

HALAL FASHION BRAND PLACEMENT STRATEGY: JILBRAVE INNOVATION IN THE FILM CINTA DALAM IKHLAS

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ABSTARCT

This research is a study of brand placement strategies of Muslim fashion brand Jilbrave in the film Cinta dalam Ikhlas as value-based marketing communication in the halal creative economy in Indonesia. While most previous studies approach the subject of brand placement from a commercial or promotional approach, limited attention has been given to the placement of halal fashion brands within religious films as a narrative media for the integration of spirituality, values of modesty and cultural meaning. Therefore, the purpose of this study is to analyze how the Jilbrave brand placement is narratively constructed in the film and how it communicates the halal lifestyle values using the cinematic storytelling. Using a qualitative-descriptive approach within an interpretive paradigm, this research uses semiotics and narrative analysis of selected scenes where Jilbrave products are present as part of character development and plot progression in these scenes. The analysis focuses on visual signs, narrative context and character positioning relating to modest fashion and religious identity. The findings suggest three main things. First, the most common type of brand placement is implicit visual placement, in which Jilbrave's fashion is always manifested via the main character's costumes without verbal promotion, symbolic of piety, modesty, and emotional maturity. Second, this narrative-based placement creates emotional branding by imbuing the brand with the contexts of spiritual reflection and interpersonal conflict. Third, this collaboration comes as a move toward value-based halal marketing approaches that see film as an important strategic medium for meaning-based branding in the sharia-based creative economy.

Keywords: *brand placement; halal fashion; jilbrave; creative economy; sharia*

INTRODUCTION

Film has also been a form of entertainment that has conveyed social and cultural meanings as well as religious and spiritual messages. Amid ever more complex and stressful modern lives, film offers a space for relaxation, reflection, even social transformation. Beyond being used for entertainment, film is a powerful medium of communication that can transmit ideologies, values of life and spiritual narratives. In Indonesia, there has been a significant public interest in local cinema during the last ten years (Nurhuda et.al., 2025).

According to data from the Indonesian Film Board, post-pandemic national film production indicates a growing audience interest in Indonesian films (Iskandar 2023). Especially among young people, who are in the majority in the demographic composition of digital media users. Furthermore, films have now turned out to be a strategic channel for disseminating messages that match people's lifestyles, including the halal lifestyle which is presently undergoing rapid growth especially among the young people who constitute the majority of the demographic make-up of digital media users. Moreover, films have become more strategic media to convey messages according to modern lifestyles, including the halal lifestyle, which has demonstrated a rapid growth around the world (Noviyanto et.al., 2024). Consequently, film can no longer be seen as a form of visual art only but must also be considered as an instrument for the construction of cultural identity, the promotion of values and the expansion of the influence of the sharia-based creative economy.

As a result of public awareness of the halal lifestyle, the halal industry is no longer limited to the consumption of foods and beverages, but has expanded to include wider sectors such as fashion, tourism, finance and entertainment. Film as a sector of the entertainment industry has played an important role in the support of the halal industry ecosystem. The State of the Global Islamic Economy Report says the Muslim spending on media and recreation amounted to US\$209 billion in 2017 and is expected to rise to US\$288 billion by 2023. In the same year, the Chairman of Islamic Economic Community (MES), Erick Tohir, stated that Islamic themed media and recreation would be ranked sixth in Global Islamic Economy sector (Hadip 2023).

This development shows that film is not only a form of cultural consumption, but also a collaborative space where religious values meet the creative economy. In Indonesia, religious-themed films have come to the limelight, and even become a trend among young filmmakers. One recent movie such as this is *Cinta dalam Ikhlas* which were released on November 28, 2024. The film drew much attention from the public, especially the youth Muslim audiences, as it portrayed a love story based on spirituality and Islamic values. Moreover, the film became a medium for promotion of Muslim

fashion through collaboration with a local brand called Jilbrave, showing how film can be a medium to bridge aesthetics, spirituality and effective branding strategies (Manurung et.al., 2023).

In *Cinta dalam Ikhlas*, Muslim clothing is not just a supporting visual element but a representation of character identity and communicated values, specifically the idea of modest fashion (*menutup aurat*) as an expression of piety and choices of ethical lifestyles (Nasrullah 2013). This narrative context offers an entry point for fashion brands such as Jilbrave to get involved in film production not as mere sponsorships, but as an integral part of the narrative universe being created. Audiences therefore not only see clothing as costuming, but also a form of innovation and expression in the changing landscape of Muslim fashion (Irvan et al. 2024).

Such collaboration gives consumers ample space for emotional marketing strategies, where audiences connect with brands in an indirect way, through inner and natural storytelling. As mentioned by Henni & Sondari (2024), emotional marketing can appeal to the audience and help build the relationship with the brands, which helps to boost brand awareness without resorting to more overt marketing techniques. Based on this background, the present study aims to address the following research question: (1) How is the brand placement strategy of Jilbrave represented in the film *Cinta dalam Ikhlas*?, and (2) How does the brand placement in the film construct meanings related to modest fashion, spirituality and halal lifestyle values?, and (3) In what ways does this brand placement strategy contribute to the emotional branding within the halal creative economy ecosystem in Indonesia?

While there have been previous studies on product or brand placement in film from a commercial or marketing perspective, less attention has been paid to the placement of brands as a vehicle to help integrate religious meaning, values of modesty and halal lifestyle narratives with cinematic storytelling. Existing research tends to understand Muslim fashion branding as a manufacturing phenomenon that is not part of a larger process of cultural and spiritual communication mediated by film (Irvan et al. 2024). This study provides novelty in terms of bringing brand placement not just as a promotional strategy, but as a value-based narrative practice that interweaves emotional branding, Islamic spirituality, and the halal creative economy. Through the use of semiotic and narrative analysis, this research reveals the construction of Jilbrave's brand identity through visual symbolism, character building, and humble fashion representation within *Cinta dalam Ikhlas*. Consequently, this study is among the contributions to the literature as it broadens the conceptual view of halal branding in film as a form of cultural *da'wah* and ethical communication to contribute to the debates on Islamic marketing, study of media and that on sharia-based creative economy.

BASIC AND DEVELOPMENT HYPOTHESIS

The establishment of the Muslim fashion business is directly associated with the manner in which brands make and instill meaning to the customers. The brands in the competitive market have ceased to be viewed as simple labels of goods, they have become the symbolic systems which influence the consumer perception, emotional attachment, and cultural belonging. There are three fundamental conceptual frameworks on which this study is based: brand identity, brand storytelling/emotional branding, and brand/product placement (Irvan et al. 2024).

To begin with, brand identity is the series of connotation and definitions created by a brand purposely to distinguish itself and to stay memorable in the minds of buyers. A brand is not just a name or a symbol, it is a strategic resource that communicates values, positioning and promises to the target market. Brand identity determines consumer preference, which is a key determinant to steer consumer buying decisions in lifestyle based sector, including the Muslim fashion (Aaker 2018).

Second, brand storytelling and emotional branding stress the significance of how consumers process and perceive brand messages and respond emotionally. The consumers do not just judge products in terms of functional qualities, but also on narratives, experience and values that are inbuilt in the brand. Entrepreneurs should thus learn how consumers interpret information procession, meaning, and brand messages perspective into consumer emotional attachment and repurchase motivation (Morrison 2015). Story-telling communication helps the brands to establish stronger more lasting relationships with the audience.

Third, brand/product placement is a type of marketing communication, which is strategic where the brands are incorporated naturally into media stories. Instead of using overt advertising, brand placement enables products and brand names to be viewed as part of a narrative so that audiences can interact with the brand in more subtle, emotional and contextual ways. In the context of audiovisual art (like film), brand placement is a connector between narrative sense, emotional appeal, and brand exposure (Hadip 2023). The three are the theoretical basis of the present study in its analysis of the manner in which the Muslim fashion brand articulate identity, share values, and use narrative-based promotional tactics in the film media.

RESEARCH METHODS

This paper will take a qualitative-descriptive research method in an interpretative paradigm to examine the sense and strategy of brand placement by Jilbrave in the movie *Cinta dalam Ikhlas* as a part of the halal marketing communication. The method is applied to learn how filmic texts, brand image, and images of the halal lifestyles are

interacting in the modern Indonesian society. The unit of analysis is the chosen film scenes in which Jilbrave products can be seen, either physically or through storyline. They consist of visual (costumes, colors, appearance of the characters, and framing), verbal (dialogue and narration), and narrative contexts that place Muslim fashion as a manifestation of religion values and identity of characters. The selection of the scenes was done purposely in terms of the relevance of the brand placement and the role that it plays in the creation of meaning (Haji 2025).

The analyses used in the data analysis are semiotic and narrative analysis. The semiotic analysis relies on the model of Roland Barthes that considers signs based on three levels of meaning: denotation, connotation, as well as myth. At the denotative level, the analysis determines the presence of Jilbrave fashion in certain scenes indicated expressly. It conveys connotative meanings of modesty, piety, youthfulness and modern Muslim identity at the connotative level. These meanings are synthesized at the myth level to show more comprehensive ideological discourses on the subject of halal lifestyle, Islamic values and value based branding enshrined in the film (Eko 2020).

The information of the research is based on the observations of the film, *Love in Ikhlas*, and the documentation of the research data, in the form of the scientific literature and Islamic economic reports. The Miles and Huberman technique was used to perform a data analysis and required a reduction, presentation, and drawing of thematic conclusions. In order to preserve the validity of the data, method triangulation and peer debriefing were used to make sure that the results of the interpretations could be considered valid and contextual to the dynamics of the halal industry in Indonesia (Miles et.al., 2014).

This study focuses on branding in relation to economic but also the theological and cultural perspectives, and that is why film is the place where preaching and creative strategies meet. In this way, it is believed that the findings of the research will help to develop an integrative paradigm in the study of the Islamic communication and the creative economy relying on transcendental values (Nurhuda 2023).

RESULTS AND DISCUSSION

Brand Placement Jilbrave in Cinta dalam Ikhlas: Scene-Based Findings

In the movie *Cinta dalam Ikhlas*, Jilbrave is also seen in the clothing of the main female character in some key scenes, especially the moments that portray daily lives, emotional conflict, and the place of spiritual reflection. These scenes contain no overt verbal promotion or brand mention, instead the Jilbrave's Muslim fashion is visually ingrained as part of the character's identity. The outfits are always modest yet stylish and compatible with the Islamic principles, hence reinforcing the image of the character as a calm, principled and devout Muslim woman (Dwi Mahfiroh 2022). This type of brand

placement means that fashion can act as a story as opposed to a commercial interruption. The clothes become a symbolic extension of the character's moral position and emotional arc, so that the brand is inextricably linked to the story world that the film constructs.

Interpretation: Emotional and Narrative Meaning of Brand Placement

The integration of Jilbrave's fashion into the storyline is the way that brand placement can work on an emotional and symbolic level. Rather than convincing audiences through direct advertising, the brand is experienced by immersing them in the narrative. This strategy allows the viewer to link Jilbrave not only to clothing products but also to values such as sincerity, modesty and spiritual integrity which are reflected in the film's narrative arc. This finding suggests that brand placement in *Cinta dalam Ikhlas* is an emotional branding where the audience engagement is constructed by identifying with characters and story lines. The emotional connection established between audience and character has the side effect of extending to the brand, for a subtle but powerful effect on promotion. As the audience comes to follow the character's internal conflicts and moral choices, Jilbrave's fashion is integrated into a lived religious and cultural experience rather than an isolated commodity.

Theoretical Link: Brand Storytelling and Narrative Branding

These findings are in accordance with the concept of brand storytelling which places narrative as a main medium of communication among brands and consumers (Tarumingkeng 2025). This approach is more pertinent in today's digital age where consumers (especially millennials and Gen Z) are more sensitive towards narratives that are true to the values that they hold personally hence offering a major opportunity for marketers (Mc. Keever et.al., 2021). Through a tool called narrative branding, Jilbrave's identity is evolving in real time as the audiences have an emotional interaction with the film. Brand meaning is not static but constantly changing, due to the interpretation of viewers on the experiences of the character, which supports the concept that film would allow brands to create complex and evolving symbolic value (kandi-imaji.com n.d.).

Brand Placement and the Halal Creative Economy Context

The brand placement strategy observed in the example of *Cinta dalam Ikhlas* is also a manifestation of wider developments in the halal creative economy. The Muslim fashion industry has shown much growth in the global fashion market, with apparel being one of the most fast-growing sectors in the Global Islamic Economy Report 2023-2024, and projected to grow to US\$428 Billion by 2027 (Rachman 2025), and its growth is closely linked to the way in which brands communicate Islamic values through not only the design of the product but through narrative and cultural representation.

Film, as a medium endowed with so much emotional and cultural symbolism, offers strategic space to articulate these values. In this case, Jilbrave is not just a fashion brand but a narrative partner that promotes an aspirational, inclusive and aesthetically refined

Islamic lifestyle. The film therefore emerges as a location where the concepts of spirituality, creativity, and economic interests converge, which further reinforces the role of entertainment media concerning values-based marketing communication (Huda and Nafsika 2023).

With the growing interest in religious-themed films that depict love and life stories with spiritual values, Muslim fashion brands, such as Jilbrave, can capitalize on the momentum to present their products to a broader and more diverse audience. This collaboration between the film and Muslim fashion industries is a case study for how creative industries can collaborate to help each other amplify positive messages, build brand awareness and make a tangible contribution to the development of the increasingly relevant sharia economy on a global scale. Therefore, it is important to investigate the impact of branding strategies in conjunction with film media to enhance the consumer perceptions and preferences for Muslim fashion to a great extent.

This huge population of Muslims represents an opportunity for the halal industry to cater for the physical and non physical needs of the Muslims. This has caused a higher level of demand for the sale of Muslim fashion among consumers and at the same time, it has given a fresh air to businesses. According to rri.co.id, based on the data of the Ministry of Cooperatives and SMEs, the sales of Muslim fashion products grew up to 30 percent compared to the previous year. This growth is caused by the growing awareness of the people regarding the dress code that follows Islamic law but still fashionable and stylish (Umar 2025).

The growth in the sales of Muslim wear is definitely not separable from the presence of famous brands, so that many know the brand. A brand is a symbol or name that is used to distinguish a product or business (such as a stamp, logo, or certain packaging). This aims to be able to identify services and goods, from an entrepreneur or from a certain group of businesses, thus making it easier to differentiate the services and goods produced by competitors. Brand diversity will influence the minds of consumers to choose the best product (Aaker 2018).

Entrepreneurs need to find out about the specific needs of consumers or strategies of the translation of consumer needs into criteria of re-purchase. Entrepreneurs must understand how consumers gather information on various alternatives of a product and use them to make a brand choice (Morrison 2015).

Brand Identity Communication Through Visual Narrative

The visual representation of Jilbrave's clothing in *Cinta dalam Ikhlas* helps to reinforce the brand's identity as a youth-oriented Muslim brand of fashion. According to Aaker, brand identity is associations that a company tries to generate and preserve in the mind of consumers (David Aaker 2010). In this film, those associations are built through

visual means via consistent costume design that evokes modesty, modernity, and depth of feeling.

Brand communication in this context is done in a narrative rather than explicit way. Stories allow consumers to define themselves and establish a sense of meaning socially by sharing symbols and experiences (Aaker 2015). By incorporating Jilbrave into the story of the film, the brand touches audiences in an organic way, and the reception and engagement is smoother and deeper for young Muslim viewers.

Brand Placement as a Strategic Communication Model

The findings also confirm that brand placement is an alternative to conventional advertising formats that often disrupt audience engagement in the advertising process. Unlike television commercials, which may interrupt the viewing experiences, in film, brand placement combines verbal and non-verbal communication elements such as costume, setting, and character behavior in a cohesive narrative flow (Wisnu 2015).

In *Cinta dalam Ikhlas*, Jilbrave's fashion is used in moments that are narratively significant and reinforce emotion without overt persuasion. This gives credence to earlier results that brand placement in film can be effective in building brand awareness and image as they embed brands into the cognitive and emotional framework of consumers (Alvin Desty Arisandi 2013).

Implications for the Sharia Creative Economy

Jilbrave's brand placement strategy in *Cinta dalam Ikhlas* cannot be separated from the agenda of halal industry development in Indonesia in general, especially the Indonesian Halal Industry Master Plan 2023-2029. By using film as a promotional medium, Jilbrave is part of the strengthening of halal branding awareness and the extension of halal products from the local community in the creative economy ecosystem.

This narrative-based approach to brand supports the transformation of the halal culture of consumption to a more modern, aspirational, and inclusive branding. The film thus becomes not only a means of entertainment but an effective strategic tool for the integration of Islamic values, cultural representation and sustainable economic development on the framework of the sharia creative economy.

Quoting Halal Industry Master Plan Indonesia, this strategy is in line with the 4 main directions of development of Indonesian halal industry in terms of increasing productivity and competitiveness, strengthening policies and regulations, strengthening finance and infrastructure, and strengthening halal branding and awareness. By using film as a promotional platform, Jilbrave increases the reach of its audience, creates awareness of the range of local halal products, and boosts the ecosystem of the national halal industry towards the global stage. Therefore, Jilbrave's existence in the film *Cinta dalam Ikhlas* is part of the integrative effort between strengthening local brands,

developing the culture of halal consumption, developing a sustainable creative sharia economy.

CONCLUSION AND SUGGESTION

Based on the results of the analysis, this study finds three main things. First, the brand placement of Jilbrave in the film *Cinta dalam Ikhlas* is not just a promotional strategy, but a storytelling technique that intertwines the form of Muslim fashion with religious values and character development. The brand is presented organically as part of important scenes so that fashion can function as a symbolic form of piety, identity and emotional expression rather than as overt advertising. Second, the incorporation of Jilbrave's products into the film narrative helps to build an emotional relationship between the audience and the brand. Through the use of semiotic and narrative elements, Jilbrave is positioned as part of a halal lifestyle that is modern, ethical and aspirational strengthening brand image without interruption to the artistic and spiritual integrity of the film. Third, this collaboration is part of a larger shift in the marketing practices for halal, where value-oriented storytelling and cultural meaning are emerging as a key marketing strategy in the sharia-based creative economy. Film becomes a medium that is effective in relating the purposes of commerce with religious, cultural, and aesthetic values in Indonesia's halal industry ecosystem.

Limitations and Future Research

This study has a number of limitations. First, the study is confined to one film (*Cinta dalam Ikhlas*), limiting the applicability of the findings to other genres or contexts of production. Second, the research is based on textual and visual analysis of the film without including audience reception information or in-depth interviews with film makers and brand managers. Future research may extent this study by studying multiple examples of films that feature halal brand placement so that we can compare them. Incorporating audience studies, surveys or interviews with industry stakeholders would also give deeper insight into audience perception, brand effectiveness and decision-making processes behind brand-film collaborations in the halal creative industry.

Practical Suggestions

For halal fashion brands, this study implies the need to use narrative-based and value-driven brand placement strategies that follow the storyline and the character development rather than using overt promotional techniques. Brands should frame their products as part of a larger lifestyle story that has an emotional and spiritual resonance with the audience. For filmmakers, the integration of halal brands should be done with a focus on narrative coherence and aesthetic integrity, ensuring that the presence of the halal brands will aid the film's message and religious values, rather than detract from them. Finally, policymakers and stakeholders in the halal industry are encouraged to

support cross-sector collaboration between the creative industry and halal businesses through policy frameworks, incentives, and capacity-building programs, in order to strengthen Indonesia's position within the global halal creative economy.

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