THE MEANING OF MUSLIM WOMEN IN INDONESIAN RELIGIOUS MOVIES

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Abstract – The reading of women in media is still a topic of interest in media studies, one of them through movie. The representation of women in some movies is still considered as second-class citizen. It can be observes in horror movies, commercials, and drama movies that often focus on the topic about discrimination against women. The purpose of this research is to discover the representation of women from Islam point of view.

Index terms – Religious movie, Muslim women.

I. INTRODUCTION

This research is started from consideration that physical differences in female and male sex also followed by gender differences bring gender inequality. Marginalization of women that appear later showed that women become second sex is also often referred to as "second class citizens" - whose existence is not so calculated (Abdullah, 2006:3).

The institutionalization of patriarchal culture about concept of gender between men and women is increasingly visible in media. The discourse of women's bodies in the media is still as interesting subject of discussion and continues commercialized. Advertising media in print, electronic and online media is still protruding body parts of women who deliberately highlighted to attract the attention of prospective customers and to increase customer loyalty especially product for adult men.

It can also be observed on Indonesian horror movie which is identical with intimate scene who played by some of the actresses who had been attached by that image. Commercialization of women's bodies is not only considered as a gimmick but also as a commodity.

The discourse about women is also seen in drama movies that focus on women issues. Through the theme of discrimination on women's rights, the movies showed a depiction of women are still considered second-class citizens who continue to receive treatment that is not parallel to the role of men in society.

The representation of women in the media is likely to be similar, commercialized and discriminated. It is slowly going into the subconscious minds of Indonesian audience, especially the audience who got repetition of media exposure about that issue. Yet what is displayed in media is not always correct or suitable with what is happening in real society.With so many media contain representation of female and male, messages about men, women and sexuality today; it can give impacts not least in the way we think about identity. At the same time, the media has a direct effect to the audiences (Gaunlett, 2002: 1)

Apart from media view, we can observe this women issue from another point of view, such as from Islam. The position of women in Islam is highly respected. Islam confirms the important role of women both as mother, wife, sister and daughter. Similarly, with regard to the women rights and obligations that have been set forth in the Prophet Sunnah (Kedudukan Wanita Dalam Islam, 2008).

Through that thought, researcher wants to find the meaning of Muslim women in Indonesia religious movie from Islam point of view which is expected to provide a slight different picture to the audiences than any other drama or horror movies.

In an interview, Deddy Mizwar (2009) said that nowadays so many movies and soap operas but actually not in the rules of Islamic religion, many of which violate the law of Islam (Dakwatuna, 2009). By observing more closely from objects in this research, the result of this research is expected to give a correct picture of the Muslim women in the movies are considered to be in accordance with law of Islam.

Among so many Indonesian religious adaptation movies, researcher focused on objects in three movies i.e: Ayat-Ayat Cinta (2008), Ketika Cinta Bertasbih 1 & 2 (2009) and Assalamu'alaikum Beijing (2014). Researcher has own consideration because these movie could represent the correct Islam and have a lot of audience, from readers of the novel and movie audiences.
Data of movie audiences from www.filmindonesia.or.id (2015) tells that Ayat-Ayat Cinta Movie already seen by 3.581.947 people, Ketika Cinta Bertasbih 1 got 3.100.906 audiences and Ketika Cinta Bertasbih 2 already seen by 2.003.121 people, and Assalamu'alaikum Beijing got 560.465 audiences.

II. METHODOLOGY

This research is an interpretive research with qualitative approach and the critical paradigm. Interpretive research is the study of subjective approach which is often referred to humanistic that would be no same replication because of the relationship between the researcher and the subject reasearch always bound by time and space, that always make differences of meaning for each researcher (Tanjung, 2012: 93). This study uses semiotic studies that focus on the existence of a mark and the context. Sign shapes human perception, more than just reflect reality. Semiotics tradition includes a main theory of how the sign representing the object, idea, situation, circumstances, feelings and all of outside ourselves (Mudjiyanto & Nur, 2013).

To be able to interpret the representation of Muslim women in the religious movies, we can use the principles of semiotic analysis that is able to explain the various signs such as visual and verbal in the movie. Therefore, researcher refers to Roland Barthes' idea of two orders tagging: denotation and connotation (Fiske, 2006: 118).

To select representative text, researcher focused on the corpus (visual image, audio, and the imaginary world) regarding the representation of Muslim women and then interpreted with the intent contained in the text, according to what is written in the stage of denotation and connotation.

III. DISCUSSION

Indonesian movie industry began to rise in the early 2000s; it was marked with a number of Indonesian movies that increase from year to year. Genre and theme of the film were made also vary. From the drama genre, the theme is not only about romance, but also family, children and religion. Slowly the response from audience to the Indonesian movie also showed a positive chart. With today's diversity of Indonesian film, media studies about Indonesian movies are becoming increasingly attractive. One of the technique uses media text analysis.

Text media research that researcher did currently focusing on religious movie which highlights the meaning of how Muslim women featured in three movies. As observed is representation of main actress in those movies, among others: Aisha in Ayat-Ayat Cinta movie, Anna in Ketika Cinta Bertasbih movie and Asmara in Assalamu'alaikum Beijing movie. By observing corpus in the movies, the researcher elaborates some of the findings, among others:

1. Physical Appearance

   The three main actresses in the movies wear headscarf, both outside and inside the house when there is someone who is not her muhrim[1]. And the way how to wear the headscarf of all of three actresses is cover their chest and not wearing flashy color such as black, blue, brown, grey and white. All of them also is not wearing any striking accessories and make up for their daily appearance.

   The physical appearance of the three actresses in accordance with Islamic law is obligatory for women who are already puberty to cover their nakedness. It is stated in Surah Al-Ahzab verse 59: "O prophet, tell to your wives and daughters and the women of the believers that they should pull down their outer cloaks from their heads over their faces. This will make it possible for them to be distinguished so that they will not be molested. Allah is most forgiving, ever merciful" (Al-Quran, 2006: 426).

   In the movies, the three actresses represented wearing a headscarf to cover her chest, even Aisya described using a veil to cover her face. Although wear hijab, they are not bothered, feel comfortable and still be able to do daily activities such as go to college, and go to workplace. Especially for Asmara when she went to Beijing, as newspaper reporter she still confident wear muslim costume and headscarf to looking for news although most of Beijing citizen not Islam and not wearing hijab.

2. How to Interact

   Anna, Aisha and Asmara have polite attitude when they interact with others. But they pictured politely refuse when asked to shake hands or shaking hands and also keep the eye when they got eye contact with opposite sex (male). For Muslim women, it must be done because it is unlawful when they got contact with the opposite sex who is not her muhrim or mahram. It is narrated by Imam Tabarani in Al-Kabir XX / 211 with Isnad Hasan (Berita Islam Masa Kini, 2015). The hadith explains a woman should not be in contact with men who are not unrelated, because touch is the beginning step of adultery.

3. Character

   The three leading actresses in these movies has a strong character, good attitude, great in decision making and brave when they have to face the problems. Aisha in the film Ayat-Ayat Cinta must be patient and seek all the way when her husband, Fahri, was jailed for libel, and also when she had to give up when her husband have to married with Maria because Maria is key witness of Fahri's case. Whereas the current condition of Maria was chronically ill. Anna in Ketika Cinta Bertasbih movie has to be patient and eventually filed for divorce when she knew that her husband admitted detectable HIV / AIDS disease even though they are not having sex.

   Compared to two other films, Asmara as a core figure in Assalamu'alaikum Beijing movie from the beginning to be steadfast accept the condition when her fiancee turned out impregnate another

[1] Muhrim: People who should not be / forbidden to marry because there was a blood relationship through marriage, family, dairy and descendants

woman and also have to be stronger and stronger when she got the blood clotting disease until loss of her speaking ability. It is Obligatory for the Muslims to always be patient and sincere when receiving disaster and trials in life because in surah Al-Baqarah 286 letters Allah said "God does not burden a person but according to his ability" (Al-Quran, 2006: 49).

CONCLUSION

Based on the findings and the previous analysis, the research concluded three things: first, the physical appearance of Muslim women in the movies wear veils that cover their chest stuck out in accordance with the Islamic sharia. Second, Aisha, Anna and Asmara interact with politely and keep themselves by not shaking hands or contact with the opposite sex who is not their muhrim. Third, they have a strong character, which is patient and steadfast when face the problems and disaster in their life.

Research on women in the media is always interesting to study and there is expected to be developing in greater depth and with more diverse research object, not just from religious movies, but also from another genre movies.

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