

The Living Qur'an in the Digital Era: Functional Reception of Q.S. al-Jinn Verse 1 in the Qorin Movie

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Abstract: The development of digital media has created new spaces for the Living Qur'an to be manifested, particularly through cinematic representation. This article analyzes the functional reception of Q.S. al-Jinn verse 1 in the film *Qorin* (2022) as a form of the Living Qur'an in the digital era. This qualitative study uses content analysis with, scenes from *Qorin*, directed by Ginanti Rona, as the unit of analysis. The analysis applies Ahmad Rafiq's theory of Qur'anic reception, focusing on functional reception in its informative and performative aspects and complemented by the concepts of transmission and transformation. The findings indicate that Q.S. al-Jinn verse 1 undergoes a functional shift from an informative text describing the response of the jinn to divine revelation into a performative instrument used for spiritual protection and resistance against supernatural forces within the narrative. This shift proceeds through the transmission of the verse in a manuscript, the fragmentation of the text into a talisman, and its recitation in a crisis, and it inverts the jinn's position from revelation recipients to power objects. Thus, the film presents the Qur'an not as a symbolic religious reference but as a living entity that operates practically within popular culture, while simultaneously offering a critical reflection on the misuse of religious authority and spiritual manipulation in Islamic educational institutions.

Keywords: *Living Qur'an, functional reception, Q.S. al-Jinn verse 1, Qorin film, digital media.*

Abstrak: Perkembangan media digital telah menghadirkan ruang baru bagi aktualisasi fenomena Living Qur'an, termasuk dalam medium film. Artikel ini bertujuan menganalisis resepsi fungsional Q.S. al-Jinn ayat 1 dalam film *Qorin* (2022) sebagai representasi Living Qur'an di era digital. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis isi, dengan adegan-adegan dalam film *Qorin* karya Ginanti Rona sebagai unit analisis. Analisis menggunakan teori resepsi Al-Qur'an Ahmad Rafiq, khususnya kategori resepsi fungsional yang mencakup aspek informatif dan performatif, yang dilengkapi konsep transmisi dan transformasi. Hasil penelitian menunjukkan bahwa Q.S. al-Jinn ayat 1 dalam film *Qorin* mengalami pergeseran fungsi dari teks informatif yang menjelaskan respons jin terhadap wahyu menjadi teks performatif yang diposisikan sebagai instrumen perlindungan spiritual dan sarana perlawanan terhadap kekuatan gaib. Pergeseran ini berlangsung melalui transmisi ayat dalam sebuah manuskrip, fragmentasi teks menjadi jimat, dan pembacaannya dalam situasi krisis, serta membalik posisi jin dari penerima wahyu menjadi objek kekuatan wahyu. Temuan ini memperlihatkan bahwa film *Qorin* tidak hanya merepresentasikan Al-Qur'an sebagai simbol religius, tetapi juga sebagai entitas yang "hidup" dan berfungsi secara praktis dalam narasi budaya populer, sekaligus membuka ruang kritik terhadap penyalahgunaan otoritas keagamaan dan manipulasi spiritual di ruang pendidikan Islam.

Kata kunci: *Living Qur'an, resepsi fungsional, Q.S. al-Jinn ayat 1, film Qorin, media digital.*



Introduction

Qorin (2022), a religious horror film directed by Ginanti Rona, presents a paradox the center of this study. Set in a female Islamic boarding school (*pesantren putri*), the film portrays a *pesantren* leader who abuses his religious authority by compelling female students (*santriwati*) to perform a ritual that summons their accompanying jinn, the *qarīn*, while the film's turning point is a Qur'anic verse, Q.S. al-Jinn verse 1, which a student uses to break the *qarīn*'s hold over her friends.¹ In the exegetical tradition, this verse is an informative statement about a group of jinn who listened to the Qur'an and were amazed by it. Therefore, its use in the film as an instrument of spiritual protection therefore raises a precise problem: how is Q.S. al-Jinn verse 1 functionally received in *Qorin*, and how does its informative meaning shift into a performative function within a narrative in which sacred authority is itself misused? The problem deserves attention because Qur'anic verses increasingly appear in Indonesian horror films as both a representation and a reception of the sacred text,² and because film, as a popular audiovisual medium, has become a space in which audiences can see how verses are understood and practiced in everyday Muslim life.³

This study addresses this problem through Ahmad Rafiq's theory of Qur'anic reception, which distinguishes three forms of reception: exegetical, esthetic, and functional.⁴ The framework of functional reception adopted here concerns, the practical benefit and use of the Qur'anic text. It comprises an informative dimension in, which a verse is read as a statement to be understood and, a performative dimension in, which it becomes a reference for concrete action.⁵

Existing scholarship has approached *Qorin* mainly through semiotics, discourse analysis, and gender studies. Pratama examined the representation of mutual support among women amid unequal power relations;⁶ Hakiki, Suhatmady, and Putri analyzed hegemony, religiosity, and sexuality in the film, which converge on the mystical ritual of the Jin *Qorin* performed by the character Ustadz Jaelani;⁷ Meilva, Syarifudin, and Assoburu

¹Rivanda Daffauzan Thaufani, "Representasi Pelecehan Seksual dalam Konsep Film Horor Religi pada Film *Qorin* (2022)," *TUTURAN: Jurnal Ilmu Komunikasi, Sosial dan Humaniora* 2, no. 2 (2024).

²Ainun Nabilah and Fejrian Yazdajird Iwanabel, "Narrating Religiosity Through Indonesian Horror Movie: A Semiotic Reading of Qur'anic Verses in Kitab Sijjin & Illiyyin (2025)," *AT-TURAS: Jurnal Studi Keislaman* 13, no. 1 (2026): 130–49.

³Qurrata A'yun, "Resepsi Al-Qur'an di Media Sosial: Studi Kasus Film Animasi Nussa Episode 'Hiii Serem!!!,'" *Living Islam: Journal of Islamic Discourses* 3, no. 2 (2021).

⁴Tri Faizah Anggraini, "Living Qur'an di Media Sosial: Resepsi Q.S Al-Ashr (1-3) dalam Film Inspirasi 'Al-Qur'an Merindukanmu' pada Gontor TV," *Living Islam: Journal of Islamic Discourses* 7, no. 1 (2024); Ahmad Rafiq, "The Living Qur'an: Its Text and Practice in the Function of the Scripture," *Jurnal Studi Ilmu-Ilmu Al-Qur'an dan Hadis* 22, no. 2 (2021): 469–84.

⁵Rafiq, "The Living Qur'an"; Nur Annisa, Ihsan Nurmansyah, and Sherli Kurnia Oktaviana, "Living Qur'an di Era Digital: Analisis Resepsi Estetis dan Fungsional atas Adegan Ruqyah dalam Film *Qodrat*," *Jurnal Mafatih: Jurnal Ilmu Al-Qur'an dan Tafsir* 4, no. 2 (2024), 112.

⁶Rio Putra Pratama, "Analisis Semiotika Representasi Women Support Women dalam Film *Qorin*," *Jurnal Kajian dan Penelitian Umum* 1, no. 6 (2023): 42–61.

⁷Dwi Rijaya Hakiki, Bibit Suhatmady, and Nina Queena Hadi Putri, "Hegemoni, Religiusitas, dan Seksualitas sebagai Representasi Praktik Kuasa Masa Kini dalam Film *Qorin* (Kajian Wacana Kritis-Semiotik)," *Jurnal Pendidikan Dasar dan Sosial Humaniora* 3, no. 7 (2024), 453–68.

studied the dakwah message concerning the impact of sexual deviation;⁸ Thaufani examined the representation of sexual harassment;⁹ Wulandari and Sulistyani analyzed women's resistance to male domination;¹⁰ and Mashendra addressed the desacralization of the ustadz figure.¹¹ For their part, studies of functional reception in horror cinema, for their part, have focused on ruqyah scenes: Nurmansyah, Jabbar, and Sulaiman on *Roh Fasik*, Annisa, Nurmansyah, and Oktaviana on *Qodrat*, Nurmansyah and Oktaviana on *Ruqyah: The Exorcism*, Halimah on the use of Qur'anic verses in *Siccin 1*, and Nabilah and Iwanebel on *Kitab Sijjin & Illiyyin*, in which verses of Q.S. al-Jinn appear among the verses used in ruqyah.¹² Research on Q.S. al-Jinn itself has examined the status of the jinn as mukallaf beings through comparative exegesis¹³ and the semiotics of the word *tarekat* in verse 16,¹⁴ while a study of ustadz in Padangsidempuan found that Qur'anic verses are used as a medium of healing for physical and mental illnesses.¹⁵

These studies have left a gap. To the best of our knowledge, no study has examined the functional reception of Q.S. al-Jinn verse 1 in *Qorin*. Studies of the film have not analyzed the Qur'anic text that it mobilizes, while studies of functional reception in horror films have concentrated on ruqyah performed by religious specialists. *Qorin* offers a different configuration: the verse is found in a manuscript, fragmented, and used by a student outside the institutional authority of the pesantren in, a story where the ritual that summons the jinn is itself deviant. Filling this gap is important for three reasons. First, it tests whether functional reception is necessarily protective because, the same sacred text is recited in the abusive ritual and in the act of resistance. Second, it demonstrates how transmission and transformation shape the reception of a verse in cinematic media. Third, it adds a case of the Living Qur'an in digital-era media that differs from communal ritual

⁸Alya Manda Meilva, Achmad Syarifudin, and Selvia Assoburu, "Analisis Pesan Dakwah Mengenai Dampak Penyimpangan Seks dalam Film Qorin," *Indonesian Culture and Religion Issues* 2, no. 1 (2025): 1–14.

⁹Thaufani, "Representasi Pelecehan Seksual".

¹⁰Reni Wulandari and Hapsari Dwiningtyas Sulistyani, "Resistensi Perempuan terhadap Dominasi Laki-Laki dalam Film Horor Bertema Religi 'Qorin,'" *Interaksi Online* 13, no. 1 (2024): 488–505.

¹¹Mashendra, "Desakralisasi Tokoh Agama dalam Film: Kajian atas Representasi Lakon Ustadz dalam Sinema Horor Qorin 2022" (Skripsi, Universitas Islam Negeri Sunan Kalijaga Yogyakarta, 2025).

¹²Ihsan Nurmansyah, Luqman Abdul Jabbar, and Sulaiman, "Resepsi Estetis dan Fungsional atas Adegan Ruqyah dalam Film Roh Fasik: Kajian Living Qur'an," *Living Islam: Journal of Islamic Discourses* 5, no. 2 (2022): 277–300; Annisa, Nurmansyah, and Oktaviana, "Living Qur'an di Era Digital"; Ihsan Nurmansyah and Sherli Kurnia Oktaviana, "Islam and Social Media in Indonesia: A Study of the Living Qur'an and Hadith in the Film 'Ruqyah: The Exorcism,'" *Al-Qalam* 39, no. 2 (2022); N. Halimah, "The Qur'an and the Reading Witchcraft: Study on the Use of Qur'an Verses in the Siccin 1 Film," *Mushaf: Jurnal Tafsir Berwawasan Keindonesiaan* 2, no. 1 (2021): 103–24; Nabilah and Iwanebel, "Narrating Religiosity Through Indonesian Horror Movie".

¹³Ferryanto Bayu Syahniar, Ahmad Nurrohm, and Abdullah Mahmud, "Jin in Surah Al Jin Verses 1-7 (Comparative Study of Tafsir Kemenag and Quraish Shihab)," *Al-Afkar: Journal for Islamic Studies* 7, no. 4 (2024): 1695–1710.

¹⁴Muhammad Arif, "Analisis Semiotika Roland Barthes (Pemaknaan Kata Tarekat dalam Surat Al-Jin 16)," *J-ALIF: Jurnal Penelitian Hukum Ekonomi Syariah dan Sosial Budaya Islam* 6, no. 2 (2020): 131–42.

¹⁵Nurhabibah Sormin, "Pembacaan Ayat-Ayat Al-Qur'an sebagai Media Pengobatan oleh Ustadz-Ustadz di Kota Padangsidempuan (Studi Living Qur'an)" (2023).

practice. Therefore, the novelty of this study therefore lies in its focus on a single verse in a single film, its combined analysis of informative and performative reception together with transmission and transformation, and its use of the contrast between exegetical meaning and cinematic function as the analytical lever for identifying the functional shift.

This study proceeds from three basic assumptions. First, a sacred text can function not only as background or ornament but as an element that carries meaning and moves the narrative, because filmmakers, like other readers of the Qur'an, receive and re-present it according to their own horizons and purposes.¹⁶ Second, the representation of a verse in film is not merely symbolic: when characters recite, carry, or invoke a verse to achieve a result, the verse acquires a practical function within the story, and that function reflects how, audiences imagine the use of the Qur'an in everyday life. Third, the analysis of functional reception can reveal the shift in meaning from text to performance because, comparing what a verse states in the exegetical tradition with what it does in a scene exposes the point at which information becomes practice.

Accordingly, this study aims to analyze the forms of functional reception of, Q.S. al-Jinn verse 1 in the film *Qorin* (2022) as a manifestation of the Living Qur'an in the digital era. The objective directly answers the problem posed at the outset: how the informative meaning of the verse shifts into a performative function within a narrative marked by religious manipulation.

The Living Qur'an refers to the dynamic engagement between the Qur'anic text and society across various spheres of life, in which the Qur'an is not a static text preserved within the muṣḥaf but a living entity that interacts with its communities.¹⁷ Reception theory offers a way to study this engagement by viewing readers and audiences as active subjects who respond to, evaluate, and engage with texts according to particular circumstances and interests.¹⁸ Rafiq developed this approach for the Qur'anic case¹⁹ and classified reception into exegetical reception, which explores the meaning of a text; esthetic reception, which responds to the beauty of the Qur'an, for example through recitation or calligraphy; and functional reception, which emphasizes practical benefits in everyday life.²⁰

Within functional reception, the informative function treats the text as a source of information or a statement that provides understanding, whereas the performative function

¹⁶Khurin In Nailil Rohmah, "Resepsi Al-Qur'an di Media Sosial (Analisis Ragam Resepsi Surat Al-Baqarah Ayat 286 di TikTok)" (2025), 49.

¹⁷Khairun Niam, Subi Nur Isnaini, and Farida Nur 'Afifah, "Resepsi Fungsional Surah Al-Quraisy: Pembacaan Surah Al-Quraisy dalam Pengobatan Fide' pada Komunitas Madura di Kampung Parit Waklijah Kalimantan Barat," *Jurnal Mafatih: Jurnal Ilmu Al-Qur'an dan Tafsir* 3, no. 1 (2023), 148–149; Sahiron Syamsuddin, ed., *Metodologi Penelitian Living Qur'an dan Hadis* (Yogyakarta: Teras, 2007).

¹⁸Rohmah, "Resepsi Al-Qur'an di Media Sosial", 49.

¹⁹Ahmad Rafiq, "Sejarah Al-Qur'an: Dari Pewahyuan ke Resepsi (Sebuah Pencarian Awal Metodologis)," in *Islam, Tradisi dan Peradaban*, ed. Sahiron Syamsuddin (Yogyakarta: Bina Mulia Press, 2012); Ahmad Rafiq, "The Reception of the Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community" (PhD diss., Temple University, 2014).

²⁰Rohmah, "Resepsi Al-Qur'an di Media Sosial", 50–51; Shafira Amajida, "Resepsi Fungsional Surat Al-Mulk: Studi Living Qur'an di Pondok Pesantren Assalam Pasuruan" (2022), 25.

treats it as a reference for behavior or concrete action.²¹ The shift from the first to the second occurs when a verse is used to achieve a particular objective through a ritual or practice.²² Functional reception often involves an expectation of barakah, as in the use of verses as “medicine” or “spiritual shields.”²³ Studies of communal practice show that a verse whose exegetical meaning concerns remembrance and reflection can be received as a supplication for a specific need, such as rain, which illustrates the informative-to-performative shift in a setting without audiovisual mediation.²⁴

The analysis also uses the concepts of transmission and transformation, which have been applied to traditions of knowledge and practice. Transmission refers to the process through which a message or body of knowledge is conveyed from a source to a recipient through a medium so that the knowledge continues; transformation refers to changes in the form, characteristics, or function of that knowledge when it is adapted to a new context or need.²⁵ Because *Qorin* is a cinematic work, these concepts are read alongside digital religion scholarship, which examines how digital media shape ritual, identity, community, authority, and embodiment are shaped in digital media.²⁶

This study employs a qualitative approach. The primary data source is the 2022 film *Qorin*, directed by Ginanti Rona and produced by IDN Pictures, released in 2022. Data were collected through observation and documentation and analyzed descriptively through content analysis, using Rafiq’s reception theory, particularly the concept of functional reception.

The scene is the unit of analysis, defined as a continuous sequence of action in a single setting and time. Within each scene three kinds of material are examined: dialogue and recitation (which text is spoken, by whom, and how), visual elements (such as the manuscript page, the ritual setting, and gestures), and narrative outcome (what the text is shown to achieve). Scenes were selected according to three criteria: the scene contains a Qur’anic recitation, text, or explicit reference; the scene involves Q.S. al-Jinn verse 1 or the knowledge, ritual, or object connected with it, namely the *Risalah Jin* manuscript, the qarīn summoning ritual, the mass possession, and the acts of resistance; and the text has a discernible function in the narrative’s development. Scenes depicting daily pesantren life without Qur’anic content were treated as background and not coded.

For each selected scene, the researchers completed a scene log recording its narrative position, the characters involved, the text recited or displayed, the medium through which

²¹Annisa, Nurmansyah, and Oktaviana, “Living Qur’an di Era Digital”, 112; Muhammad Fastabiqul Ilmi, “Resepsi Ayat Kursi dalam Khazīnah al-Asrār: Analisis Transmisi dan Transformasi,” *JALSAH: The Journal of Al-Quran and as-Sunnah Studies* 4, no. 2 (2024), 130.

²²Annisa, Nurmansyah, and Oktaviana, “Living Qur’an di Era Digital”, 112.

²³Amajida, “Resepsi Fungsional Surat Al-Mulk”, 25.

²⁴Farhan Suhada, “Resepsi Fungsional QS. Āli ‘Imrān: 191 dalam Tradisi Bratit Semin sebagai Doa Meminta Hujan Masyarakat Semurup Kab. Kerinci,” *Ulumul Qur’an: Jurnal Kajian Ilmu Al-Qur’an dan Tafsir* 5, no. 1 (2025): 1–14.

²⁵Ahmad Fathurrobbani, “Transmisi dan Transformasi Tahfidz Al-Qur’an dan Hadits di Pondok Pesantren Al-Aqobah 4,” *Humanistika: Jurnal Keislaman* 7, no. 1 (2021), 11–12; Ilmi, “Resepsi Ayat Kursi”, 130.

²⁶Heidi A. Campbell and Ruth Tsuria, eds., *Digital Religion: Understanding Religious Practice in Digital Media*, 2nd ed. (London: Routledge, 2021).

the text appears, the action performed, and the outcome. The logged data were then categorized into four analytical categories derived from the theoretical framework. A scene was coded as informative reception when the text appears as knowledge that is read, discovered, or understood; as performative reception when the text is used as the basis of an action to achieve an objective; as transmission when the scene shows how the text reaches a character through a medium; and as transformation when the scene shows a change in the text form or function of the text. A single scene can carry more than one code.

Because film analysis is susceptible to the subjectivity of the researcher, three measures were taken to strengthen the interpretation's validity. First, the film was viewed repeatedly, and the codes were rechecked against the scene log rather than against the memory of the film. Second, the informative meaning of the verse was derived from classical and modern exegetical works, namely al-Zamakhsharī, al-Ālūsī, M. Quraish Shihab, and al-Ṣābūnī, and the categories used to interpret the scenes were compared with earlier studies that apply Rafiq's framework to other films. This is a form of source triangulation, and it answers the argument that Living Qur'an research should refer back to the Qur'anic text so that its results do not contradict the normative values of the Qur'an.²⁷ Third, the three researchers separately coded the scenes separately, compared their codes, and discussed the disagreements.

The analysis proceeded in four stages: viewing and documenting the film, identifying and categorizing the relevant scenes, examining the correspondence between the interpretations of Qur'anic scholars and the recitation represented in the film to identify its informative and performative dimensions, and synthesizing the findings into conclusions that answer the research problem.

Results and Discussion

General Overview

1. Overview of the Qorin Film



Figure 1. Official poster of the film *Qorin* (2022), directed by Ginanti Rona and produced by IDN Pictures.

Qorin is an Indonesian religious horror film directed by Ginanti Rona and produced by IDN Pictures. It was, released in Indonesian cinemas on December 1, 2022. The film is set primarily at Al-Hikmah Islamic Boarding School (Pondok Pesantren Al-Hikmah) in the

²⁷Muhamad Annas, Rio Dwi Saputra, and Hasani Ahmad Said, "Living Qur'an sebagai Cerminan Praktik Keagamaan: Analisis Fenomena Sosial dan Normatif," *Ulumul Qur'an: Jurnal Kajian Ilmu Al-Qur'an dan Tafsir* 4, no. 2 (2024): 274–89.

Cikapundung area of West Java, and it addresses sexual violence and women's resistance within a religious educational environment.²⁸

The central conflict arises when the caretaker of the pesantren, Ustadz Jaelani, requires the female students to participate in a ritual that summons their jinn qarīn as a prerequisite for graduation. The ritual is a pretext for sexual abuse: beneath the supernatural disturbances, Jaelani uses a religious façade to maintain his power and satisfy his personal desires, a portrayal that has been interpreted as a symbol of toxic masculinity and patriarchal hegemony.²⁹

The concept of the qarīn is essential for understanding how the film uses Q.S. al-Jinn verse 1. According to Shaykh Ibn 'Uthaymīn, a qarīn is a devil assigned to accompany every human being to tempt and mislead, and it attempts to lead human beings toward wrongdoing while preventing them from pursuing righteousness. However, In the film, the *qarīn* is not only a hidden companion but also an entity that can be summoned, controlled by a human authority, and that is turned against the summoners themselves. It is against this figure that the verse is deployed. Therefore, the theological picture of the qarīn as a companion jinn is in tension with the function of the verse as an instrument of resistance. In the exegetical tradition, the jinn of verse 1 are addressees of revelation who listen and believe, whereas in *Qorin*, the jinn figure is the adversary from which the verse protects. This tension is taken up in the comparison at the end of this section because, it marks the traces of the functional shift that this study traces.

The film also frames resistance as a collective. The cooperation between the female students and the female teachers in confronting the ustadz's abuse embodies the spirit of "women support women," a slogan and movement among gender-equality activists that unites women and can function as a mechanism for challenging patriarchal systems that constrain women's agency.³⁰ Gender inequality is a recurring subject in the study of Indonesian horror films,³¹ and *Qorin* stands out because it presents women as possessing agency rather than as weak and powerless figures.³² For the analysis of functional reception, this collective framing is important because the verse's performative use is not a solitary act of piety: it protects friends and takes place within a shared struggle against an abusive authority. The verse becomes an instrument in a contest over who holds legitimate spiritual authority, and the film questions irresponsible religious authority and the assumption that symbolic displays of piety correspond to genuine morality.³³

2. Plot of The Qarin Film

The film opens at Al-Hikmah Islamic Boarding School, where daily life is orderly and religious. After the pesantren's principal, when KH. Mustofa, disappears, his son-in-law Ustadz Jaelani, assumes leadership of the pesantren and female students' dormitory, he introduces a policy that all female students must take part in a ritual summoning their qarīn

²⁸Wulandari and Sulistyani, "Resistensi Perempuan".

²⁹Pratama, "Analisis Semiotika Representasi Women Support Women", 44.

³⁰Pratama, "Analisis Semiotika Representasi Women Support Women", 45.

³¹F. R. Wijaya et al., "Haunting Narratives: Female Entities and Gender Inequality in Indonesian Horror Films," *Humanities and Social Sciences Communications* 12 (2025): article 1200.

³²Pratama, "Analisis Semiotika Representasi Women Support Women", 44.

³³Mashendra, "Desakralisasi Tokoh Agama dalam Film", 4–6.

as a condition of graduation. The students perceive the ritual as deviating from Islamic teachings, but Jaelani's authority leaves most of them with little choice but to comply.³⁴

The ritual is performed out on a night of torrential rain, led by Jaelani and accompanied by the recitation of Qur'anic verses. Terrifying figures then appear in the form of the students themselves, terrorizing them and attempting to control their bodies and consciousness. Jaelani, driven by ambition, subjects the students to violence and sexual exploitation and confines those who oppose him, including his own wife.

Yolanda, a critical-minded transfer student, recognizes that something is wrong after her spiritual doubles terrorize her friends. In her attempt to halt the crisis, she discovers an ancient manuscript entitled *Risalah Jin*, tears out the page containing a fragment of Q.S. al-Jinn verse 1, and uses it as a talisman while reciting the verse, haltingly, to break the qarīn's control over her friends. The conflict ends with Jaelani being killed by his wife and the female students, a resolution that underlines the film's critique of the abuse of religion and power in religious educational institutions.³⁵

Analysis

1. Functional Reception of Q.S. al-Jinn Verse 1

The scenes in which Q.S. al-Jinn verse 1 appears show a sequence of three moments. The verse reaches a character through a manuscript (transmission); it is detached from that manuscript as a fragment (transformation); and the fragment is used and recited in a crisis (performative reception). The informative dimension is located in the first moment and the performative dimension in the third, while the second moment mediates between them. Each moment is separately analyzed below.

a. Knowledge Transmission: *Risalah Jin* as an Informational Medium

The first moment occurs when Yolanda tries to halt the spreading darkness, after her friends suffer terror from their spiritual doubles, tries to halt the spreading darkness and discovers the *Risalah Jin*. As the film presents it, the manuscript carries an inherited body of knowledge about protection from jinn, and it reaches Yolanda at the moment she needs it: knowledge preserved from the past connects with a need in the present.

The scene can be analyzed as a transmission pattern in which a message passes through a medium from a source of authority to a recipient through a medium. The manuscript is the medium and, in effect, secondary literature that stands between the authority that produced it and Yolanda. It works as an informational bridge that allows her to obtain what may be called a "spiritual weapon" against Ustadz Jaelani's forces.³⁶

In this scene, the informative dimension of reception is identifiable in this scene through the acts that constitute it: Yolanda finds the manuscript, reads it, and takes from it the information that she will later use. At this stage, the verse functions as a statement, that is, as knowledge to be acquired and understood, and it has not yet become an action. The transmission also has a notable feature. The knowledge does not come from the human

³⁴Hakiki, Suhatmady, and Putri, "Hegemoni, Religiusitas, dan Seksualitas", 453–68.

³⁵Hakiki, Suhatmady, and Putri, "Hegemoni, Religiusitas, dan Seksualitas", 453–68.

³⁶Fathurrobbani, "Transmisi dan Transformasi Tahfidz", 11; Ihsan Nurmansyah, "Resepsi dan Transmisi Pengetahuan dalam Film Papi dan Kacung Episode 8-11: Sebuah Kajian Living Hadis," *Al Quds: Jurnal Studi Alquran dan Hadis* 3, no. 2 (2019).

authority of the pesantren, whose leader is the source of the abuse, but from a text discovered by a student. Thus, authority over the sacred text thus shifts from the ustadz to the text itself and to the lay reader.

b. Text Transformation and Fragmentation

The second moment is Yolanda's tearing out of a page that contains a fragment of Q.S. al-Jinn verse 1. The act changes both the text's form and the function: a passage within a treatise becomes a single sheet that can be carried, held, and used. Thus, the film depicts a process that has been described for Qur'anic representation in modern media culture, in which a text preserved in the integrity of the muṣḥaf is reduced to a concise textual unit that can be readily transferred, reproduced, and adapted to the urgent demands of a narrative.³⁷

The fragmentation has consequences for the sacrality of the verse that the film leaves implicit but that the analysis can make explicit. First, sacrality is relocated from the text's integrity to its efficacy: the sheet matters not because it belongs to a complete book but because it is believed to work. Second, the verse is separated from the interpretive frame that the manuscript, so that its meaning is subordinated to its use. Third, the film justifies the act by the urgency of the crisis, implying that necessity can outweigh the care with which written scripture is generally handled. Therefore the act does not deny the sacredness of the verse within the narrative; it redefines where that sacredness resides.

This redefinition makes the scene an instance of the Living Qur'an in the digital era. In digital media, circulate as short, portable, and reproducible units detached from their surrounding text,³⁸ and such reconfiguration of sacred text and authority as a central concern.³⁹ The torn page in *Qorin* is the film's analog of this circulation: it makes a sacred text mobile and immediately usable.

c. Performative Reception: Verse as an Instrument of Resistance

The third moment is the climax, in which Yolanda uses the torn page as a ritual talisman to protect her friends from the physical and spiritual attacks of the qarīn that have taken control of their bodies. The performative elements are concrete actions: she tears out the page, holds it, and recites the verse. The verse is no longer a statement about jinn; it is the basis of an act intended to reverse the possessed student's spiritual condition. Her success, even though she recites the verse haltingly, indicates that the film represents efficacy as dependent not on phonetic fluency but on the intensity of need and on the reciter's conviction when confronted by an imminent threat.⁴⁰

The verse's performative reception must be read against the ritual that causes the crisis. Jaelani's qarīn summoning is also accompanied by the recitation of Qur'anic verses.⁴¹ Therefore, both Jaelani and Yolanda therefore use Qur'anic recitation as a ritual action, but they use it for opposite ends: one to summon and control the qarīn for abuse, the other to break the qarīn's hold and protect its victims. Functional reception in the film is

³⁷Rohmah, "Resepsi Al-Qur'an di Media Sosial", 57.

³⁸Rohmah, "Resepsi Al-Qur'an di Media Sosial", 57; Anggraini, "Living Qur'an di Media Sosial".

³⁹Campbell and Tsuria, *Digital Religion*.

⁴⁰Ilmi, "Resepsi Ayat Kursi", 160.

⁴¹Hakiki, Suhatmady, and Putri, "Hegemoni, Religiusitas, dan Seksualitas", 453–68.

consequently not protective by nature. the moral direction of the film is determined by the purpose and legitimacy of the one who performs it, and the film stages a contest between a manipulative and a protective performance of the sacred text.

The protective use of a verse against jinn on screen also echoes practices in society, where verses are recited in ruqyah to seek protection and healing from jinn-related disturbances.⁴² Earlier work on ruqyah scenes in horror films likewise finds verses used to remove jinn from the human body.⁴³ *Qorin* differs in that the practice is performed not by a religious specialist but by a lay student, in the absence of any trustworthy religious authority, and with a text that she obtained from a manuscript rather than from a teacher.

2. Q.S. al-Jinn Verse 1: Exegetical Perspective

قُلْ أَوْحِيَ إِلَيَّ أَنَّهُ اسْتَمَعَ نَفَرٌ مِّنَ الْجِنِّ فَقَالُوا إِنَّا سَمِعْنَا قُرْآنًا عَجَبًا ۖ

“Say (O Muhammad): It has been revealed to me that a group of jinn listened and said, ‘Indeed, we have heard a wondrous Qur’an.’” (Q.S. al-Jinn [72]: 1.

Al-Zamakhsharī explains that the verb *ūhiya* derives from the root *wahy* and is in the passive voice (*majhūl*) on the pattern *af‘ala*, formed by the addition of the hamzah at the beginning of the word. The clause *annahu istama‘a* stands in the position of the subject of this passive verb (*nā‘ib al-fā‘il*), so that the verse focuses on the act of listening to the divine word performed by a group of non-human beings to the Divine Word.⁴⁴ He identifies the group as belonging to the al-Shayāṣibān, who are described as the principal forces of Iblīs and as having the largest population. He and he read the jinn’s word ‘*ajaban* as expressing profound amazement at the beauty of the linguistic structure of the Qur’an, the validity of its meaning, and the message’s miraculous power.⁴⁵

M. Quraish Shihab adds that the amazement of the jinn arose from attentive listening (*istimā‘*) as they heard the Prophet Muhammad recite the Qur’an during the dawn (Fajr) prayer at Baṭn Nakhlah, and that their recognition of its truth led them to acknowledge that divine sovereignty is singular and that God is free from biological attributes such as a spouse or offspring.⁴⁶ For al-Ālūsī, the jinn are beings of subtle corporeal composition dominated by the element of fire, able to assume forms beyond the perception of human senses.⁴⁷ He relates the event to a change in the celestial order that prevented the jinn from

⁴²M. K. Z. Zein, “Ruqyah sebagai Metode Pengobatan Berbasis Spiritual: Studi Metode Ruqyah di Jam’iyah Ruqyah Aswaja Tulungagung,” *HISBAH: Jurnal Bimbingan Konseling dan Dakwah Islam* 19, no. 2 (2022): 152–78; Muhammad Ardianto, “The Concept of Jin and Ruqyah According to the Komunitas Keluarga Besar Ruqyah Aswaja: The Study of Living Qur’an,” *Mushaf: Jurnal Tafsir Berwawasan Keindonesiaan* 2, no. 1 (2021).

⁴³Nurmansyah and Oktaviana, “Islam and Social Media in Indonesia”.

⁴⁴Abul Qasim Jarullah Muhammad ‘Umar al-Zamakhshari, *Al-Kashshāf ‘an Haqā’iq Ghawāmiḍ al-Tanzīl wa ‘Uyūn al-Aqāwīl fī Wujūh al-Ta’wīl*, 3rd ed. (Beirut: Dar al-Ma‘rifah, 2009), 1144.

⁴⁵Al-Zamakhshari, *Al-Kashshāf*, 1145.

⁴⁶M. Quraish Shihab, *Tafsir al-Mishbah: Pesan, Kesan dan Keserasian Al-Qur’an*, 2nd printing (Tangerang: Lentera Hati, 2005), 483–485.

⁴⁷Syihabuddin Mahmud bin Abdullah al-Husaini al-Alusi, *Ruh al-Ma‘ani* (Beirut: Tibaah al-Muniriyyah, n.d.), Juz 29, 81.

accessing information about the unseen. He presents their unintended hearing of the recitation in the valley of Nakhlah as the turning point at which they recognized “a wondrous recitation” (*qur’ānan ‘ajaban*) that conveyed guidance toward the truth.⁴⁸

Al-Ṣābūnī connects the opening verse to what follows through *munāsabah*: verses 2–7 are a direct response to the jinn’s experience after listening, in which they abandon polytheism, acknowledge Allah’s greatness and oneness of Allah, and condemn the ignorant among the jinn who had falsely attributed statements to God. Their faith was not solely based on the esthetic qualities of the Qur’anic language but also on its message’s substance.⁴⁹

Taken together, these interpretations establish the verse’s informative baseline. Q.S. al-Jinn verse 1 informs its reader that the jinn are rational and morally accountable beings (*mukallaf*) who listen to revelation, recognize its truth, and believe, and that the Qur’anic message extends beyond the human realm.⁵⁰ Within this exegetical frame, the jinn are not adversaries but recipients and witnesses of revelation, not adversaries.

3. Comparison of Exegetical Reception and Cinematic Representation

The exegetical baseline and cinematic representation can now be compared. Table 1 summarizes the differences along the dimensions on which the functional shift appears.

Table 1. Exegetical reception and cinematic representation of Q.S. al-Jinn’s verse 1

Dimension	Exegetical reception (al-Zamakhsharī, al-Ālūsī, Shihab, al-Ṣābūnī)	Cinematic representation of <i>Qorin</i>
Status of jinn	Rational, morally accountable beings (<i>mukallaf</i>) who listen, recognize the truth, and believe.	The qarīn as an entity that is summoned, controlled by Ustadz Jaelani, and used to possess and attack an adversary to be repelled.
Role of the verse	An informative statement about the jinn’s response to revelation, affirms the universality of the Qur’anic message.	A performative instrument of spiritual protection and resistance.
Form of the text	The complete verse within its sūrah, read together with its context (<i>munāsabah</i>).	A fragment on a page torn from the <i>Risalah Jin</i> ; a portable talisman.
transmission Medium	Exegetical works and scholarly authority.	A manuscript found by a student; secondary literature outside the human authority.of pesantren
validity or efficacy	esthetic appreciation (<i>i jāz</i>) and message theological validation.	The urgency of need and the reciter’s conviction; effective even when recited haltingly.
Locus of authority	The exegete and scholarly tradition.	Contested: Jaelani’s abusive authority against Yolanda’s lay agency of Yolanda.
Type of reception	Exegetical reception.	Functional reception, from informative to performative.

⁴⁸Al-Alusi, *Ruh al-Ma’ani*, Juz 29, 82–83.

⁴⁹Muhammad Ali al-Shabuni, *Shafwatut Tafasir* (Beirut: Dar al-Qur’an al-Karim, n.d.), Jilid 3, 457–458.

⁵⁰Syahniar, Nurrohim, and Mahmud, “Jin in Surah Al Jin”.

The most significant point of comparison concerns the jinn. According to the exegetes, the jinn of verse 1 are rational, accountable beings who listen to the Qur'an and believe; the relation between jinn and human beings is itself a subject of exegetical inquiry,⁵¹ but the relation on which this verse rests is one of listening and response. In *Qorin*, the jinn-figure is the qarīn that is summoned, controlled by a human authority, and used to possess and attack, and it is the entity against which the verse is deployed. The same verse that in exegesis records the jinn's recognition of the truth becomes, in the film, a means of forcing the qarīn to release its victims. This inversion is the gap that reveals the functional shift: the jinn move from being revelation recipients to being power objects, and the verse moves from testimony to instrument. There is also continuity because, since both frames assume that the Qur'an acts upon the jinn. What differs is the result (faith in exegesis, release in the film) and the agent (the jinn's own act of listening as opposed to a human's act of reciting).

The second difference concerns the basis of validity. In the exegetical works the validity of the jinn's response rests on the esthetic appreciation of the Qur'an (*i'jāz*) and on theological validation of its message, and al-Ṣābūnī stresses that their faith did not rest only on the beauty of the language but also on the message's substance. In the film, the verse's efficacy is represented as resting on need and conviction, and it works even when the verse is recited haltingly. This contrast also carries the film's social critique. Jaelani's recitation accompanies a ritual that serves abuse, an example of piety that does not correspond to morality.⁵² Instead, the informative meaning of the verse, in which faith follows from engagement with the message's substance, is enacted by a student whose recitation is imperfect but whose intent is protective. Thus, the informative meaning of piety in the verse thus resonates with the film's critique of religious authority and its treatment of sexual abuse.

Conclusion

This study concludes that the film *Qorin* (2022) exemplifies the phenomenon of the Living Qur'an in the digital era through the functional reception of Q.S. al-Jinn [72]: 1. The verse, which exegesis presents as an informative statement about jinn who listen to and believe in revelation, is employed in the film as a performative instrument of spiritual protection and a practical response to supernatural threat. The shift proceeds through three moments: the transmission of the verse through the *Risalah Jin* manuscript, the transformation of the text through the fragmentation of a page into a talisman, and the fragment's performative use in the crisis of mass possession. The comparison with exegesis shows that the shift also inverts the jinn's position, from revelation recipients to power objects, while both frames continue to assume that the Qur'an acts upon them.

These findings have theoretical implications for the study of functional reception. Functional reception in communal ritual practice, such as the use of a verse as a

⁵¹A. N. Afidah, "Okultisme dalam Al-Qur'an: Studi Analisis Relasi Jin dan Manusia dalam Tafsir Al-Munir," *Al Furqan: Jurnal Ilmu Al Qur'an dan Tafsir* 7, no. 1 (2024): 56–71.

⁵²Mashendra, "Desakralisasi Tokoh Agama dalam Film", 4–6.

supplication for rain in a community tradition,⁵³ is legitimated by tradition and religious specialists and is legitimated by tradition and by religious specialists. Functional reception in digital media, as it appears in *Qorin*, is depicted rather than enacted: its efficacy is established by the narrative, its validity depends on narrative necessity rather than communal tradition, its text is readily fragmented and made portable, and authority over it can move from religious specialists to lay characters who have access to the text. Therefore, functional reception in digital media therefore has characteristics that differ from functional reception in communal practice, and it should be analyzed as a mediated representation of practice and not merely as a record of practice. This finding adds a concrete case to the discussion of how classical exegetical heritage meets digital media and technological innovation.⁵⁴

At the same time, *Qorin* reveals a tension between the sacred status of the Qur'anic text and its appropriation within the entertainment industry. When the construction of fear, supernatural imagery, and dramatic spectacle, the verse risks becoming a commodity valued for its dramatic effect. Scholars have noted the commodification of religion in Indonesian public life and the use of Qur'anic verses as identity symbols in film, and Indonesian horror films have been read as sites where Islamic identity is represented and transformed.⁵⁵ In *Qorin*, the sacrality of the verse is at once affirmed because, its efficacy is the film's solution to the crisis and diminished because the text is torn, reduced to a talisman, and staged as spectacle. This ambivalence invites the question of what audiences take from such representations, and underlines the importance of an ethically informed approach to the representation of the Qur'an in digital media, one that negotiates the boundaries among religious authority, popular culture, and the commodification of sacred symbols while preserving the normative and ethical values of the Qur'an.

This study has some limitations. It relies solely on content analysis of one film and one verse, without empirical data from audiences or filmmakers, so its claims concern how the verse is represented in the film and not how audiences receive it or what the filmmakers intended. Although checked through repeated viewing and comparison with exegetical sources, remains an interpretation. Further research could compare *Qorin* with other religious horror films that use Qur'anic verses, such as *Qodrat*, *Roh Fasik*, or *Kitab Sijjin & Illiyyin*, to test whether the shift from informative to performative function, text

⁵³Suhada, "Resepsi Fungsional QS. Āli 'Imrān: 191".

⁵⁴Dewi Bahrul Ilmiah, "Transformasi Paradigma Studi Al-Qur'an dan Tafsir di Era Digital: Dialektika antara Warisan Tafsir Klasik dan Inovasi Teknologis Kontemporer," *Pelita: Jurnal Studi Islam Mahasiswa UII Dalwa* 3, no. 1 (2025); Fikil Khusna and Muhamad Zainul Umam, "Transformasi Digital di Rumah Qur'an: Pemanfaatan Media Online dalam Pembelajaran Al-Qur'an," *Yahdifa: Jurnal Akademik Holistik Diskursus Interdisiplin Fundamental Agama* 1, no. 2 (2025).

⁵⁵Z. Dahlan et al., "Celebrity Ulama': Opportunities for the Commodification of Religion and the Values of Islamic Education Das'ad Latif," *Cogent Arts & Humanities* 12, no. 1 (2025): 2492427; S. Alfathah and R. A. Maulana, "Simbol Identitas Penggunaan Ayat Al-Qur'an dalam Film Indonesia: Kajian Semiotika Film Tenggelamnya Kapal Van Der Wijck dan Makmum," *Jurnal Penelitian Ilmu Ushuluddin* 3, no. 2 (2023): 210–35; A. Ahmadi et al., "The Transformation of Islamic Identity Behind the Screen: Indonesian Horror Films, 1980–2020," *Journal of Indonesian Islam* 19, no. 1 (2025): 188–213.

fragmentation, and authority relocation recur across films.⁵⁶ Through interviews or the analysis of online responses, would show whether viewers understand the use of the verse as endorsement, entertainment, or critique, and studies with filmmakers would clarify the intentions behind the depiction.

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⁵⁶Annisa, Nurmansyah, and Oktaviana, "Living Qur'an di Era Digital"; Nurmansyah, Jabbar, and Sulaiman, "Resepsi Estetis dan Fungsional atas Adegan Ruqyah dalam Film Roh Fasik"; Nabilah and Iwanebel, "Narrating Religiosity Through Indonesian Horror Movie".

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