

**FICTIONALIZING LOVE OF YOUNG MOSLEMS:
A COMPARATIVE STUDY OF MALE-FEMALE
RELATIONSHIP IN MIZWAR'S KIAMAT SUDAH DEKAT
AND MAJIDI'S BARAN**

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Abstract

This research aims at exploring the description of male-female relationship in two films, Kiamat Sudah Dekat and Baran.

This is a content analysis research. The subjects of this research are Mizwar's Kiamat Sudah Dekat and Majidi's Baran. Data are collected through observing sequences of the films including the scripts and symbols employed. Any action is analyzed on the bases of what is searched by researchers. In this case, the pattern of relation between the main actors who are young Moslems is analyzed. From the various views, the researcher finds the interference of the male-female relation in the films.

This result of the research shows the comparison of the representation of young Moslems in facing the problem of love. Baran explores the way a boy, Lateef, expresses his love to Baran. With hard struggle of life among refugees, they express their feeling in their own languages. Kiamat Sudah Dekat explores the way Indonesian Islam rules male-female relationship. With its comical sense, this film tries to send messages to Indonesian youngsters on how Islam views dating among them. Both films tend to explore shots of love problem among young Moslems. These shots are so ideological that watchers are able to catch the imperative matters of the films. This is Islamic identity as to Moslems male-female relationship. This fiction is still and always a depiction of Islamic value.

INTRODUCTION

Compared to Middle Eastern Islam, Indonesian Islam has a number of distinctive characteristics. By and large, Indonesian Islam is a moderate, accommodating kind of Islam. However, Islam is still questioned and criticized from all angles and fronts. One particularly common criticism against Islam, although it is a classical, is the status of women and their relationship to men. This

study explores young Moslems' Islamic identity in two films, Mizwar's *Kiamat Sudah Dekat* and Majidi's *Baran*. This study will explore aspects of the place of films in the lives of young Moslems, and the relevance of film in the construction of male-female relationship in Islam. The particular focus in this study will be two films – Mizwar's *Kiamat Sudah Dekat* and Majidi's *Baran*.

Films can tell individuals about something new, make them aware of recent ideas, and make statements about life or the human condition. Therefore, they can furnish everybody with knowledge about how to perceive something that was previously unknown. The assignments related to film watching can indicate that a watcher gains familiarity with different fields of study, are encouraged to learn more about these fields of study, and enhanced their ability to learn in an interdisciplinary mode. Films do not exist in a vacuum; in other words, they are conceived, produced, distributed, and consumed within specific economic and social contexts. Therefore, analyzing themes, social issues, events, characters, and settings provides an opportunity to gain new perspectives (Nurchahyo, 2006)

Films, one of the most popular forms of communication and media, have great appeal with their stars, story lines, music, and colors that easily attract audiences. If a movie is well done, viewers can experience many of the same emotional feelings as the characters in the movie. They are made to feel scared, sad, or relieved and happy when everything turns out all right in the end. Data also indicate that audiences' involvement with films is not likely to stop: The major Hollywood studios release about 350 feature films annually (Potter, 1998).

The availability and popularity of films in form of the eagerness of the film industry to satisfy the needs of the consumers and the pleasure adolescents lead us to think that any institution can no longer afford to neglect the mass media influence on the young because nobody can no longer claim the monopoly over information (Hill and Pamela, 2000). The changes in

communications technologies call for shifts in the economic system, cultural practices, and social institutions and are forcing Islam activists to reconsider their views of Islam literacy and what it means to be a reader and writer in the 21st century. Hence, films are worth consideration for *dai* to address messages of Islam.

Today's readers interpret a broad range of texts that use a variety of symbols to communicate their messages. Popular media include not only print forms such as novels and magazines but also many different audio and visual forms, such as radio and recorded music, films, and posters. Therefore, Islam must consider the trend of today's young Muslim - reconsider the place of films in adolescents' lives.

In looking at the unique characteristics of film, many scholars believe that film offers potential benefits of addressing Islamic values to its readers. On the other hand, *dai* and teachers face an enormous challenge. Because these visual media call upon our existing perceptual skills, they are easy to process and accessible to the widest possible range of Moslems. Using media in *dakwah* is the most effective way to engage audiences' attention, inspire and motivate their feelings, and reach all students, regardless of their diverse backgrounds.

One outstanding theme in any films for the young is the problem of love. This is not a love between members of family. This is so particular; male-female love. In the eyes of young Moslems, films instruct them to follow some points. In many cases, this is not a direct order. This is the embedded value in the film – hidden ideology of the films. In Indonesia, theme of love in films attracts many youngsters. Just consider the phenomenon of *Ada Apa Dengan Cinta* when it was first launched. Many young Indonesian strived to get the tickets. In other words, to get many youngsters' attention, a film may not offer themes but of love. This amusement leads to trend believed by the film watchers. Then, the trend becomes the cultural product of the society. Hence, culturally, films provide exposure to the culture by examining universal

human experience within a context of a particular setting and the consciousness of a particular people.

Considering the obvious influence of films to the young, some focal points in problematizing films before the young are awareness of the constructed nature of representations, knowledge about the socio-cultural context in which film messages are produced by a number of different institutions with specific objectives and goals, awareness and knowledge about the ways in which young Moslems construct meaning from messages and about the variety of processes of selecting, interpreting and making use of messages in various forms.

In some extents, media including films also distort values of Islam. For example, instruction of wearing *hijab* can be interpreted mistakenly only due to watching films which are considered as Islamic Films. The various style of *hijab* in Indonesia is believed as influence of media – film. Characters of young well-known Muslim in a film will influence the readers in behave, including the style of dressing. As problem of dressing seems to lead to problem of the female, the focus of this point is dressing of female Muslim. But, it does not mean that men do not have problem of dressing. Both men and women are commanded by Allah to *dress modestly*. This is the fundamental criterion espoused by Islam. The two primary verses in the Qur'an addressing the issue of women's modesty are shown below:

And tell the believing women to lower their gaze and to be mindful of their chastity, and not to display their charms [in public] beyond what may [decently] be apparent thereof; hence, let them draw their head-coverings over their bosoms... [Q24:31]

O Prophet! Tell thy wives and daughters, as well as all [other] believing women, that they should draw over themselves some of their outer garments [when in public]: this will be more conducive to their being recognized [as decent women] and not

annoyed. But [withal,] Allah is indeed much-forgiving, a dispenser of grace. [Q33:59]

This is only one expanded example of relation of Islam and the fact of society. Further deeper problem will not only focus on the way of dressing but also the bigger problem, conception of male-female relation in the mind of young Moslems.

This research aims at exploring the male-female relationship among the young Moslems in the two films discussed. The relation will be the description of how young Moslems should behave before their opposites. In addition, the problem of love among the youth becomes so essential and closely related to the exploration of the relation of the male and female characters in the films.

Literature Review

How Film Tells Stories

Films tell stories by integrating thousands of shots of many different kinds, from close-up to distant panorama, into sequences of narrative meaning - all of which must carefully planned and ordered, with an effective rhythmic pattern, to create a coherent narrative. Watching a film is an inherently temporal experience. It happens over duration of time, usually 90 to 120 minutes. Yet the events of the story visually represented in film have their own screen time - a temporal illusion of having occurred over many hours, days, or even years. Filmmakers have learned to create, and viewers to accept, such temporal illusions in story-telling. But it is an illusion that must be carefully planned and created. Filmmakers have developed special techniques for signaling such passages of time between sequences and scenes of a story. Our culture's kind of narrative story telling leads us to expect a certain kind of plot, a sequence of events with a beginning, middle, and an ending, unfolding over time, to satisfy our notions of what a story is supposed to be. The arranging shots and sequences in the order to have occurred in the story is important. Directors may deliberately

depart from the expected forward sequence of fictional events - for example, by inserting a flashback to an earlier time in the fictional story. Such departures may disorient the viewer because they break the viewers' sense of the film's time continuity. But film "literate" viewers, consciously or unconsciously, learn how to "read" and make sense of this film technique: they learn how to interpret the flashback's time relationship to the "present" time of the main plot, reconstructing it within the created sense of the film's time continuity (Hill & Pamella, 2000: 5-17).

Film and literature have many parallel narrative elements, techniques, and goals. Since film story telling grew out of literary and oral story telling, and films often base their stories on novels and short stories, it is useful to compare film narrative to the familiar story-telling forms of novels and short stories. Fictional stories can be categorized into genres or types: e.g. detective fiction, murder mystery, comedy, etc (Dani, 2001) Even, we have learned to recognize the genres of the literary and filmic stories we enjoy - bookshops and video rental stores understand this fact and organize their wares into sections labeled "drama," "horror," "comedy," etc.

Collin et.al, 1993 states that familiarity with the narrative genre of a film (e.g. comedy, drama, spy thrillers, gothic romances, etc.) and its conventions (the characteristic plots, themes, settings, character types, etc. of that film genre) helps viewers understand and anticipate the film's narrative development. However, generic expectations may also be upset if a filmmaker chooses to break with a genre's established conventions, transform the genre drawn upon, and perhaps create something new and unexpected.

Narrative film and narrative literature contain similar elements of fictional story telling, like plot, character, theme, setting, and point of view. However, it is also important to recognize key differences between these verbal (written) and visual (film) media. Film's dominant mode is presentational - a visual "showing" (rather than a written "telling") of the people, events,

state of affairs, settings, conflicts, etc., involved in the story (Nurcahyo, 2006). Any given shot may record a number of visual details, and the viewer usually cannot register them all because the film normally goes by our eyes too fast. Plus, the forward-moving pressure of the developing narrative plot engages spectators in trying to figure out what the narrative sequences and scenes mean to the story, as well as in anticipating what will happen next. The viewers' attention must be directed and focused, often by visual techniques unique to film, to ensure that elements important to the story's meaning do not pass before our eyes unnoticed. Some of these techniques, such as the close up, we have learned to expect and "read" as "natural" to film story-telling and meaning-making. We may not be as conscious of other sophisticated filmic techniques used to register and emphasize important story elements of narrative film (Hill&Pamella, 2000: 47-79) However, when filmmakers depart from these "naturalized" methods of film narrative, we probably do experience these departures as something different - even if we cannot explain why.

Analysis

Filmic Love

Love can be explained in many different ways. Among the youngsters, problem of love becomes as important as the problem of their breathing. More specifically, there is a hidden instruction to own a boyfriend/girlfriend. Of course this conception is followed by concept of how to treat the relationship. There are two different view of love in the two films in this discussion.

Kiamat Sudah Dekat (Deddy Mizwar, 2003) is awarded five *vidias*. This film tells a story of a man, Fandy, who is Islam illiterate. In a beginning sequence of the movie, he, accidentally, loose his booths when he wants to clean his face in a mosque. When he tries to catch the thief, he meets Sarah, a beautiful girl, a daughter of Haji Romli. Sarah is in her *hijab*. Fandy's instant love becomes his strive to get Sarah. He has to compete with Sarah's husband to be - an arrange marriage by Haji Romli. With his

incompetence of understanding Islam, Fandy must compete with a student of Cairo.

Requirement to marry Sarah are so hard for Fandy. In a short time, he has to be able to conduct *Sholat*, reading AlQuran, and understanding some concepts of Islam. For him, that is not a mission impossible. He gets a hand of a boy, Saprol. They become close as they are lovers of Rock and Roll. Day by day, Fandy's life is only *sholat and Ngaji*. This results in big question from his parents - What is so wrong with this son. Fandy's answer is only "Kiamat Sudah Dekat" (The end of the world is getting closer).

The struggle for love is made all the more interesting through the very fact of its one-sidedness – Sarah is not allowed to love Fandy. Within this context Fandy is placed in the subservient position, willing to forsake all for a single taste of her affection. Sarah, by contrast, becomes the object of desire that Fandy is intent upon bringing into his world and gaining an understanding of. In this line of thought it appears as if Fandy places Sarah in an almost fetishist position. His desire to be the recipient of her affection becomes an internal urge that blinds him from the external world and drives him to traverse stretches of both physical and emotional space in attempting to do so.

The success of main character, Fandy, in seizing his lover, Sarah is in the form of marrying her. There is not sequence of having a date. An instruction of avoiding date is so clear in this film. With its humor, this film serves particular concept of love among young Moslems.

Baran (Majid Majidi, 2001) appears at first glance as a typical love story, involving the unfolding of a male/female relationship; but further analysis brings to light the complexities that this particular love story entails and, more importantly, the manner in which Majidi is able to create such a story while being bound within the confines of censorship in Iran. The focal point of *Baran* is the rather unorthodox relationship that blossoms between two young workers in a construction site in present-day Tehran.

Lateef is an Iranian worker whose duty it is to serve tea and play gopher under the guidance of the foreman, Memar. Memar acts as a sort of father-figure to Lateef, controlling his earnings and providing him with shelter after the presumed loss of his parents. Ignoring government rule, Memar provides illegal employment for a number of Afghan worker. When one such worker, Najaf, is injured on the job, his daughter, Baran, is sent as his replacement. Knowing that Memar would not allow employment for women, Baran is disguised as a young man and given the name Rahmat. Once Rahmat proves unable to handle the sort of work that is required she is given Lateef's job and, consequently, Lateef is relegated to working manual labor. Lateef's initial response to this is hatred and, unknowing to the fact that Rahmat is actually a woman, he even hits her on one occasion. It is only after Lateef discovers the truth about Rahmat that he is given a new sense of perspective about life and love.

One of the most interesting aspects of this particular love story is the fact that Lateef and Baran never partake in a single conversation with one another; but their communication, though entirely nonverbal, contains a great poignancy. The two gain an understanding of one another through simple observation. When Baran is performing her duty of serving tea to the workers, she anonymously leaves a steaming cup for Lateef, even including the exact amount of sugar that he normally takes. This sense of kindness is not lost on Lateef. He recognizes the act as a sign of affection from Baran and is immediately inspired with the faith that she may harbor feelings of mutual love. Another instance of this nonverbal affection is apparent in the interaction that the two engage in with the feeding of wild birds upon the rooftop of the work site. Lateef frequents this area to hide portions of his earnings behind a loose brick in the wall, unknowing to the fact that Baran is accustomed to coming to the same area to feed birds and sit in quiet contemplation. When Lateef mistakenly encounters Baran in this act, he makes no effort to disrupt her. Instead, he watches her from

a distance, content with simply gaining further understanding of the inner-workings of this mysterious young woman.

Regardless of the beauty of this less than typical relationship, one must question the motivation behind Lateef's pursuance of this character that he knows almost nothing about. Given limited knowledge of Lateef's past, it is difficult to tell whether or not this type of behavior is consistent for him; that is, whether or not Lateef is a hopeless romantic by nature and blindly falls in love with unknown women as a matter of course. One can only speculate as to the real motivations behind this endeavor. It may be, given the relative youth of Lateef's age, that this is his first exposure with a person of the opposite sex and, as a result, he is stricken with the thought of first love. It may also be, considering Lateef's constant exposure to the men at his workplace, that he is simply in need of feminine companionship. Of course, the extent of Lateef's affection for Baran is so great that one may only be left to conclude that the levels of communication are incomprehensible to the outsider looking in. The fact of its one-sidedness makes this relationship more interesting.. Lateef becomes blind and forgets his external world.

This lone endeavor to gain the acceptance of Baran proves to benefit Lateef in both spiritual and maturative ways. In the beginning of the film Lateef comes across as a fairly naïve young man, content with simply surviving under the guidance of Memar. Throughout the course of his obsession with Baran, however, Lateef is subject to an internal metamorphosis that transforms his naivety into a more complex understanding of life and love. The meaning that he gains from Baran begins to be expressed externally through acts of kindness to others. We see this in some small fashion when Lateef begins to feed the birds that meant so much to Baran. In the first part of the film Lateef is seen shooing the birds away each time he accesses the rooftop to make an addition to his hidden savings stash. Now it seems he has come to understand the worth and beauty of these creatures that he once thought to be

simply a nuisance. The result of Lateef's spiritual transformation is particularly exemplified, however, when he decides to donate his entire life savings to Baran's father, Najaf. Though it seems that this decision could have been based solely on an attempt to achieve thankfulness from Baran, the fact that Lateef wishes the donation to remain anonymous proves this not to be so. And even though the money is intercepted and never actually reaches Najaf's family, Lateef makes no effort to retrieve his savings or to make the intentions of his gift known to the family.

Society in the Films

Baran shows a working class in today's Tehran. The construction site is managed by Memar, an Azeri, and he employs Iranians from various ethnicity as well as Afghans refugees. Many languages are spoken in this film and this document tries to put some light on the ethnical and language variety present in Iran.

Afghan Refugees <http://www.refugees.org/world/countryrpt/scasia/afghanistan.htm> (according to UNCHR around 1.5 Million) from Afghanistan have been present in Iran for the last 20 years, fleeing the Soviet occupation first and then the Taliban regime. They are on a temporary residence and live either in a refugee camp or in the city if they have been able to get an authorization to leave the camp. This authorization is not easy to obtain as the Iranian government has a priority to insure the security of its own nationals against robbery and drug dealings that some of the Afghans resort to when they are outside the camps. In the refugee camps, usually situated far from the cities, the Afghans have very few opportunities to work, so many refugees prefer to live outside the camp even if they do not have an authorization. While in the refugee camps children are admitted to school, once the family leaves the camp without an authorization they become illegal, they cannot work and children are not admitted to school. While workers who have an authorization are legally allowed to work, the illegal workers are harassed by the work inspectors. Because of the scarcity of the work and the pressure to survive,

Afghans either legal or illegal accepts less paid jobs than the Iranians. This is a bonus for the contractors who take advantage of their situation, offer them less wages and do not pay any Social Security for the illegal ones. This situation sometimes creates friction with Iranian workers who perceive the Afghans are stealing their job.

Kiamat Sudah Dekat portrays life of a rich young man. This American-born rocker lives in the simplicity of Indonesia. The intention of this film is not related to political background of the country but to the cultural background. Well-known as a senior actor in Indonesia, Mizwar tries to capture one of the most outstanding cultures of the young – love. This film's theme is no far from that of series in Indonesian TVs. The intimacy of youngsters' life with music strengthens its message.

To enliven the story, this film tries to pick modern living of Indonesian young Moslems. Being lonely – without boy/girlfriend – is a problem for them. It bothers Mizwar to preach with his own style. Preaching with language of humor and in the language of the young, this film tries to embrace audience of all levels. At its first glance, Indonesians feel that this is an alternative film, a film of love framed in different mood and sense.

Kiamat Sudah Dekat: Marry Her!

As stated in the previous discussion, *Kiamat Sudah Dekat* makes effort to shift young Moslems' conception on having boy/girlfriend before marriage. It offers different concept of *taaruf* from that interpreted by some Moslems. People are allowed to express their love, but not an expression of love like in the teen movies. The relation between Sarah and Fandy – in particular sequence, Sarah is found that she also love Fandy – appears without what Indonesian called as *pacaran*. The different level of understanding Islam between the lovers creates conflict. Fandy does want to ask Sarah to go out and to have fun. This is impossible. Sarah does not want to do so. Even, Fandy does not finish fulfilling her father's requirements.

No matter the restriction to meet the lover, *Kiamat Sudah Dekat* understands the problem of love among Indonesian Moslems. Therefore, expressing love is also depicted in this film. Flowers and love letters appear as common and interesting clues of certain sequences. Fandy's infatuation of Sarah forces him to express the feeling. Unfortunately, Haji Romli does not allow him to meet Sarah unless he finishes his swear. This is sometimes thought as something silly in modern world. Only to meet the lover, one must carry out something beyond his capacity. Compared to what happen in life of the youngsters, what Haji Romli does is so traditional that people might think that he is too fundamentalist. However, this film offers humor. Almost all Indonesian likes this film. The portrait of a struggle to get a lover is shifted into struggle leading to certain degree of religion understanding. Fandy is eagerly studying and practicing Islam due to, at first, Sarah. To understand the intruction of the lovers, *Kiamat Sudah Dekat* considers the following verse:

"And among His signs is this, that He created for you mates from among yourselves, that you may dwell in tranquility with them, and He has put love and mercy between your hearts. Verily in that are signs for those who reflect." (Qur'an 30:21)

Everyone cannot deny the feeling of love to the opposite. AlQuran also rules this. What is problematic is how the lovers behave, before marriage, and after marriage. The film tries to deconstruct the pattern in society about the way lovers behave before marriage. It only allows expressing love in a 'modest' way – indirectly. In a broader sense, the film does not allow having a date with the lovers as it will only result in bigger sin and *fitnah*. The sweet ending of the film is a sequence of happiness, a wedding party of Sarah and Fandy. It implies the instruction of marriage when somebody falls in love. The film might say to its readers, 'When you love someone, Go and Marry her! So, there is no intention of having a date before marriage.

In the Qur'an, the marriage relationship is described as one with "tranquility," "love" and "mercy." Elsewhere in the Qur'an, husband and wife are described as "garments" for each other (2:187). Garments offer protection, comfort, modesty, and warmth. Above all, the Qur'an describes that the best garment is the "garment of God-consciousness" (7:26).

Moslems view marriage as the foundation of society and family life. In a practical aspect, Islamic marriage is thus structured through legally-enforceable rights and duties of both parties. In an atmosphere of love and respect, these rights and duties provide a framework for the balance of family life and the fulfillment of both partners.

The problem of male-female relationship has been translated in the language of the young people. It sounds cliché. However, by using comedy and interesting conflict, the mixture of modern world and religious one, music and verses in *sholat*, this film reduces its didactics. Instead of warning people of the end of the day which is getting closer, *Kiamat Sudah Dekat* wants to inscribe Islamic value among those who are considered modern. Sarah also loves the music Fandy and friends play.

One interesting aspect of this film that might be a debate over Islam is the role of parents in determining husband for their daughter. This is like what Haji Romli does to his daughter. An arrange marriage seems to be common in Indonesian life. The sequence in film strengthens the perspective of people that those who are so religious would arrange their children's marriage. The children must obey the parents. At first glance, *Kiamat Sudah Dekat* is going through this path. A father tries hard to find a good partner of life for his daughter. Is this a mistake? It becomes the authority of a father over his children. To some extent, people reject arrange marriage. And why does this film put this sequence into the story? It seems that this film wants to perpetuate the value of giving the best to the children. This confronts children's wish to be independent. Sarah finds confusion when she has to say 'yes' to

a guy chosen by her father. This is because she also loves Fandy, a guy her father rejects. The power of parents is so clear in this point. However, the film does admire the true love. No matter how religious and good-looking the man chosen for Sarah, at the end of the story, she is with Fandy, her lover.

Baran: The Rain Without Noise

It is impossible to narrate all the details of the film in an essay. The film focuses on the lives of the Afghan refugees who keep on crossing Iranian border since the 1979 Soviet invasion of Afghanistan. The exploitation of these refugees in an already corrupt economic system and their struggle to enter into the country despite this fact is well represented within the film. However, the film goes beyond depicting merely the poverty suffered by these people. It is a testimony that life is precious and meaningful even in most wretched circumstances. By featuring ordinary people as its protagonists, it is also exemplary that simple people can be as appealing stars as super heroes and top models when represented within a conscious scenario and cinematography.

In one sequence, one of the Afghan workers Najaf falls and breaks his leg. The next day, his friend Soltan comes with Najaf's fourteen-year-old son Rahmat to replace his father. After a moment of reluctance, Memar accepts the child for work. However, the boy proves to be too fragile to carry cement bags or brick blocks, so Memar gives him Lateef's job who is much stronger to take on significant manual tasks. After this event, Lateef proclaims Rahmat his ultimate enemy and sabotages whatever he does. One day, sneaking through the kitchen door, Lateef is amazed by the discovery that Rahmat is in fact a girl. Then, he turns into Rahmat's protector. His monotonous life is charged with meaning as he watches the girl every day. However, one day Rahmat is caught by construction inspectors; without knowing what to do, she panics and runs away from them. Lateef interferes with the situation until he confuses inspectors and saves Rahmat at the cost of his own security. He is beaten up and taken to the police while Memar is

charged a fine for employing illegal Afghans whom he is not allowed to accept anymore.

Many things are done by Lateef to be able to see Baran. Any action contains no word, silence. The last day he sees Baran has a magical atmosphere. Helping the family load goods to the truck, he comes face to face with Baran. Vegetables of all colours scatter on the ground and they both kneel and pick them up one by one while smiling at each other. Then, Baran stands up and closes her face with her green *burqa* and walks away to the truck. Her shoe gets stuck in the mud, Lateef helps her take the shoe back and leave. The truck drives away and Lateef is left alone with the footprint as it starts to rain. The rain gradually covers the footprint. Lateef smiles bitterly while watching the footprint fade away.

The construction during the day is continuously in the state of becoming with noise, dust and smoke almost resisting the effort of the workers to turn it into an inhabitable space whereas at night, it transforms into their home lit by candles and warmed by fire and folk songs. These are the spaces of marginalised people in which fake extra work and lower wages are commonplace. The limits and means of communication determine the activity patterns within social space. For example, more than four accents are spoken at the construction site ranging from Kurdish to Arabic. However, effective-hierarchical communication is still possible within this diversity. Furthermore, there is obvious lack of verbal communication between Lateef and Baran. Baran never talks throughout the film except for the last revelation scene, whether it is at the construction site, behind the door of her house or in front of the milk boiler, she is always surrounded by mist or shadow that limit her appearance. Nevertheless, the love story is hardly platonic or one-sided, as gestures take the place of the words in revealing feelings. The tension of distance between the lovers becomes the spatial manifestation of love. Baran means the rain. When Baran is in love, there is no word coming out. Silence becomes way of love

grows. Love between two young Moslems is depicted in different way.

Love and Spiritual Transformation

The symbolism that connects people, objects and gestures within the two films is outstanding. What starts as the banality of every day life turns into a spiritual journey for Fandy in *Kiamat Sudah Dekat* and Lateef in *Baran*, in which they make the ultimate self-sacrifice they can afford without thinking of a short-term benefit. This transformation also transforms the profane space into sacred space as in many of love-story themes.

However, what is so striking in these films is their originality in representing very reminiscent, almost classical romance themes in a quite creative and unique interpretation. The mixture of modern world and religious values in *Kiamat sudah Dekat* provokes readers to inscribe Islamic values in the modern living. It implies that no matter how modern the world is, Islamic values must always be held. In *Baran*, the disguise of a woman as a man is quite common in canonical literature. However, unlike the Western examples of literary works, in *Baran*, the disguise is not playful but compulsory taking its motive from survival. It comes from the necessity to bring food to the starving family. The disguise is not the leading theme and the biggest surprise of the scenario, either. It only serves to reverse feelings and increase the effectiveness of final revelation. The other obvious romance theme is the shoe and footprint scene. However, unlike the common tale, the shoe does not help lovers to unite in an eternal bliss; on the contrary, they unite only momentarily for a few seconds just to notice that they have to depart soon. Thus, eternity is fit into a couple of seconds.

Conclusion

Among the problems faced by young Moslems in Indonesia, one outstanding and long lasting problem is around love, a female-male relationship. Although Islam has ruled this relation, the power of media is bigger than the value addressed by some *dai*.

Therefore, films can be employed to carry out *dakwah* to young Moslems. The two films discussed in this study are Indonesian film, Mizwar's *Kiamat Sudah Dekat*, and Iranian film, Majidi's *Baran*. Both of the films pick love among young Moslems as the theme.

The occurrence of love in both of the films differs. In *Kiamat Sudah Dekat*, male-female relationship is depicted through different characters. One wants to hold modern belief and the others are still embracing strong rule of religion. The dialog of modern value and Islamic value goes smoothly in frame of humor of the film. The instruction of avoiding the date or *pacaran* is so clear. Falling in love and expressing it are not forbidden. However, the core of ruling male-female relationship in this film is that whenever people are falling in love, marriage will be the best answer.

Baran portrays different scene of love. This is a love between workers. The infatuation of a lover is reflected through words. The mutual love in *Baran* does not exist like in *Kiamat Sudah dekat*. Love between two young Moslems is depicted in silence. However, emotional contact happens. The end of the story gives detail of how Lateef is filled with overwhelming sense of loss after Baran drops her veil over her face and abruptly walks away from him. Male-female relation in this film is more philosophical. This is not a common love. This is a special love in which relation is built through the true language of love, without words. The concept of love in this view is so far different from that believed by most Indonesian young Moslems.

In a common sense, both of the films agree the manifestation of love through spiritual transformation. Fandy and Lateef, when they fall in love, make the ultimate self-sacrifice they can afford without thinking of a short-term benefit. The way Fandy strive to learn *shalat* and to understand the concept of *ikhlas* reflects spiritual manifestation. Although he must sacrifice and delete some of his principles, infatuation is expressed through

religious activities. Lateef shows his affection for Baran by doing what he can to ease the hardships she suffers at work. He feels that his love is sacred and not need to be expressed in words. What is done by Fandy and Lateef proves that the power of love can be transformed into positive things, everything related to belief and religion.

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