



Content Analysis of Islamic Communication Principles in the Film *Air Mata di Ujung Sajadah*

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Abstract. This study analyzes how the film *Air Mata di Ujung Sajadah* presents Islamic communication principles and identifies dialogues that contradict them. Using a qualitative descriptive approach and content analysis based on Miles and Huberman's framework, the research examines six key principles: *qaulan sadida*, *qaulan layyina*, *qaulan ma'rufa*, *qaulan karima*, *qaulan maysura*, and *qaulan baligha*. The findings highlight the film's representation of ethical and moral values in Islamic communication within a religious-themed narrative. The findings indicate that the film effectively integrates Islamic communication principles, making it a potential medium for social learning through message observation, aligning with Melvin DeFleur's Social Learning Theory. The interaction between characters frequently reflects Islamic communication values. Specifically, *qaulan sadida* appears 8 times, *qaulan layyina* 4 times, *qaulan ma'rufa* 9 times, *qaulan karima* 12 times, *qaulan maysura* 2 times, and *qaulan baligha* 5 times. Despite the strong representation of Islamic communication principles, the study also identifies dialogue that contradicts these values. Instances of *qaulan sadida* being violated through dishonesty appear 6 times, harsh speech contradicting *qaulan layyina* occurs 5 times, disrespectful words opposing *qaulan karima* appear 5 times, and inappropriate words conflicting with *qaulan ma'rufa* are also found 5 times. These findings suggest that while the film promotes Islamic communication ethics, it also depicts real-life conflicts that challenge these principles, reflecting the complexities of social interactions.

Keywords: Islamic communication; film analysis; *Air Mata di Ujung Sajadah*; content analysis; media and religion.

1. Introduction

Films play a significant role in shaping public perception and behavior, particularly in the realm of social and ethical communication. One such film, *Air Mata di Ujung Sajadah*, premiered on September 7, 2023, and quickly became one of Indonesia's most-watched films of the year, securing the third position with 3,127,671 viewers (Eka, 2024; Key Mangunsong, 2023). The film, categorized as a family drama, explores complex interpersonal relationships and highlights the importance of effective and ethical communication within the family. This aspect aligns closely with the principles of Islamic

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communication, which emphasize honesty, respect, and politeness in interpersonal interactions (Bhagawath et al., 2021; Domínguez-Delgado & López Hernández, 2017; Wiedemann, 2019; Zuhri & Putra, 2021). However, as seen in certain dialogues within the film, these principles are not always upheld, leading to conflicts and emotional distress between characters.

Communication within the family has a vital function in promoting unity and addressing disputes. According to Medved (2016), the family is the foundational unit of society, serving as the primary environment where values, ethics, and social behaviors are cultivated. In this context, effective communication is key to maintaining strong family bonds (Scharp & Thomas, 2016). When communication is conducted with sincerity, gentleness, and respect, it strengthens relationships and prevents misunderstandings. Conversely, when communication is dominated by shouting, dishonesty, or disrespect, it can lead to tension and long-term discord. This dynamic is vividly illustrated in *Air Mata di Ujung Sajadah*, where a conflict between Aqilla and her mother escalates due to a failure in adhering to Islamic communication ethics, particularly *Qaulan Karima*, which advocates for noble and respectful speech (Amin et al., 2020; Dailami et al., 2020; Hafifah, 2019; Rahmawati & Rubino, 2023; Rangkuti & Rubino, 2023; Safrawali & Rozi, 2022; Tengku et al., 2023).

The significance of ethical communication is further reinforced by Islamic teachings, which provide clear guidelines on how individuals should interact with one another. Dhona (2024) explain that Islamic communication is based on values of peace, kindness, and sincerity, as prescribed in the Quran and Hadith. These values ensure that communication fosters understanding and strengthens relationships rather than causing division. However, in practice, many individuals struggle to adhere to these principles, particularly in moments of heightened emotion. Films, as a reflection of real-life experiences, often portray such struggles, making them an important medium for examining how communication unfolds in everyday situations. *Air Mata di Ujung Sajadah* presents a compelling case study of how family interactions can either align with or contradict Islamic communication principles.

2. Methods

The research was carried out through a systematic process, including data collection, analysis, and interpretation. The primary setting for this research was film analysis, where the movie *Air Mata di Ujung Sajadah* was examined to identify and interpret the principles of Islamic communication embedded in its dialogues and character interactions. The study was conducted in an academic setting, utilizing various scholarly resources to support the analysis.

This research employs a qualitative descriptive approach, which is designed to provide an in-depth understanding of the subject matter by presenting data in descriptive form (Jannah et al., 2024; Jumriani et al., 2024). Qualitative research focuses on exploring meanings, concepts, and patterns found in communication practices within the film. According to Santana Kurnia et al. (2024), descriptive qualitative research is a method used to systematically describe observed phenomena through words and textual analysis. Additionally, Benharoon (2013) emphasizes that qualitative research data sources primarily consist of verbal or written texts, which researchers analyze to uncover both explicit and implicit meanings. This study follows a content analysis approach to examine how Islamic communication principles are packaged within the dialogues of *Air Mata di Ujung Sajadah*.



Data collection in this study was carried out through two primary techniques: (1) Observation, where researchers analyzed and documented the film's dialogues, interactions, and communication styles, and (2) Documentation, which involved collecting relevant transcripts, academic literature, and supporting materials related to Islamic communication principles (Setyawati et al., 2024). To analyze the collected data, this study adopts the data analysis framework of Miles and Huberman, which consists of four stages: (1) Data Collection, where relevant dialogues and interactions were identified; (2) Data Reduction, where unnecessary or irrelevant information was filtered out; (3) Data Presentation, where the refined data was systematically organized to highlight key findings; and (4) Drawing Conclusions, where the results were interpreted to understand the extent to which the film aligns with or contradicts Islamic communication principles. This iterative process ensures a comprehensive and objective analysis of the film's content.


3. Result and Discussion

3.1. Representation of Islamic Communication Principles in *Air Mata di Ujung Sajadah*








The findings of this study reveal that the film *Air Mata di Ujung Sajadah* successfully incorporates several Islamic communication principles within its dialogues and character interactions. Through content analysis, it was found that the film often employs *qaulan sadida* (truthful words), *qaulan layyina* (gentle words), *qaulan ma'rufa* (appropriate words), *qaulan karima* (noble words), *qaulan maysura* (motivating words), and *qaulan baligha* (impactful words). These principles are reflected in various scenes, particularly in moments where the characters provide moral advice, resolve conflicts, or express affection toward one another.


For instance, the dialogue between Aqilla and her adoptive mother often demonstrates *qaulan layyina*, as they use soft and gentle words to communicate, even during emotionally intense moments. Additionally, the film presents *qaulan sadida* in scenes where characters choose to be truthful despite facing difficult situations. In total, *qaulan sadida* was identified in 8 instances, *qaulan layyina* in 4 instances, *qaulan ma'rufa* in 9 instances, *qaulan karima* in 12 instances, *qaulan maysura* in 2 instances, and *qaulan baligha* in 5 instances. This data highlights how the film integrates Islamic values into its storytelling, making it a medium for social learning, as suggested by Social Learning Theory.

Table 1 *Qaulan sadida* Data

No.	Picture	Duration	Dialog
1.	 <p>Picture 1</p>	04:09 – 04:15	Aqilla: "Arfan"



2.	 <p>Picture 2</p>  <p>Picture 3</p>	06:50 – 07:00 and 07:26 – 07:30	<p><i>Aqilla: “Are you serious about loving me?”</i></p> <p><i>Arfan: (nods head)</i> <i>Aqilla: “Marry me!”</i> <i>Arfan: I accept the marriage and the marriage of Aqilla Binti Hamka with the dowry paid in cash!”</i></p>
3.	 <p>Picture 4</p>	29:43 – 29:51	<p><i>Halimah: “Your son is still alive.”</i> <i>“He is in Solo, he is big and healthy.”</i></p>
4.	 <p>Picture 5</p>	30:00 – 30:13	<p><i>Halimah: “His name is Arief, he works there. But for the past three years, Mama has lost contact.”</i></p>
5.	 <p>Picture 6</p>	38:12 – 38:17	<p><i>Arief: “You will be even more hurt later, when your own child calls you auntie.”</i></p>
6.	 <p>Picture 7</p>	41:16 – 41:20	<p><i>Arief: “I don’t know, he said he just wanted to meet his son.”</i></p>
7.	 <p>Picture 8</p>	42:50 – 43:17	<p><i>Murni: “So whose child is Baskara?”</i> <i>Arief: “Do you remember Halimah's mother? My father's previous boss, Baskara was his grandson, ma'am. He handed us Baskara. But, recently</i></p>

			<i>Halimah's mother died."</i>
8.		1:05:01 – 1:05:04	<i>Baskara: "Earlier, Mrs. Qilla invited Bas to go on a plane."</i>

Picture 9

The sequence of pictures in *Air Mata di Ujung Sajadah* visually represents the consequences of dishonesty and the emotional turmoil that arises from concealed truths. The film effectively portrays how lies, even if initially intended to protect someone, eventually lead to greater suffering. Aqilla, the main character, finds herself increasingly trapped in her own fabrications, particularly regarding her relationship with Arfan. In Picture 1, her deception is finally exposed, forcing her to admit the truth about Arfan, her new boyfriend. This moment demonstrates how hiding the truth can lead to greater complications, as Aqilla must now face not only the consequences of her dishonesty but also the judgments of those around her.

As the story unfolds, Picture 2 captures an intense emotional moment where Aqilla questions Arfan's sincerity. Her uncertainty about his love pushes her to make an impulsive decision—proposing marriage. This scene illustrates the complexity of trust and commitment, emphasizing that true love is tested not just by words but by actions. In Picture 3, Arfan proves his love by marrying Aqilla despite facing opposition from Mrs. Halimah, Aqilla's biological mother. His decision reflects the depth of his sincerity, showing that love is not merely an emotional expression but also a commitment that requires sacrifice and resilience.






The central conflict of the story deepens with the revelation in Picture 4, where Aqilla learns that her child, Baskara, is still alive—contrary to what she was told by Mrs. Halimah. This moment is pivotal, as it highlights the devastating impact of deception. Aqilla's heartache is intensified by the knowledge that she was deliberately misled about her child's fate. Picture 5 expands on this revelation, uncovering the truth about Baskara's foster parents and their residence. However, due to the severed communication between Arief, the foster father, and Mrs. Halimah, finding Baskara proves to be an even greater challenge. This emphasizes how dishonesty can create barriers, preventing individuals from reconnecting and resolving their past.


Honesty as a crucial moral value is further reinforced in Picture 6, where Arief and Yumna discuss Aqilla's true intentions regarding Baskara. Arief ensures that the information he conveys is accurate, preventing any misunderstandings that could lead to prolonged conflict. This moment serves as a reminder of the importance of clear and truthful communication in resolving disputes. Misinformation can fuel mistrust, while honesty fosters understanding and reconciliation. The emotional weight of the story reaches its climax in Picture 7, where Murni, Arief's biological mother, finally learns the truth about Baskara. Her visible heartbreak and tears reveal the deep scars that lies can leave behind. The regret shown by Arief and Yumna further underscores the negative repercussions of dishonesty—not just for those who are deceived but also for those who engage in deception.



The film conveys a powerful message about the significance of truth in human relationships. Lies may offer temporary relief or protection, but they inevitably lead to pain, disappointment, and fractured trust. *Air Mata di Ujung Sajadah* serves as a compelling portrayal of the consequences of deception and the emotional healing that can only begin when the truth is brought to light.

Table 2 *Qaulan balighan* Data

No.	Picture	Duration	Dialog
1.	 Picture 10	48:06 – 48:28	<i>Aqilla: "Sir, you can imagine how devastated I was when I was refused to meet my own child. Or when my heart was devastated when my own mother lied to me for years, sir. I wasn't even given the chance to name the baby I gave birth to."</i>
2.	 Picture 11	51:03 – 51:28	<i>Arief: "She has no one else but Baskara. Have we stolen the only happiness in her life?"</i>
3.	 Picture 12	01:03:44 – 01:03:50	<i>Yumna: "Mom, whatever the situation, let's not dirty our conscience."</i>
4.	 Picture 13  Picture 14	01:15:35 – 01:15:59 and 01:17:14	<i>Aqila: "Can you understand my feelings too, mother? For years, years, my own biological mother lied to me. Hhhh, hhh, she said it was for my happiness."</i>

5.	 <p>Picture 15</p>	01:24:04 – 01:24:19	Arief: “Baskara is a blessing from Allah, it belongs to Allah, if it is taken, we must accept it sincerely.”
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Tengku et al. (2023) defines *qaulan balighan* as communication that is both effective and impactful, where the message delivered resonates deeply with the listener. This principle is divided into two key aspects. First, the communicator must tailor their message according to the background and characteristics of the audience, considering factors such as culture, beliefs, and emotions. Second, the words spoken must penetrate the hearts and minds of the listeners, leaving a profound and lasting impression. The film *Air Mata di Ujung Sajadah* visually portrays these elements through the dialogues and emotional interactions of its characters.

In Picture 10, Aqilla exemplifies *qaulan balighan* by persistently trying to reach Arief's heart. Despite Arief's initial rejection, Aqilla remains firm in expressing her pain and longing as a mother who has been separated from her child. She articulates her suffering not just in a rational manner but in a way that deeply resonates with Arief, who has also experienced the struggles of raising a child for seven years. Her words, filled with raw emotion and sincerity, cause Arief to pause and reconsider. This moment highlights the power of speech that touches the listener's soul, making Aqilla's dialogue a clear example of *qaulan balighan*.

Similarly, in Picture 11, Arief demonstrates *qaulan balighan* in his conversation with Yumna. Instead of directly persuading his wife, he only utters two sentences—one describing Aqilla's suffering and another questioning whether their actions have been just. His simple yet meaningful words leave a deep impression on Yumna, who is initially reluctant but then responds with, “Bring her here, Mas!” This shift in Yumna's attitude shows how words, when spoken with wisdom and depth, can soften even the hardest of hearts. Arief's ability to evoke an emotional response without explicitly stating his request aligns with the principle of *qaulan balighan*, where effective communication influences the recipient's feelings and decisions.

The impact of *qaulan balighan* continues in Picture 12, where Yumna's transformation is further explored. Initially resistant to Aqilla's presence, Yumna gradually opens her heart as she begins to empathize with Aqilla's pain. When Murni asks her whether she is ready to accept the situation, Yumna's response reflects a sincere emotional shift, signifying the success of effective and heartfelt communication. This moment reaffirms that *qaulan balighan* is not about mere persuasion but about fostering deep understanding and emotional connection.

The distinction between Picture 10 and Picture 13 lies in the recipient of the communication. In Picture 10, Aqilla directs her words toward Arief, while in Picture 13, she appeals to Mrs. Murni. Despite this difference, both instances illustrate *qaulan balighan* because Aqilla's words are not only expressive but also transformative, evoking sympathy and emotional change in her listeners. The culmination of these emotional exchanges is seen in Picture 14, where Mrs. Murni, previously hardened by misunderstanding and resentment, finally extends her hand to Aqilla—a physical gesture



symbolizing the acceptance and reconciliation made possible through the power of sincere and touching words.

Qaulan balighan in this film serves as a powerful lesson in communication, showing that words, when spoken with sincerity and emotional depth, have the ability to bridge gaps, mend relationships, and bring about profound change in human interactions.

Table 3 Qaulan Layyinan Data

No.	Picture	Duration	Dialog
1.	 Picture 16	11:55 – 12:00	<i>Arfan: "Bro!"</i> <i>Martabak seller: "Yes, sir."</i> <i>Arfan: "Martaba with one egg, okay!:"</i> <i>Martabak seller: "Okay."</i> <i>Arfan: "The eggs are duck eggs, four!"</i>
2.	 Picture 17	35:05 – 35:09	<i>Arief: "My child is about to enter elementary school, Lur, his needs are increasing."</i>
3.	 Picture 18	46:56 – 47:05	<i>Aqilla: "Please ma'am, just once, he is my biological child. There is my flesh and blood flowing in his body."</i>
4.	 Picture 19	1:13:31 – 1:14:25	<i>At least, Mom, Ms. Yunna, and Mr. Arief have been with Baskara for seven years. While I, I am his biological mother, but I never had the chance to pray for him when he was first born, hear his first word, see his first steps, and accompany him on his first day of school. Aren't those once-in-a-lifetime opportunities the dream of all mothers in this world, Mom?</i>

Qaulan layyina refers to speaking softly, politely, and kindly, without raising one's voice or offending the listener (Dailami et al., 2020; Maylaffayza & Wanastri, 2022; Rangkuti & Rubino, 2023). This communication principle emphasizes maintaining a respectful and friendly tone, ensuring that the message is well received without causing discomfort or resentment. Several scenes in *Air Mata di Ujung Sajadah* illustrate how characters embody *qaulan layyina* in different situations, emphasizing the power of gentle speech in resolving conflicts and fostering positive interactions.

In *Picture 16*, Arfan demonstrates *qaulan layyina* while buying martabak. His friendly attitude, coupled with a warm smile, reflects respect and kindness toward the martabak seller. Although the common saying in business is “the customer is king,” Arfan does not use this as an excuse to act arrogantly. Instead, he interacts with the seller in a humble and pleasant manner. This simple act highlights the essence of *qaulan layyina*, showing that even in daily transactions, a polite and gentle approach fosters mutual respect and prevents misunderstandings.

A similar example is seen in *Picture 17*, where Arief declines an invitation from his colleagues to eat lunch outside. Despite facing pressure, he responds with a calm and friendly explanation. Even when one of his coworkers raises their voice in frustration, Arief maintains his composure, keeps his tone gentle, and smiles throughout the conversation. His actions reflect *qaulan layyina* by avoiding confrontation and maintaining harmony through soft and respectful speech, proving that firmness does not have to be expressed with harshness.

In *Picture 18*, Aqilla embodies *qaulan layyina* when she visits Arief's house unannounced, pleading for a chance to meet her son, Baskara. Even when Murni and Yumna react angrily, shouting at her, Aqilla remains composed and continues to speak in a soft and gentle tone. Despite having the legal and moral right to take Baskara, she does not use aggressive language or force her way in. Instead, she chooses patience and humility, illustrating how *qaulan layyina* can be a powerful tool in persuading others and diffusing tense situations.








Finally, *Picture 19* portrays Aqilla's fortitude and patience in facing Murni's repeated harsh words. Murni's speech contradicts the principles of *qaulan layyina*, as it contains anger and offensive remarks. However, Aqilla does not retaliate with similar hostility. Instead, she responds with gentle words, demonstrating self-control and emotional intelligence. This scene underscores the idea that *qaulan layyina* is not just about speaking softly but also about maintaining kindness even in difficult situations, proving that gentle words can be more powerful than harsh ones in resolving conflicts.






These scenes highlight how *qaulan layyina* is an essential principle in communication, not only in Islamic teachings but also in everyday interactions. Speaking gently fosters mutual understanding, avoids unnecessary conflicts, and creates an atmosphere of respect and kindness, even in the most challenging circumstances.

Table 4 Qaulan Kariman Data

No.	Picture	Duration	Dialog
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1.	 Picture 20	01:06 – 01:10	<i>Aqilla: "Funny..." Arfan: "Funny?" Aqilla: "hmm mmm. How come they look alike?"</i>
2.	 Picture 21	07:26 – 07:30	<i>Arief: "I accept the marriage and the marriage of Aqilla Binti Hamka with the dowry paid in cash."</i>
3.	 Picture 22	25:16 – 25:26	<i>Aqilla: "If you were still alive, you would be exactly one year old now, son."</i>
4.	 Picture 23	26:14 – 26:17	<i>Aqilla: "Happy birthday to my dear child in heaven."</i>
5.	 Picture 24	27:15 – 27:18	<i>Yumna: "Bas, Bas, what do you want to ask Allah for?"</i>
6.	 Picture 25	34:35 – 34:39	<i>Hotel staff: "Yes, Mrs. Aqilla, please choose a room on the eighth floor, room eight ten, ma'am."</i>
7.	 Picture 26	45:29 – 45:37	<i>Yumna: "Miss, come in!"</i>

8.	 Picture 27	52:04 – 52:07	<i>Aqilla: "Assalamu'alaikum"</i>
9.	 Picture 28	58:13 – 58:15	<i>Aqilla: "I'm taking my leave."</i>
10.	 Picture 29	01:10:59 – 01:11:02	<i>Baskara: "Because you are kind and also beautiful."</i>
11.	 Picture 30	01:24:33 – 01:24:50	<i>Arief: "Lam yalid walam yulad. Wa lam yakullahu kuffuan ahad. "</i>
12	 Picture 31	1:40:30 – 1:40:32	<i>Adult Baskara: "Assalamu'alaikum"</i>

Speech is not merely a means of conveying information but also a reflection of a person's values, sincerity, and respect toward others. In *Air Mata di Ujung Sajadah*, various scenes illustrate different forms of noble speech (*qaulan karima*), expressions of love, and gestures of honor that align with ethical and moral principles (Afifi & Nuryana Kurniawan, 2021; Bahri & Wahyuni, 2021; Meidayanti, 2020).

One example of noble speech appears in *Picture 20*, where Aqilla sees a painting of her face created by Arfan. In response, she expresses sincere praise for Arfan's artistic efforts. Praise, when given with honesty and appreciation rather than flattery or manipulation, is considered a noble form of communication. It encourages and acknowledges someone's work, fostering mutual respect and positive relationships.

Another significant example is found in *Picture 21*, which depicts the solemn moment of *ijab qabul*—the acceptance of marriage vows. Though the words spoken in this ritual are short, they carry a profound meaning and responsibility. This scene symbolizes a man's commitment to honoring and protecting his wife, ensuring that their relationship is



built on respect and integrity. The *ijab qabul* is not just a legal statement but a noble act that prevents harm and upholds the dignity of the woman being married.

The deep love of a mother is beautifully captured in *Pictures 22 and 23*, where Aqilla continues to show boundless affection for her child, even though she has long believed that he has passed away. Her unwavering love represents the purity of maternal emotions, emphasizing that a mother's connection to her child transcends physical presence and time.

Parental responsibility in shaping a child's character is highlighted in *Picture 24*, where Yumna gently asks Baskara about his prayers and desires. Through this, Yumna instills the value of supplication and faith from an early age, using a habituation method that encourages Baskara to always turn to God for guidance. This reflects the noble role of parents as the first educators, nurturing their children with positive values and moral teachings.

Respect and honor in communication are further depicted in *Picture 25*, where a hotel waiter serves Aqilla with politeness and attentiveness. The respectful attitude of the waiter in interacting with guests highlights the importance of courteous service, which aligns with the principle of treating others with dignity regardless of social status. Similarly, in *Picture 26*, the act of inviting guests into the home is portrayed as a way of honoring and respecting visitors. The phrase "the guest is king" is exemplified in this scene, demonstrating the importance of hospitality in fostering good relationships.


In *Picture 27*, the act of greeting others is emphasized. Islam encourages greeting with warmth and prayers for well-being, reinforcing that a simple *salam* is not just a customary gesture but a way of expressing honor and goodwill toward others.

A striking moment of emotional maturity occurs in *Picture 28*, where Aqilla chooses to walk away from Murni rather than engage in an argument. Despite being confronted with bitter words, Aqilla remains composed and chooses not to retaliate. Her decision to leave instead of escalating the situation demonstrates her respect for Murni as an elder and her wisdom in handling conflict without hostility.


Finally, *Picture 31* presents a touching conclusion where Baskara, now grown up, meets Aqilla for the first time after discovering that she is his biological mother. His gesture of greeting her signifies respect and acknowledgment, emphasizing the significance of reconnecting with one's roots and showing honor to one's parents.

These scenes collectively highlight the power of noble speech, sincerity, and respect in everyday interactions. Whether through praise, commitment in marriage, expressions of love, parental guidance, hospitality, or conflict resolution, *Air Mata di Ujung Sajadah* illustrates how ethical communication and honorable actions shape meaningful human relationships.

Tabel 5 *Qaulan maysura* data

No.	Picture	Duration	Dialog
1.	 Picture 32	01:16:59 – 01:17:01	Pure: "Where our prayers are directed."



2.	 <p>Picture 33</p>	1:14:37 – 1:14:45	<i>Aqilla: “The decision is not in my hands. I can only pray and try.”</i>
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Qaulan maysura is a form of communication where words are conveyed easily, lightly, and precisely, making them simple to understand and absorb by the listener. This type of speech avoids excessive complexity and focuses on delivering wisdom in a concise yet meaningful way. In *Air Mata di Ujung Sajadah*, there are two significant moments that illustrate this principle.

The first instance appears in *Picture 32*, where Aqilla asks Murni, “Where will all this end, Mom?” Murni responds with a brief yet profound answer: “Where our prayers are directed.” Despite its simplicity, this statement carries deep meaning. Murni implies that all matters—no matter how complex or painful—ultimately rest in the hands of Allah SWT. This aligns with the Islamic belief that every struggle, challenge, and resolution is guided by divine will, and that prayer (*doa*) is a means of seeking direction and peace. The choice of words is light yet impactful, making the message easy to grasp without unnecessary elaboration.



The second example is seen in *Picture 33*, where Aqilla acknowledges that while she is Baskara’s biological mother, it does not give her the absolute right to claim him without consideration of the consequences. Instead of asserting her desires selfishly, she expresses her understanding through a simple yet wise statement: “My job is only to pray and try; the decision belongs only to the Almighty Creator.” This demonstrates a resigned yet hopeful attitude, emphasizing reliance on Allah SWT’s wisdom rather than personal emotions alone. The words reflect patience, humility, and faith—core values in Islamic teachings.



Both instances illustrate how *qaulan maysura* is not just about simplicity in words, but also about delivering wisdom effectively. By using brief yet powerful expressions, the characters convey deeper meanings without overcomplicating their messages. This approach makes the communication more impactful, ensuring that the listener absorbs and reflects on the wisdom being shared.

Tabel 6 *Qaulan ma’rufa* data

No.	Picture	Duration	Dialog
1.	 <p>Picture 34</p>	26:00 – 26:02	<i>Murni: Thank you, Mbok.”</i>



2.	 Picture 35	27:35 – 27:44	Yumna: <i>“Wa’alaikum salam Mas, how was work at the office today?”</i>
3.	 Picture 36	56:44 – 56:46	Aqilla: <i>“For your hands, Sis!”</i>
4.	 Picture 37	31:55 – 31:58	Aqilla: <i>Qilla, forgive me, Mama.”</i>
5.	 Picture 38	1:05:45 – 1:05:48	Aqilla: <i>“Thank you very much, Sis, Mas.”</i>
6.	 Picture 39	01:17:54 – 01:18:00	Murni: <i>“Yumna, you said that no matter what the situation is, we must not dirty our conscience!”</i>
7.	 Picture 40  Picture 41	1:26:24 – 1:26:37	Yumna: <i>“Good morning, Sis. Today at Baskara’s school there is a holiday. Do you want to come?”</i>

8.	 <p>Picture 42</p>	1:30:57 1:30:59	– <i>Aqilla: “Sorry, Miss.”</i>
9.	 <p>Picture 43</p>	1:39:00 1:40:28	– <i>Aqilla's letter: “The first room that Baskara visited was indeed my womb. But the first room that gave touch, a sense of security, a sense of trust, and hope were you, Papa Arief and Mama Yuna, Baskara's pride. Throughout the journey, Baskara kept crying. making me more aware, maybe bringing Baskara home to Jakarta was like a victory for me. But my ego has killed the happiness of all of you, especially Baskara, my own flesh and blood. I may be his biological mother, but he certainly knows better the mother who was there for years guiding him. The mother who reached out when he fell on the first step, and the mother who gave an embrace scented with calm. I entrust Baskara to you, Mbak Yuna, Mas Arief, and Eyang. I realize, even though distance separates me from Baskara, we still see the same sky. There I hang Baskara's hopes and dreams on you.”</i>

The explanation provided highlights various forms of communication that reflect the values of kindness, respect, and politeness in Islam. These principles are demonstrated through different scenes in the film *Air Mata di Ujung Sajadah*, where characters interact using thoughtful and meaningful words, ensuring that their communication fosters harmony and understanding.



One key aspect emphasized is the importance of expressing gratitude and appreciation. In Picture 34, Murni thanks Mbok Tun for preparing a drink for her. A simple expression of gratitude acknowledges another person's efforts and makes them feel valued. This aligns with the Islamic principle of *qaulan ma'rufa*, which refers to speaking in a kind and uplifting manner. Similarly, in Picture 38, Aqilla expresses her gratitude to Yumna and Arief for allowing her to visit their home again, reinforcing the idea that good words can strengthen relationships.

The film also portrays concern and empathy within family relationships. In Picture 35, Yumna asks Arief about his day at work, showing her concern as a wife. While the conversation takes an emotional turn when Arief shares bad news, Yumna's initial gesture highlights the importance of checking in on loved ones. Picture 36 further illustrates familial care when Yumna and Aqilla show attentiveness toward Baskara. Yumna cleans ice cream off Baskara's lips, and Aqilla, rather than feeling left out, offers her tissue to Yumna. This moment subtly emphasizes mutual respect and understanding in communication, which strengthens emotional bonds.

Another significant theme in the film is forgiveness and acceptance. Picture 37 presents a powerful moment where Aqilla learns that her mother, Halimah, had deceived her about Baskara's fate. Despite the pain, Aqilla chooses to forgive, showing that true communication is not just about words but also about emotional expression. Her tearful statement, "Qilla forgives you, Mama", encapsulates the depth of her acceptance and the healing power of gentle speech (*qaulan layyina*).

In addition to expressing kindness, the film depicts firmness in speech when necessary. Picture 39 shows Murni raising her voice to remind Yumna of her past words, not merely as a rebuke but as an attempt to make Arief reflect on his conscience. This scene illustrates that while Islam encourages kind speech, firmness can be appropriate when used to uphold truth and justice (*qaulan sadiidan*).

The narrative also highlights the importance of delivering good news and strengthening relationships. In Picture 40 and 41, Yumna invites Aqilla to an event where Baskara will be performing at school. This invitation brings joy to Aqilla, showing how sharing positive news fosters warmth and connection.

Another crucial lesson from the film is the power of apology and self-awareness. Picture 42 portrays Aqilla realizing that her words unintentionally hurt Yumna, prompting her to apologize. A sincere apology demonstrates maturity and humility, reinforcing the value of repairing relationships through thoughtful communication.

The final and perhaps most profound lesson is letting go with sincerity and patience. Picture 43 depicts Aqilla acknowledging that taking Baskara back would prioritize her own emotions over his well-being. Instead of forcing her desires, she writes a heartfelt letter to Arief's family, displaying *qaulan sadiidan*, or wise and truthful speech. Her patience and sincerity ultimately yield a rewarding outcome—Baskara returns to her years later, showing how selfless love and gentle communication can lead to peace and reconciliation.

The film beautifully illustrates various Islamic principles of communication, such as *qaulan ma'rufa* (kind words), *qaulan layyina* (gentle speech), *qaulan sadiidan* (truthful words), and *qaulan maysura* (easy and accessible speech). These principles reinforce that good words not only shape relationships but also bring harmony, resolve conflicts, and foster a more compassionate world.

3.2. Contradictions to Islamic Communication Principles in the Film



Despite successfully incorporating Islamic communication principles, the film also presents dialogues that contradict these values. Several instances of communication in *Air Mata di Ujung Sajadah* involve harsh words, dishonesty, and expressions of anger, which deviate from Islamic communication ethics. These violations primarily occur in conflict-driven scenes, particularly between Aqilla and her biological mother.



The study identified *qaulan sadida* (truthful words) violations in 6 instances, where characters resorted to dishonesty or deception. Furthermore, *qaulan layyina* (gentle words) was violated 5 times through the use of harsh or aggressive speech. There were also 5 instances where *qaulan karima* (noble words) was disregarded, particularly in dialogues that lacked respect toward parents. Additionally, *qaulan ma'rufa* (appropriate words) was contradicted in 5 instances, where inappropriate or offensive language was used. These findings indicate that while the film upholds Islamic communication values in many scenes, it also portrays real-life communication struggles, emphasizing the challenges of maintaining ethical speech in emotionally charged situations.

Air Mata di Ujung Sajadah presents a balanced depiction of Islamic communication, showcasing both ideal and flawed interactions. This contrast serves as a reflection of reality, where human emotions sometimes lead to communication that deviates from Islamic principles. However, by highlighting these contradictions, the film indirectly teaches viewers about the importance of maintaining ethical speech in all circumstances.




The film *Air Mata di Ujung Sajadah* depicts the complexities of family life set in two regions of Indonesia, namely Jakarta and Solo. Beyond its regional background, the film is also framed within the values of Islam. Family interactions rely on communication as a medium for engagement. However, the communication process does not always reflect positive aspects, as in reality, good and bad elements will always coexist.

Similarly, in *Air Mata di Ujung Sajadah*, some dialogues align with the principles of Islamic communication, while others contradict them. The previous discussion focused on dialogues in the film that adhere to Islamic communication principles. The next section will examine verbal communication that deviates from these principles, as presented in the following tables.

Tabel 7 Contrary to Qaulan Sadida

No.	Picture	Duration	Dialog
1.	 <p>Picture 44</p>	02:51 – 03:00	<p><i>Halimah: "Qilla, where are you from, you just got home from campus at this hour?"</i></p> <p><i>Aqilla: "Mama, ee from the studio"</i></p>
2.	 <p>Picture 45</p>	17:55 – 18:02	<p><i>Halimah: "My child is not ready to be a mother. She still has a lot to achieve."</i></p>



3.	 <p>Picture 46</p>	19:45 – 19:51	<i>Halimah: “Your baby didn’t survive, he died wrapped in the umbilical cord.”</i>
4.	 <p>Picture 47</p>	22:38 – 22:40	<i>Arief: “Aaa, let it be a surprise ma’am.”</i>
5.	 <p>Picture 48</p>	23:43 – 23:45	<i>Arief: “The breast milk isn’t coming out, Ma’am.”</i>
6.	 <p>Picture 49</p>  <p>Picture 50</p>	35:57 – 36:00 and 36:22	<i>Office Administration Staff: “Ah, I’m sorry ma’am, but Mr. Arief is no longer working here.”</i>

In Islamic communication, *qaulan sadida* refers to speech that is truthful, clear, and aligned with justice. However, in *Air Mata di Ujung Sajadah*, several dialogues contradict this principle as they involve lies or deceptive statements. Table 7 highlights instances where characters choose to hide the truth or distort reality, leading to misunderstandings and conflicts.

When Halimah asks Aqilla where she has been, Aqilla responds hesitantly, saying she was at the studio. This statement implies a lack of honesty, possibly hiding something from her mother. In Islamic communication, truthfulness is fundamental, and avoiding straightforward answers can lead to mistrust.

Halimah states that Aqilla is not ready to be a mother and still has many aspirations to achieve. While this might be her opinion, it is also a justification for her future deception, where she withholds the truth about Aqilla’s child. By making this statement, Halimah indirectly manipulates the situation instead of addressing it with honesty.

One of the most significant violations of *qaulan sadida* is Halimah’s statement that Aqilla’s baby did not survive, claiming he died wrapped in the umbilical cord. This





outright lie leads to years of pain and confusion for Aqilla. In Islam, concealing the truth—especially regarding something as significant as a person’s life—goes against the principles of ethical communication.


Arief also engages in misleading communication. In Picture 47, he avoids giving a direct answer to Murni by saying, “*Let it be a surprise, ma’am.*” In Picture 48, he falsely states that the breast milk is not coming out. These statements, though seemingly minor, contribute to a chain of misunderstandings and untruths throughout the story.

The office administration staff informs someone that Arief is no longer working there, which is another instance of dishonesty within the film. While it may have been said for a specific reason, such statements contradict the principle of truthfulness in Islamic communication.

From Picture 44 to Picture 50, multiple characters—including Aqilla, Halimah, Arief, Yumna, and office staff—engage in deception. These lies create a web of misunderstandings, emotional distress, and prolonged conflicts. The film illustrates how dishonesty, even when intended to protect someone, often leads to greater harm. In contrast, *qaulan sadida* encourages individuals to speak the truth, as honesty fosters trust, clarity, and justice in relationships.






Tabel 8 Contrary to Qaulan Layyina

No.	Picture	Duration	Dialog
1.	 Picture 51	06:23 – 06:26	<i>Halima</i> : “You have misunderstood happiness.”
2.	 Picture 52	37:09 – 37:11	<i>Yumna</i> : Yes, Mas, Baskara is our son!”
3.	 Picture 53	41:20 – 41:22	<i>Yumna</i> : “Our child, bro!”
4.	 Picture 54	46:19 – 46:21	<i>Halimah</i> : “A child who has never been with you since birth.”

5.	 <p>Picture 55</p>	47:06 – 47:10	<i>Yumna: "And there was my sweat and tears accompanying him for 7 years."</i>
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There are five findings in matters that contradict the principle of *qaulan layyina*. The expression in this principle is identical to gentleness in speaking, not shouting and not saying harsh words. The five findings are very clear that the sentences spoken contain harsh and high-pitched words that cause hurt feelings or offend the recipient of the message.






Tabel 9 In opposition to *Qaulan Karima*

No.	Picture	Duration	Dialog
1.	 <p>Picture 56</p>	04:42 – 04:47	<i>Halimah: "He has no future, no focus, and no capital."</i>
2.	 <p>Picture 57</p>	05:55 – 06:00 And 06:26 – 06:27	<i>Aqilla: "Mom, I'm grown up now, Mom, I know what's best for me!" Aqilla: "It was Mom who was wrong."</i>
3.	 <p>Picture 58</p>	46:11 – 46:12	<i>Murni: "Why did you come here, Miss?"</i>
4.	 <p>Picture 59</p>	47:49 – 47:53	<i>Arief: "Miss, what else should I say so that you don't come here?"</i>
5.	 <p>Picture 60</p>	01:01:08 – 01:01:16	<i>Yumna: "Why did you come again, Miss? Didn't we already follow your wishes to meet Baskara once?"</i>



Similarly, the expressions that contradict *qaulan layyina* which amount to 5 data, then in principle those that contradict *qaulan karima* amount to the same. In this finding, the expressions conveyed lead to belittling others and not appreciating or respecting the person receiving the communication message.

Tabel 10 Contrary to Qaulan Ma'rufa

No.	Picture	Duration	Dialog
1.	 Picture 61	38:12 – 38:17	Arief: "Sis, you will be even more hurt later when your own child calls you auntie."
2.	 Picture 62	52:51 – 52:54	Yumna: "I am Yunna, Baskara's mother."
3.	 Picture 63	57:43 – 57:59	Murni: "If Baskara is still cared for by our family, it will only be Mbak who loses. Meanwhile, if Mbak wants to take Baskara from us, there will be many broken hearts in this house."
4.	 Picture 64	01:13:09 01:13:20	- Murni: "Because you don't have Baskara completely yet. That's the purpose of you coming here, not just to see Baskara, but you want to take Baskara from us."
5.	 Picture 65	01:21:41 01:21:43	- Yumna: "I'm not a maid!"

Bad words as in the table above seem to corner Aqilla as Baskara's biological mother. However, in picture 4.66 it shows how Yumna threw a glass plate at the dining table because she could not contain her feelings seeing Aqilla's closeness to Baskara and Aqilla's



treatment of Yumna. Aqilla's treatment of her made her assume and express herself through the expression that she was like a maid who was ordered around by Aqilla. So those words were not good to say even though her emotions had taken over her. Plus, Baskara seemed to feel guilty seeing Yumna's outburst of anger.

4. Conclusion

The findings of this study indicate that the film *Air Mata di Ujung Sajadah* portrays various aspects of Islamic communication principles through its dialogues. Among the six principles analyzed, *qaulan karima* (words that are noble and honorable) appears the most frequently, followed by *qaulan sadida* (truthful and just words), *qaulan ma'rufa* (kind and proper words), *qaulan baligha* (effective and impactful words), *qaulan layyina* (gentle words), and *qaulan masyura* (well-considered words). In total, 40 instances of speech in the film align with Islamic communication principles. However, the film also depicts deviations from these principles, with 21 instances of speech contradicting *qaulan sadida*, *qaulan layyina*, *qaulan karima*, and *qaulan ma'rufa*, reflecting the complexities of human interactions, including deception, harshness, and emotionally charged speech.

The discussion highlights how Islamic communication principles play a crucial role in fostering ethical and meaningful dialogue, particularly in family relationships. The film demonstrates the impact of both truthful and misleading speech on individual and collective well-being. While noble words can bring people closer, dishonesty and manipulation lead to conflict and emotional distress. The contrast between Aqilla's patience and sincerity against Halimah's deception exemplifies the power of communication in shaping human experiences. Furthermore, the study underscores the importance of understanding and applying Islamic communication principles in real-life interactions to build trust, resolve conflicts, and maintain harmonious relationships.

This research has certain limitations, primarily in its focus on verbal communication without a deeper exploration of nonverbal cues, such as facial expressions and body language, which also play a significant role in conveying meaning. Additionally, the study is limited to one film, restricting the generalizability of its findings to a broader range of Islamic-themed dramas. Future research could expand the scope by analyzing multiple films with similar themes or exploring the audience's perception of Islamic communication principles in media. Further studies may also incorporate qualitative interviews with scriptwriters and directors to understand how Islamic values are intentionally integrated into film narratives.

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