

Analisa

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INTRODUCTION FROM THE EDITORIAL BOARDS

The advancement of information and technology in this era has encouraged the editorial boards of *Analisa Journal of Social Science and Religion* to change some aspects of the journal for the better. The first changing is the name of the journal since 2015, from “*Analisa Jurnal Pengkajian Masalah Sosial Keagamaan*” to be “*Analisa Journal of Social Science and Religion*”. As a consequence, there is alteration on the ISSN 1410-4350 to be 2502-5465. Furthermore, at this time, it is a must that a journal is published electronically, as it is stated in the rule issued by PDII LIPI (the Indonesian Institute of Science). Therefore, in 2015, *Analisa* started the electronic journal with E-ISSN 24443-3853, while the printed edition has been published since 1996 and continued until now. Along with the changing of the name, *Analisa* began the publication in English started vol.1.no.1 2016 as part of the preparation for being an international journal.

There are various articles submitted to *Analisa* in the beginning of 2016. These include Islamic fundamentalism, terrorism, culture, Islam and Islamic education in Turkey. An article written by Tauseef Ahmad Parry talking about Islamism is placed as the opening of this volume. He argues that the incidence of 9/11 2011 in World Trade Center USA became a turning point for Western country to stereotype Islam as terrorist. Furthermore, after that tragedy Islam is perceived as fundamentalist religion, extremist, conservative Islam, radicalisms, and other negative stereotypes. In this article, he suggests that it is necessary to evaluate the Western perspectives on Islam in which they labeled Islam as extremists.

The next article is entitled “*The Chronicle of Terrorism and Islamic Militancy in Indonesia*” written by Zakiyah. This paper provides data and deep analysis on the series of bombing and terror happened in Indonesia from 2001 to 2012. After the fall of President Soeharto in 1998, there were a series of bombing and terror in some part of the country which caused hundreds casualties and great number of property damages. This year was also a time for some extremists coming back to Indonesia after a long period of exile abroad. These extremist figures then began their activities in Indonesia and they also disseminated the radical ideology, establishing network, recruiting new members and preparing for terror and violent action. Some of the terrorists and suspected of the bombing actions were indicated having connection with the Islamic radical group which means that there is an Islamic militancy in Indonesia

The radical ideology was also spread at prominent university in Yogyakarta Indonesia. This theme is discussed by Arifudin Ismail. He mentions that this ideology is not only spread by jihadists but also by some activists in certain campuses. For instance, there are some discussions and discussion groups existed in Gadjah Mada University, Sunan Kalijaga Islamic State University, Yogyakarta Muhammadiyah University, and Indonesia Islam University. In such activity, there is an indication that there is discussion on “the radical ideology”. He focused his study on the exclusive students movement in Gadjah Mada University especially related to how the religious doctrine (Islam) disseminated and perceived by students.

Besides the discussion of the Islamism, terrorism and radical movement as the phenomena happened in Indonesia and in the world, this volume also offers other insights of Indonesia. Betty Mauli Rosa Bustamn explores the Minangkabau tradition. She describes in her article how the local people (Minangkabau) adopted Islamic values into their tradition from generation to the next generation. In this paper, it can be seen that Islam and local culture are living in harmony. In addition, Asep N Musadad talks about the assimilation and acculturation process between local traditions of Sundanese community with Islam. He describes that the harmony between them can be seen on the literature; there is a cultural change as a picture of how Islam and local tradition met and assimilated. Besides, in the folklore as he mentions that some incantations used by shaman (panayangan) contain some symbols of Islam

Besides being practiced in the local tradition as mentioned earlier, Islam in Indonesia is

transformed and disseminated through electronic media such as television; this can be read at the next article. Siti Solihati wrote a paper about how Islamic symbols are used by a soap opera broadcasted in a national television. In this article, she found that there are some ideologies embedded in such program namely; (1) ideology of materialistic-capitalist, (2) ideology of patriarchy, and (3) violent domination.

Napsiah and her colleagues wrote an article about how the people living in surrounding the Merapi Mountain cope with the disaster especially when the eruption occurred and its aftermath. Community living in Pangukrejo village near the mountain helps each other dealing with their disaster related problems. They are hand in hand in re-building their villages without looking at their religious background. All people participate in those activities since they feel that Merapi is their home and their source of convenience and safety, therefore this honorable symbol should be preserved at all cost. They argue that the eruption is the destiny from God, thus it is undeniable fact. At that time, they were at the bottom level condition, so that to wake up from that situation they need to help each other (gotong royong).

The last article in this volume is about the transformation of Islamic education at Imam Hatip School in Turkey. This paper is written by Mahfud Junaidi. He describes that the curriculum in this school aims to transfer the traditional norms based on the Islamic values. It is expected that by implementing Islam, this will contribute to the development of society and nation-state in Turkey.

Please enjoy reading articles in this volume.

Semarang, May 2016

Editorial boards

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Analisa Journal of Social Science and Religion would like to thank you to all international editorial boards for their support and their willingness to review articles for this volume. Analisa would also like to thank you to all authors who have submitted their articles to Analisa, so that this volume is successfully published.

Analisa do hope that we would continue our cooperation for the next editions.

Semarang, May 2016

Editor in Chief

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THE USES OF RELIGIOUS SYMBOLS TO REPRESENT ISLAM (A Study on Religious Soap Opera “Bukan Islam KTP”)

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ABSTRACT

This study is entitled “The Uses of Religious Symbols to Represent Islam (A Study on Religious Soap Opera ‘Bukan Islam KTP’)”. The background of the research is based on the facts of the arbitrary use of symbols in representing Islam which are shown on Indonesian televisions. The pattern of the use of religious symbols, either verbal or non-verbal, symbols are generally explicit, but when they are examined using appropriate methods, they actually contains some implicit meanings. The purpose of this study was to discover how Islam is represented on television religious soap opera using religious symbols and to find out the dominant ideology behind the representation techniques. To analyze the soap operas which consisted of twenty episodes, the researcher used a semiotic approach of John Fiske on television codes. The results of this study are: (1) the use of verbal symbols to represent Islam potentially creates multiple interpretations when they are spoken by different characters, (2) some religious terminologies are often used by antagonist players to express anger and disappointment, (3) the soap opera is dominated by verbal violence used by both protagonist and antagonist players, while antagonist player use violence both in verbal and non-verbal forms. The findings about ideology embedded in the soap opera are: (1) capitalist-materialistic ideology, (2) ideology of patriarchy, and (3) violence domination.

Keywords: representation, religious symbols, ideology

INTRODUCTION

The background of the study

The development of communication technology has inevitably caused a new demand for every elements of society to make an adaptation to the rapid movement of media culture. As a part of social system, Islam especially feels the needs of appropriate media as potential tools to transfer Islamic values to the wider audiences. Amidst the variety of modern media, so far, television has become the reasonable choice, it seems to be the most popular and the most widely accepted among the people compared to other types of media.

The way television uses religious symbols to represent Islam has been carried out in various

media nature that, to some extent, causes the religious teaching to be subtly mixed up with media culture. As there is a mixture between media and religious symbols, therefore, it could be understandable that the content of religious portrayal on television may raise multiple interpretations among the people. Before portraying religious programs, television usually takes a religious consultant as its reference concerning the on-going issues. In this case, religious consultant referred by the television has a certain pattern in interpreting the teaching, so that it makes the multi-process of interpretation becomes more complex matter. There are at least three steps of interpretation occur in religious

programs on television. *First*, the interpretation by the messengers toward the normative religious symbols is potentially faceted as their beliefs. *Second*, the result of this interpretation is transformed to the media practices in such a way which also may result another faceted knowledge. *Third*, based on messengers' legitimation on the matter, television uses all the mean of art, aesthetics, and the market demands to create another form of Islamic symbols which has been naturalised in the media culture.

The diversity in the use of religious symbols in representing Islam can at least be seen on religious television shows in the forms of entertainment, for example on religious soap operas. In general, representation of Islam by using religious symbols in religious soap operas can be identified from the way in which the religious attributes are used, the sacred texts are exploited, the dialogue are spelled out, and in a problem is solved at the end of the whole narration. The uses of religious symbols in representing Islam in such a way, to some extent, could lead to the simplification of the substance of religious values so that it would be easier for the audience to understand religious teachings. The uses of religious symbols either on television soap operas or movies could not be separated from the media construction of religious teaching to represent in such a way so that it becomes an easy consuming program. By doing so, the idea of Islamic teaching could be more easily accepted by the audience from various levels of religious knowledge.

The use of religious symbols in such a simple way to represent Islam seems to be inevitable as naturally television has its own way to convey a message to its viewers. Based on the contents, Indonesian private televisions have actually given a relatively large portion in portraying Islam. This can be seen especially on television shows during the month of Ramadan as well as on some special events concerning Islamic holy days. Regarding the claim that some television programs have tended to discredit Islam which bring about multi interpretation at any rate, it is important to note here that it could be one of the side effects of the

work system existing in media institutions. The multi interpretation about television contents can be understood as a way of working system in the media that generally has a complex process. According to van Dijk (1985: 18) the media performance is shaped by several factors such as the interests of the owners, the interest of market, and the pressures from an outsider faced by media organizations. Meanwhile Irianto (2005: 520) suggests that television does actually like to play around in the realm of representation of reality in depicting Islam, so that the viewers have a picture of Islam in an artificial form. Religious phenomena which are artificially displayed in the media can be seen on some religious programs represented by television during the month of Ramadan using religious symbols that creates an artificial reality about Islam.

In fact, television is only one form of media existed in Indonesia, but for some Indonesian Moslem community television has become not only an important source of information but also become source of entertainment. The media, therefore, take the advantage of people's dependence on it to sell products in the form of information package. By doing so, television has established its strategic position as an agent of distributing cultural issues among the society. As an agent of distributing cultural issues, television strives to include as many elements of culture as possible into the audience needs, including about religion in cultural perspective. Television seizes opportunities of people's need for information as well as entertainment by presenting popular programs to attract as many viewers as possible so that it can convince more advertisers to get into bussiness (Burton, 2008: 96). In this case, the cultural aspects of society embedded on television programs has only served as an object of media commodity using the principles of demand and supply. Popularity concept complements the claim that television is a form of popular culture, which is according to Storey, has appeared in the early 20s (Storey, 2007: 11).

Accordingly, the event portrayed on television show can be seen as an attempt to narrate and

visualize ideas through a program on the screen using construction techniques in such a way, in order to give the impression of the real for the sake of its viewer interest. Recently the programs offered in Indonesian private television have showed the notion toward resemblance to each other. When a certain station has succeeded in portraying a particular theme, then it is immediately followed by other stations in presenting a program with similar theme. Religious-themed soap opera tends to follow this trend as well, beginning with *Rahasia Ilahi* in TPI (now MNCTV) in early 2004, which is soon followed by other stations using slightly similar materials.

In these religious-themed soap operas the image about Islam is, more or less, determined by the way the media use the religious symbols. The use of religious symbols to represent the image of Islam can also be seen in religious soap opera "Bukan Islam KTP" SCTV. The efforts of the medium to represent the reality of Islam in this soap opera becomes an interesting object to study, especially because these symbols are presented in a comedian format. Based on previous experience in observing the fact of how religious symbols are used to represent Islam on television religious-themed soap opera, the writer feels an urge to conduct a close study to the main theme on the representation of Islam using religious symbols on soap opera entitled "*Bukan Islam KTP*" in SCTV.

Research Questions

When Islam is conveyed through television as a mean of mass communication in the form of an entertainment program, the use of symbols to represent Islam is potential to cause a different image about it. Through this study, the writer is trying to take a close look on how television represents the image of Islam in the religious soap opera, the uses of religious symbols, and the ideology hidden behind it. In order to get a clear picture on media reality about Islam as well as how this reality is represented on television, the writer proposes the main questions as followed:

a. How is Islamic teaching represented on television using religious symbols?

b. What are the ideologies behind the uses of religious symbols in representing Islam?

Literature Review

Some researches on television content concerning the uses of religious symbol are hardly found. In this part, the author classified previous research into three categories. First, there is a research which corresponds with study objection on television content using semiotic approach done in 2013 by Feralina. In her research, Feralina tried to find out the meaning of non-verbal symbol used in cigarette advertising using semiotic approach of Peirce. She defined non-verbal symbols into three areas: facial expression, gestural move, and postural appearance (Feralina, 2013: 359). The finding of her research was that every non-verbal symbol used in the advertising portrayed on television has actually conveyed certain meaning in various ways. Second, a research that corresponds to the focus of the study on representation, it was carried out by Yohana (2013) who studied film representation about polygamy. The aim of Yohana's study was to find out how the film represents the practice of polygamy. She employed discourse analysis by Sara Mills. Yohana did not specifically make a clear definition about the terminology of representation. Using Mills approach on discourse analysis Yohana found out that the way film represented polygamy was based on women's perspective. (Yohana, 2013: 53)

Third, the study about religious content on television using religious symbols has been done by Syahputra (2011). According to him television has been relatively powerful in creating certain image about religious phenomena. The images about religion are represented through religious fictions using symbolic codes, either verbal or non-verbal. Studying soap opera "Rahasia Ilahi", Syahputra (2011: 298) found out that the reality about Islam has been intrinsically co modified by television. Through this co modification, there is a significant change where information values on a message are constructed become marketable symbol systems.

This previous researches relating to symbolic paradigm showed that television uses certain religious symbols as a manifestation of political representation to create an image about certain religion. The difference of these previous studies from the recent lays on the treatment towards religious symbol itself. In this study, the author focused on not only how religious symbols are used to represent Islam, but also the attempt to close look closely at the meaning of each symbol by studying its literal meaning.

Theoretical Framework

The word symbol is sometimes perceived in some different ways in accordance with the context in which it is used. In Collin Cobuild dictionary, symbol is defined as: (1) “a shape or design that used to represent something such as an idea”, (2) “something that seems to represent society or aspects of life, because it is very typical of it” (Collins Cobuild, 1987: 1482). While in the dictionary of Sociology (Jary and Jary, 1991: 645) symbol is defined as: (1) a sign, in which the connection between the meaning and the sign is conventional rather than natural”, (2) an indirect representation of an underlying meaning, syndrome, etc, as in religious symbolism and ritual”. Because of the relationship between meaning and sign of a more conventional nature, therefore, a symbol not always contains universal meaning, but it depends on the communities where the symbol is used.

According to Morris, the terminology of the symbol was often used to mean everything from signs that are very simple to use to describe a complicated picture of a story often used for philosophical arguments (<http://www.fiu.edu/~Morriss>). Furthermore, Morris explains: “a symbol is any sign which also inherent connection to that greater thing or image to which it points”. In this case the term symbol is also used in graphic design, the myth, the events, even so a picture of people and places. In explaining the definition of symbol, Morris uses Fontana’s argument which states that “symbols are more than just cultural artefacts in their correct contexts as they still speak powerfully to us, simultaneously addressing our intellect,

emotions, and spirit”. Although the symbol is not solely regarded as a cultural artefact, it can be used to convey a message of culture (Liliweri, 2009: 180). Liliweri argues that symbol is “a sign to mean something” which could provide more than one meaning (for example: the ring is a symbol of marriage).

It is obvious that actually human life can not be separated from the world of symbols, and that all aspects of human life consists of not only the production but also the consumption of symbols. Discussing about symbol, it is worth to notice the thesis made by Cassirer that is “man is animal symbolicum” (quoted in Verene, 1979). In this study, the word “symbol” is defined as everything related to the product such as the form of images, speech, writing, attitude, and people behavior, as representation of all aspects of human life. The definition of symbol used in this study refers to the terminology used by Turner (1983: 19), that is “objects, activities, relationships, events, gestures, and spatial units” which empirically has been used as instruments to observe the ritual community of Ndembu that were filled by symbolic events.

A symbol can also be used to distinguish the type of human activities, for example, whether the activity is considered as being natural or supernatural, as well as whether a symbol is profane or the sacred one. According to Beattie (1966: 202), all symbols can be considered as a kind of language used by the people to express about something, and to express human behavior that are considered to have important social values. Symbols are also used as a means of human expression in explaining their behavior that could mean either they ‘want something’ or ‘prevent and reject anything’.

Beattie (1964: 224-229) explains that the meaning of symbol can be classified into three, namely personal meanings, cultural meaning, and universal meaning. Personal and cultural meaning of symbol are based on different experiences of the people, the way of their feeling, and their perception of certain symbols, while universal meaning of symbol based on human characters

who have a common sense as well as a shared perception about certain things. For example, the symbol of human expression which is associated with ghosts and human soul may vary due to different spiritual experiences of each individual. Cassirer emphasized that basically people do not have the ability to understand the whole world in a coherent way, but rather human understanding of the world is fragmented into the area of thought as well their cultural domain. Therefore, people's understanding about the world is carried out by marking every area of thought in a particular way so that they form activities and some object of lives into certain symbols. Cassirer's conception of symbolic forms of human life is divided into aesthetic and scientific forms (in Verene, 1979: 28). At the beginning, the movement of human consciousness emerges from their expression of anxiety in line with the aesthetic concerns of their religious myth, which arises from philosophical and scientific awareness.

Based on previous discussion about symbol, the term 'religious symbol' in this study means all attributes, phenomena, and signs which are used to notify the presence as well as the characteristics of a religion, including the system of values and belief systems. Beattie (1964) proposes that in religious practice, religious symbols are often faced with social and cultural practice so that the form of religious practices may vary in accordance with it. This also stated by Broos (1987) that religion and religious symbol is supposed to be the oldest symbol created by human kind.

Symbol in Islam is defined in permanent forms that it is less likely to be changed in accordance with the perspective of symbols interpreters (Ridwan, 2004: 132). Islamic symbol has been changed in such various way, that to some extent has caused the shift of meaning from the original teachings. The changes of meaning becomes apparently clear and more diverse as a result of media encounters in the case that religious symbols are mixed up with popular culture of media products. Irianto (2005: 520) argues that the depiction of Islam in the media (especially on television) is not essentially a reflection of true Islamic teaching, rather, it is no

more than a form of image about Islam.

Religious life is not only manifested in the form of symbols and attributes, but also in the form of religious attitudes and behavior. Therefore, to describe Islam in its context, rigorous studies on religious symbol need to be established. In this study, Islamic symbol is divided into two categories: (1) the normative symbol including the verses of Quran and the hadith, and (2) cultural symbols in the form of religious attitudes and behavior as well as the attributes used by Muslims.

When a religious symbol is represented in the media, it gives a chance to anyone to do the interpretation. This interpretation may vary from one person to another, as a result of differences of their belief system. In addition, the interpretation of religious symbols is also influenced by the process of its production so as to make the circuit of symbol interpretation more complex.

Regarding the description of the complexity of symbol production in the media, David Morley (2007: 284) explains that there are at least three things worth to consider:

1. Production of the message is a problematic work, as the events can be encoded in different ways by message producer, so it could produce different meanings
2. The message made by the media is an open text which more likely to be interpreted differently by the recipients
3. The process of decoding is problematic because the message can be interpreted in different ways by different people

According to Bungin (2001: 5) basically people are creative actors. Human creativity is manifested by a variety of capabilities in creating social construction of reality that exists where the truth of it is relatively obvious to find. While social reality is shaped by the convention or common sense on the local community, and it depends on the time and place of the social reality imposed. In order to dissect the social reality through social construction process, it is important to note the thesis proposes by Jacobson (in Fiske, 1987: 47). Jacobson argued that a message (text) will only be

meaningful if it is viewed from three aspects:

- (a) Context (in terms of what, when, and where it is used). It means that a message could have different meaning if it is used in different social contexts
- (b) Contact (the relationship between the sender and the recipient). It means that a message can be interpreted differently depending on the intensity of the relationship between the sender and the recipient
- (c) Code (symbol used). It means that the message or sign language (icons, symbols) either verbal or non-verbal also affects the meaning of a message.

The example of religious symbols that have undergone a process of social construction is as such presented in religious television soap opera. Terminology “soap opera” is generally understood as a short term of electronic serial cinema shown on television. Indonesian television soap opera is basically a duplication of the soap opera that has been aired on foreign television. Soap opera is a continuation of the electronic cinema that means a copyright work of art and culture made by cinematographic professionals which is recorded on video tape through electronic processes and aired through television stations (Endah, 2008, Arimbi, 2009: 202). The term ‘religious soap opera’ in this study is, therefore, means electronic cinema products which is televised using religious symbols, either it explicitly mentioned in the form of the program or it is manifested in its content.

It is obvious, therefore, that a critical study in order to understand how religious symbols are used to represent Islam on television entertainment need to be conducted. Burton proposes some ideas about how a message is culturally constructed so as to form a new reality (2007: 37) by using several key concepts such as by looking at the ideology, the concept of co-modification, the representations and the modes. In understanding the reality of religious teachings it is important to take a close look at the object especially by observing the structure of an icon, a symbol, and a sign system. On the other hand, religious realities presented in

front of television audience can be regarded as a ‘constructed reality’ or pseudo-reality because it has undergone a few modifications in the name of aesthetic and the market reasons.

The main story of religious-themed soap opera is generally made with the concept of easy consuming so that the embodied religious messages can be accepted easily by the viewer, without having to use complex thought. Easy consuming concept in representing religious teachings by using religious symbols (Islam) in the form of entertainment program, to some extent has resulted this program becomes an enjoyable viewing.

Method

Object of Study

The data of this research is the television serial of religious soap opera entitled “Bukan Islam KTP” which consisted of twenty episodes. This soap opera is portrayed daily at 18:30 on SCTV channel, started on November 18, 2011. This soap opera is a unique viewing because it is presented using comedy format so that religious messages are conveyed in a way that looks ridiculous and funny. Besides the comedic aspect, another interesting thing in this soap opera is the contradiction between the content of the message about Islamic teachings and its narration which is dominated by scenes of verbal violence. The scenes of verbal violence are apparently not only demonstrated by antagonist players but also by the protagonists who are supposed to deliver the main ideas of Islamic teaching.

This research was qualitative, using the constructionist paradigm. According to Pawito (2008: 48) the type of qualitative research is rooted in the tradition of philosophical thought which aims to understand human behavior. In studying film, then the so-called human behavior here is applied to the way human speak, the sentence pronounced, as well as how to dress and how to use accessories. This approach is applied to the study film content as well as to interpret on how the message was delivered. The study was

started from understanding the meaning and the way of constructing it, then finding the dominant ideology embodied in the content.

It is important to make a limitation to the area of the study in order to keep the research on the track. This study focused on the uses of these religious symbols, either in the form of verbal or non-verbal, to represent the image of Islam. Some religious symbols used in this soap opera including the quotation of Quranic verses of and its translation, some Islamic terminologies which are defined as verbal symbols. While clothing used by the players, accessories, and worship utensils such as rosario and praying carpet are defined as non-verbal symbols.

Data Collecting

This study used recorded soap opera as the primary data, therefore the process of data collecting was based on the type of the data.

- a. Documentation. Documentation technique was used to get the data straight away from television when the program was aired. To make easier for the research process, the recorded soap opera were transferred into compact disk as a raw data. Documentation technique was practiced through writing up every dialogue used as an access of verbal symbols. The script was collected and used as raw data for analysing verbal symbols.
- b. Observation. Observation technique was used in form of close watching for the recorded soap opera. During this process, the researcher noted carefully every gesture, facial expression, clothing, camera shoot, and the setting. Through this process, the researcher collected all information that were needed for non-verbal symbols.

Data Analysis

In order to find the appropriate answer to the research questions stated earlier, this study employed semiotic approach to find out the meaning of the text. As a media text, soap opera that presents Islamic teachings using religious

symbols is assumed as an open text, so that it can be interpreted differently by different researchers. In order to keep the consistence of the study, so that it would not out of the methodological framework, the researcher used semiotic approach adopted from John Fiske on television codes. Fiske (1987: 13) explains that to assess the meaning of the television text, it is important to underpin television and its program as a potential meaning instead of its aspects of commodities.

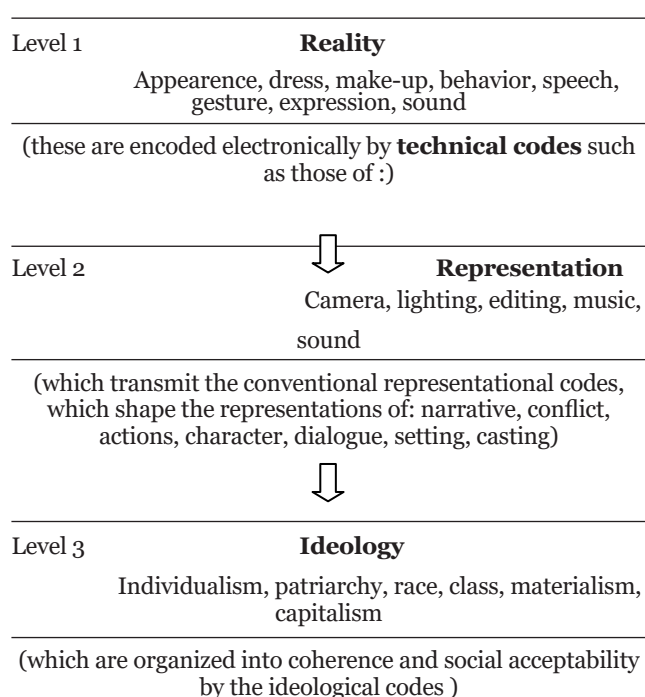
An effort to see how television represents Islam using religious symbols, therefore, should be equipped with a tool of analysis includes the analysis of political representation, such as a camera and lighting technique as well casting techniques. This type of analysis is meant to show not only how religious symbols are used in representing Islamic teaching, but also to discover the ideology behind the use of symbols. In this regard, this study requires semiotics for cinematography that could explain about inter-textual study in the film show (soap operas). Television codes initiated by John Fiske (1987) explains that the ideology contained in an actual movie could be known of how to use the symbol, players selection, the tone of voice, as well as camera techniques used.

Television code is a rule-governed system of signs which shared among the member of community and is used to distribute the meaning among members of the community. Fiske (1987: 4) argues that "codes are links between producers, texts, and audiences, and are the agents of inter-textuality through which texts interrelate in a network of a meaning that constitutes our cultural world". The concept of the structure of the television code begins from social realism which, according to Fiske (1987: 23), should be presented by the television in the form of a narrative of the events that are personal, where the event must contain a social problem and there must be the solutions. Besides, the narrative also must show an easily recognizable figure and use a natural setting and the present time.

Fiske explained that an event or a reality presented on television has before undergone a social code and has become a common sense. The

codes are then formed as dominant meanings and are distributed to the audience. The structure of Fiske's television code consists of three levels: (1) reality which shows player performance, which are technically presented in the form of (2) representation which is arranged coherently to be accepted socially or *representational codes*, in the form of (3) ideology or *ideological codes*. The structure of television code can be explained in the following chart:

Figure 1:



Source: Fiske (1987: 4)

The Findings and Discussion

Soap opera entitled "Bukan Islam KTP" is a religious program which tries to bring forward the aspect of religio-comedy as a dominant narration. Some normative aspects in Islamic teaching are represented in an easy form as well as a light absurd dialogue. The techniques of representation Islamic teaching using arbitrary religious symbols which rise to multiple interpretations. Representation techniques used in this soap opera is manifested in the use of religious symbols, either in the form of verbal symbols or non-verbal symbols.

The main story of "Bukan Islam KTP"

The main theme of this soap opera is multiple conflicts among poor society in small part of

Betawi people. The people live in poverty and bad behavior. The people do bad things for living such as becoming thieves, pick pockets, burglars, gamblers, and drug users. People always live in some kinds of conflicts between them. Therefore this supposed to be soap opera is dominated with violence scene. The conflict happens in every level, such as internal conflict within families and external conflict between the rich and the poor. Every conflict can be solved by a man whose profession is as a religious book seller, and often preach the people about how to be good Moslems. This man has a unique character because often mocks and underscores people while speaking about religion.

In the poor village, lives a very wealthy man (antagonist) who has gone pilgrim for 7 times with a beautiful wife (protagonist). The husband is a bad mannered, mean, snobbish, arrogant, egoist, and non-religious person. On the other hand, the wife is very nice, good mannered, helpful, and religious. The man is a trouble maker and always out looking for trouble with everyone, and this is contradictory with his wife. Using religion as a legitimation, he treats his wife as a slave. He speaks in high tone and rude sentence to everyone he meets. This man treated the poor people in the way he likes. On the contrary, those people always ready to do whatever he said. It seems that those poor people are economically dependent on him. He has half-brother who lives in poverty who becomes his routine enemy.

Among this society, there is a 10 years old boy who is looked after by his poor grandfather. This boy has an obsession of becoming a preacher, and he tries to preach every time he meets people who have the wrong doing. He acts like a professional preacher on stage, and always uses rude words in reminding other people without considering their ages.

There is a book seller who promotes the book by walking around the village. He is actually a very rich man from the town who pretends to be a book seller in order to be able to help the poor people and to do the preaching. He appears where ever there is conflict, and he always gives his tidings

with a rude words. This makes people cornered and feel under pressure, but the people who are narrated as uneducated seem to be dependent on his religious knowledge.

Apparently, this soap opera makes a clear cut about the character of people, that is good people and bad people. There are three main ideas which can be concluded from this film narration; they are (1) rich people have the power to control the poor in every way they would like to, (2) well educated people have the power to control the uneducated in every way they would like, and (3) man can use religious teaching as an excuse to dominate women.

The uses of religious symbols

Looking at the types of religious symbols used by the players, there are two phenomena that could be explained here:

- a) The types of non-verbal symbols are apparently represented by all categories of players, either the protagonist or antagonist characters. Non-verbal symbols in the form of dress such as head cap and koko, for example, can be worn by men of both antagonist and protagonist character as the type of clothing is culturally worn by Betawi people. While muslim's dress for women such as long dress and veil are apparently worn by muslim.
- b) The types of verbal symbols in the form of verses of the Koran are used by the protagonist characters. In each scene, the majority of the verses are delivered using the original language (Arabic) and partly delivered by citing its translation, while religious terminologies are used by both antagonist and protagonist characters.

After studying closely about religious soap opera package containing twenty episodes, the author find out four domains in the use of religious symbols, both verbal and non-verbal symbols, to represent Islamic teaching. The same symbols can create different meaning when they are used by different people, in different ways and different objectives..

Representation using verbal symbols

a. One of verbal symbols used in this soap opera is religious terminology. In using religious terminology, there are some terms used differently between players based on their character, for example:

- 1) The sentence *assalamu alaikum*, which has meaning as a greeting and good wishes given to the other, in this soap opera is sometimes pronounced with a high tone, rough voice, and unfriendly facial expression. The other difference is the matter of word completion in which sometimes it is used in incomplete sentences. According to Daud (2014: 427) the function of the word salam in Islam is not merely as a wish of safety for other people but can be used as social function to eliminate the hatred and build love feeling between moslems. By the way of representing this religious terminology and the functional use of these symbols, then the greeting sentence is constructed as a cultural symbol in which its functions is no more as a wish prayer for the safety of the other person, but as a sentence for opening and closing a conversation.
- 2) The sentence *astaghfirullah al-adzim* has terminological meaning "I ask for forgiveness to God the supreme". In this soap opera the word is used in a different context by different players, in accordance with the character they are supposed to perform. This sentence is represented in three kinds of facial expressions, that are (1) an expression of regret, (2) an expression of dissatisfaction, and (3) an expression of harassment. Expression of regret is represented by protagonist characters, whereas expression to show the anger and the abuse are represented by the antagonist character.
- 3) The religious terminology in the form of phrase *Allahu Akbar* which means Allah is the Greatest, is used not only in different contexts by different characters but also

for different objectives. The differences in using this word can be seen in the cast of characters who use it, the way how they use this word includes the tone of voice and facial expressions, the purpose of the use, and the setting of the uses. The protagonist characters exclaim the word *Allahu akbar* with facial expressions that indicate a sense of admiration, as well as using soft tone of voice. While antagonist character pronounces this word with loud tone of voice, facial expression that indicates anger (upset), and follows it with rude words addressed to other people.

- 4) The sentence *laa haula wa laa quwwata illa billah* which terminologically means 'no power and no strength except it only belongs to Allah' is supposed to be the expression of a submission as well as resignation of human toward their creator. This sentence is used in different way, by different people in different contexts and different objectives. Antagonist character used this sentence in an effort to release the pressure from the strength of another human being with a loud tone of voice and cranky face, while protagonist characters used this sentence as a submission to the power of God with a soft tone of voice and a soft facial expression.
- b. The verbal symbols in the form of verses of the Qur'an are sometimes used out of context as well out of content. In one occasion, the verse is arbitrarily used by a 10 years old boy when he passed through the place where four older men are gambling. The boy quoted the verse in such a way so it looks like he was at the stage of public speech. This representation could be interpreted that some one could quote any verse and address it to other people without considering whether it is done in a proper place and in a proper way of expression. In addition, the meaning of the quoted verse is sometimes used to refer to something on surface and physical that could mean a different thing, and therefore shows something banal. For instance the context of the word *adzab* in one of the verse

which is supposed to mean as the "punishment" from God for the people who have done some evil doing, is simply presented on this soap opera by exemplify a scene to show a kind of "shame" experienced by a family who have been fighting in front of other neighbors.

Furthermore, the verses are pronounced in an awkward voice as well as facial expression, which shows that the characters who used them are eventually lack of fluency and do not seem to understand the meaning of the verses. In other words, religious symbol in form of the verses of the Koran seems to be used as merely an accessory on this soap opera in order to give an image that this soap opera would be looked by its audiences as a real religious program.

Representation using non-verbal symbols

In using non-verbal symbols, the emergence of multiple interpretations of meaning as a result of technical representation is manifested in two areas related to the clothing and accessories worn by the players, including the make-up for women players.

- a. The use of the symbol of fashion (the kind of dressing) and the make-up by the (female) players in this soap opera shows the way of presenting the reality of Muslim fashion as a differentiator of social identity. Nice and fancy dress is used by the rich female players as their daily clothing which is worn in all places and almost all the time, like when they are cooking in the kitchen, washing the dishes, and going to Islamic events. The embeded meaning that could arise in the use of the religious symbols of this dress is that a beautiful and rich woman should wear nice and beautiful clothes to enhance the beauty and to show off their wealth. While the poor women are depicted by using a simple of clothes and a simple (almost without) make-up, with a simple model. Therefore, by simply looking at the clothing, it will be easy for other people to differentiate between the poor and the rich women.
- b. The description of the use of religious symbols

in the form of fashion and accessories worn by male characters is manifested in the form of turban worn by Muslim men who are described as have already performed the pilgrimage (the hajji). The narrative tries to urge the audience that only the hajji is allowed to wear the turban. As the common sense in social live proves that only the rich could be possibly become the hajji, therefore, this way of using religious symbol led to the meaning that the turban is a type of accessories which serve as a symbol of social identity among male Muslim, whether or not they have the title of hajji and whether they are rich or poor. The way of representing people clothing in this soap opera seems to correspond with Barnard (2011) who argues that actually the clothing can be used to identify social status of the people. In these endeavors, the figure of Hajji is described as an arrogant rich man, so turban (scarf) has become one of the signs of wealth as well. While religious accessories in the form of beads carried by one of the player are not used in accordance with its basic function as calculators for a Muslim to do *wirid*, but only indicated as a complementary fashion accessories. On this soap opera eventually the actor who brings the accessories has never been described of how to use these tools. Such way of depictions can also be seen in the use of symbols in the form of turban that has been constructed as a cultural symbol and social status symbol.

Representation in Comedy Format in Religious Program

The religious soap opera entitled "Bukan Islam KTP" that conveys some important religious messages can be categorized as a religio-comedy show. Comedy element is visible in several aspects such as the selection of the player which is visually evident in their physical appearance and facial expression, the use of the contents (material for conversation) of funny and silly dialogue, as well as the behavior of the players in each scene which looks like being in a stage of stand-up comedy. There are some examples of scene that show indications of how this soap opera seems to make

fun of religious symbol. One of the scenes shows an element of comedy represented on this soap opera is depicted though the symbol which is performed by a player in a funny and ridiculous way, as if he is joking instead of praying. By using the symbol in such a way, the symbol creator tries to create an image that prayer can be performed by playing around. Accordingly, prayer means an expression of people needs towards their God and that people are willing to ask for help and the mercy from God. When people do the prayer it means they ask for blessing, therefore, as suggested by Abdurrahman (2014: 5) that prayer is about submission to God and should be done in sincere way. Nonetheless, the scene of prayer on this soap opera tries to tell another side of prayer, that the people who pray could also make fun on their God.

Meanwhile, messages containing about religion (Islam) is generally delivered with a patronizing tone by using sharp sentences, where a messenger was in a position to be more educated and more competent about religion than his interlocutor. It seems unavoidable that the main concept in comedy film, is making fun of the others. Hayward (2006: 91) argues that there always be a sense of domination in comedy film where the weaker is being sacrificed as the victim, while the stronger always dominates the stage. Moreover, if it looked from its content, a comedy film usually close to violence which is known as an aggressive humour.

Representation of Violence

The violence aspect (especially verbal violence) that became the main point in the soap opera has become one of many consequences to the selection of comedy format, as stated earlier. It has been common that Indonesian television programs generally dominated by violence, without considering who the audience are. In so far, the stage of comedy is identical to the stage of violence with the main purpose to create pleasure by the way of bullying others both in physical and verbal. In the name of cinematographic art, it may be understandable if the violence is represented through antagonist characters to give the effect of

stronger impression in characterising. Ironically in this soap opera, the violent behavior is not only represented by antagonist character but also by protagonist characters who are supposed to play their roles as the messengers of Islamic teaching.

The dominant aspects of violent behavior in religious soap opera done by both antagonist and protagonist characters could create negative image not only about Islam but also of how its teaching is delivered. Through the uses of violent symbols, Islam is constructed the media as no more of the religion of peace. This representation is itself contradictory with the concept of non-violence communication in which the nature of communication is supposed to be a tool to build understanding with other people and not to hurt the others (Liliweri, 2011: 987).

The following is the depiction of violent behavior in representing Islam using two groups of characters: (1) For the purpose of delivering Islamic teaching the protagonist players use verbal violence as well as verbal abuse, and (2) antagonist players perform both verbal and non-verbal violence. The verbal violence is used one after another with religious terminologies by both antagonist and protagonist characters.

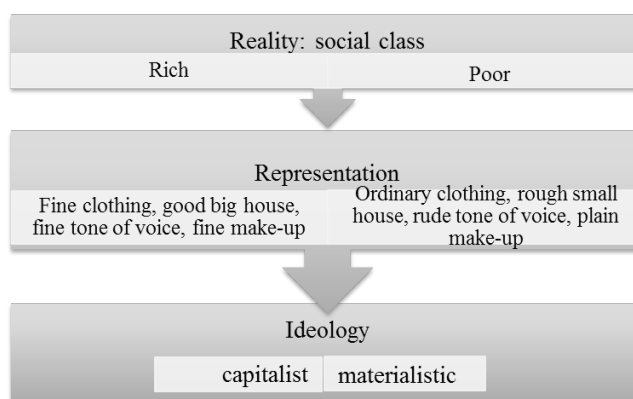
Ideology

By using the structure of Fiske's television codes in looking at the contents of messages (that is the television reality) and the representation techniques, it can be known the dominant ideologies embedded in religio-comedy program "Bukan Islam KTP" in SCTV. These dominant ideologies embedded in this soap opera are:

a. Through the whole episodes observed, it seems clear that this religious soap opera tries to make dominant of the rich in some ways. The rich people are represented to be undefeatable in their relationships with the poor. Therefore it can be said that the producer tries to devote this product to the materialistic capitalist ideology. Rich group is represented to have the power to win public devotion as they are able to control and regulate the poor in the way they like by using their wealth, while the poor

group is economically dependent. Rich people are represented in a certain way using certain symbols such as fine and looks expensive clothings, good housing, well mannered, well educated, fine tone of voice (for the protagonist character), and fine make-up for women character. On the contrary, the poor people are represented using certain symbols such as: ordinary (almost poor) clothings, rough housing, rude tone of voice, uneducated, shameless, greedy, plain and rough (almost without) make-up for women characters.

Figure 2:

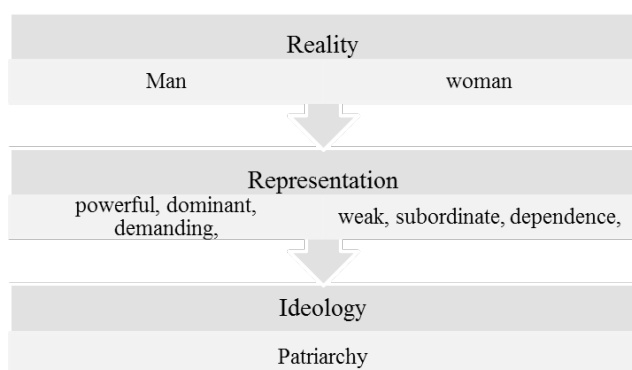


b. Another aspect which can be used as a tool to find out the ideology of this soap opera is to take a close look at the way it represents the relationships between men and women. In a patriarchal type of society, men have every mean to be dominant in nature, while women have every mean to be in submission toward them (Walby: 1990). The dominant idea in representing the relationships between man and woman is that by using religious doctrines as an excuse, man (husband) tends to dominate his wife and demands for her total submission. In this case, Islamic teaching has been used as a mask for man to take control over his wife. In observing this, there are two interesting facts found in this representation: (1) the relationships established within the rich family follows a man dominated culture, and (2) the relationships within the poor family is much more egalitarian.

Using Fiske's structure, it can be found that

there is a patriarchy ideology embodied in this representation. This can be seen from the representation of the way men dominate women's lives. Male was described as being superior in the name of religion to gain compliance and obedience of women.

Figure 3:



F. Conclusion

The encounters between Islam and modern media is unavoidable, as Islam needs to be spread out in every means of tool. The things that need to be reconsidered is how to find an appropriate form so that negative image about Islam as a result of the intervention of media culture could be minimalised. It's understandable that the nature of media is tended to be more concerned with market interest rather than moral as well as social cost aspects. Therefore, it obviously becomes a collective homework for all muslims in charge.

The finding of this research is only one of the many facts that eventually become media phenomena. Islam has become one of media commodities, so that it should be represented in such away to fill the market place. Unfortunately, the efforts to represent Islam using religious symbols has resulted a different image as it should have been. The nuance of entertaining people of the media constructions has shifted Islamic values towards a new look as well as a new image about this religion.

At last, based on these facts and the findings of this study, the author keeps big hope that there will be many other studies done by many more

researchers exploiting better methods.

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