings, it can be concluded that IMM representation in media has great potential to support gender equality and expand the definition of masculinity within an Islamic context. However, challenges such as cultural resistance and discrepancies with traditional norms indicate that this change will not occur instantly. A hypothesis that can be proposed is that as the representation of IMM in media increases, public perception of gender roles will become more egalitarian, although differing views will remain and need to be managed wisely.

To strengthen the positive impact of IMM representation, media producers are encouraged to continue depicting inclusive and diverse Muslim male characters while educating the public on the importance of gender equality. Further research is also needed to explore how this representation is received by different societal groups and its long-term impact on gender dynamics within Muslim communities.

Conclusion

This study has explored the representation of IMM in Islamic genre films on Netflix, identifying three main characteristics: empathy, equality, and respect for diversity while maintaining masculine identity. The findings indicate that this representation positively impacts the promotion of a more egalitarian view of gender roles, contributing significantly to discussions on gender equality within Muslim communities. The research provides valuable insights into how media representation can influence gender dynamics among Muslim societies. However, significant challenges such as cultural resistance, market concerns, and discrepancies with traditional norms suggest that the acceptance and integration of inclusive Muslim masculinity representation still face major obstacles.

Although this study offers insights into the role of media in shaping gender norms, there are some limitations. The sample of films analyzed is small and focuses on a specific genre on one platform, which may not reflect the diversity of Muslim masculinity in global media. The qualitative and quantitative methods used also have limitations in capturing the complexity of cultural and social factors. Further research is recommended to explore the representation of Muslim masculinity across various platforms and different cultural contexts. The pedagogical implications highlight the importance of media literacy in educational curricula, to foster inclusive attitudes and behaviors that contribute to gender equality.

Biodata

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