DEATH OF 'RELIGIOUS':
Religiosity, Femininity and Sinetron

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Abstract

This study is aimed at describing the phenomena of religious norms in the sinetron which is currently claimed as the religious program. Revisiting and redescribing the discourse of femininity is also set on the lure of activity production which Television is considered to be a main actor of broadcasting and making the new link or networking people's faith. The religious predicate attached in sinetron mostly encompasses to the use of veil for women. However, the meaning of veils can vary depending on the subject viewers who can determine the cause and effect of veiled women in a variety of sinetron scenario. In this case, the veiled women are said to be oppressed because they become the object of psy-violence so that the veils can be said to be sinned or tortured. Meanwhile, the case of God belief is also showed as phenomena of religious disappearance wheras it is yelled and accomodated to the person who claimed that he is the true one. The sacred expressions such as al-ḥamd li-llāh, astagfir Allāh al-ʿaḍīm, māsyā Allāh, subḥān Allāh, Allāh akbar, and as-salām ʿalaikum, which all belong to the Islamic doctrine, are currently distorted due to their uses applied in non-contextual situation. As a result, the term of "religious" in sinteron is not only the Islamic domain, but also it has already been a second religion. There are at least eight functions of religion which portrait the indicated identity or symbolized subjects especially for Islamic human: the function of education, rescuing, peace, social control, solidarity, transformative, creative and sublimation.

Key Words: *Religiosity, Femininity, Sinetron, Islamic Human, Social Control*

Abstrak

Penelitian ini bertujuan untuk menggambarkan fenomena norma agama dalam sinetron yang saat ini diklaim sebagai program religius. Menyingkap wacana feminitas juga diatur pada iming-iming produksi kegiatan yang Televisi dianggap menjadi aktor utama penyiaran dan membuat link baru atau jaringan iman orang-orang. Predikat keagamaan yang melekat di sebagian besar sinetron meliputi penggunaan jilbab bagi perempuan. Namun, makna jilbab bervariasi

tergantung pada subjek yang dapat menentukan penyebab dan akibat dari wanita berkerudung dalam berbagai skenario sinetron. Dalam hal ini, perempuan berjilbab dikatakan tertindas karena mereka menjadi objek kekerasan sehingga cadar bisa dikatakan berdosa atau disiksa. Sementara itu, keyakinan kepada Allah juga menunjukkan sebagai fenomena hilangnya agama dengan berteriak dan menampung kepada orang yang mengklaim bahwa ia adalah orang yang benar. Ekspresi suci seperti al-ḥamd li-llāh, astagfir Allāh al-ʿaḍīm, māsyā Allāh, subḥān Allāh, Allāh akbar dan as-salām ʿalaikum, yang semua termasuk dalam doktrin Islam, saat ini terdistorsi karena penggunaannya diterapkan dalam situasi non - kontekstual. Akibatnya, istilah "agama" dalam sinteron tidak hanya domain Islam, tetapi juga telah menjadi agama kedua. Setidaknya ada delapan fungsi agama yang potret identitas ditunjukkan atau subyek dilambangkan terutama untuk manusia Islam: fungsi pendidikan, menyelamatkan, perdamaian, kontrol sosial, solidaritas, transformatif, kreatif dan sublimasi.

Kata Kunci: *Religiusitas, Feminitas, Sinetron, Manusia Islam, Kontrol Sosial*

A. Introduction

The tendency to commence Islamic programs on television (TV) has been contemporaneously relying on the religious nuances since a decade ago. Almost all Indonesian channels are broadcasting the lure of advertisements, infotainments, and even sinetron[1] which all are possible to set religious boundaries around them. A variety of sites color Islamic symbols that are exaggerated throughout the channels and trended towards *meme*[2]. They serve us to create a dynamic of people's faith to the whole beings that deal with religiosity and proliferated.

The renowned phenomena, such as a term of "religiotainment" or blended religion with popular culture, yield religion canned in a form

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[1] 'Sinetron' is the abbreviation of Cinema Electronic or we may say as soap opera as its historical review.

[2] Meme, in the sense of semiotics, can be mean t as a cultural instruction extended to the current generation through sample and imitation. Mihaly Csikszenmihalyi, *The Evolving Self: A Psychology for the Third Millenium*, (Berg: Oxford, 1993), p.142.

of entertaining. It is indirectly meant that the identity of religion symbol in media through the role of artists cannot be viewed and justified as the truth of certain religions. Partly, the identity enrolls the public awareness to interpret the existence of feminism, namely the existence of moslem women (muslimah) in the media or the public reality. The concern to capture the muslimah's existence in the media escorts public opinions within assessing "what is language of religion (Islamic) symbol?" and "who is muslimah?" who is strictly encompassed by TV's agenda setting.[3]

Those are the lingering questions that keep haunting us onto the operation of feminism language itself. We can take for example of how Syahrini said *al-ḥamd li-llāh ya, sesuatu*[4] or how all religious nuances of sinetron are currently echoing and distorting the prounciation of the sacred expressions, e.g. *astagfir Allāh al-ʿaḍīm* but *astagfir Allāh al-ʿaḍīm* or a case of yelling a thunderous chant "*Allāh akbar*" (God is great) by both male and female activists.

Moreover, in the same line we have been recently put a face on the program of World Muslimah 2013[5]. Departing from the assessment of World Muslimah contest, the contestants are assessed through 3S (Soleha, Smart, Stylish), which is based on an understanding and awareness of the quality and the ability to empower themselves as muslimah on the basis of the Holy Quran in the face of cultural modernization. In the other words, muslimah will become as the agents of change at the forefront of the world. At the same time, muslimah should be able to move against the tide of negative

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[3] Agenda setting is basically a theory of strong media effects which suggests that with the passage of time, the media agenda becomes the public agenda.

[4] The utterance could commonly be spread all over the public due to the fame of Syahrini in 2011.

[5] In this case, Aishah Obabiyi Ajibola of Nigeria was crowned as the winner of the World Muslimah in 2013 (Jakarta Post: 18/09/13). In her speech, Aishah encouraged women to create educational development, economic, socio-cultural and peace and humanitarian efforts in the world. The effort is in line with what has been missioned by World Muslimah itself. Moreover, the winner will become an ambassador for the field of humanitarian movement.

modernization and to bring the mission of the Islamic symbols into a more comprehensive thinking.

The phenomena bring us to revisit the predicate symbol that we often encounter the use of religious norms. 'Religious' itself is ever once addressed to physical predicate but to leave substance of acts and speeches. However, it seems difficult nowadays to avoid the title wheras it was drugged in society.

In the plot of World Muslimah, it can be said that women are required to load the inner and outer beauty, which are inclusive in the act of social humanity, high-intellectuality, active role in the public sphere, ability to speak and act as a piety of spiritual expression. Nonetheless, the tendency towards muslimah as a form of elegance or flamboyance in the term of style and fashion pertinently belongs to the perceptions of self-criticism that cast a suppression of muslimah who are considered *solehah* marked with a veil. Ultimately, muslimah without veils can be questioned to her religious identity.

Moreover, the Moslem context is associated with the construction of monotheism which is no discrimination or no distinction between human, social and cultural background. Monotheism should not only be interpreted as a vertical relationship between man and God, but also the horizontal relationships between people. Another dimension is seen in the construction of Islamic culture. Muslimah as a part of the culture systems should be formed as an essential dinamic indicator. The participation of muslimah in hijab trends is important in civilizing the socio-cultural life. However, she does not fully serve as a marker of piety, obedience or God-fearness.

Since a sinetron showing women with veils and clothes claimed on their Islamic, the public assumption on them does not only lay on the physical symbol to clothes, but also the women themselves. The assumption seemingly comes into the gender bias through the lure of media.

Related to the issue of gender in a sinetron of Indonesia, sinetron production in this nation is currently capturing women in their

irrational and emotional stereotype. Besides, fashion discourses of muslimah and jilbab that are always worn by women in a sinetron, are also muslimah fashion and jilbab as a symbol of globalization, i.e. the identification symbol of Indonesian muslimah as a part of Islamic countries in the world.

Women using religious symbols in a sinetron cannot be separated from a plenty of reduction, distortion, and even politicization toward Eve's family. That assumption is rarely responded by the readers, even the women. As sinetron shows veiled women in the month of Ramadan, they cannot see the condition behind the femininity as if they were exploited without any critical logic.

The people's assumption is not completely wrong, but not exactly right. The media through the mechanism of moral-intellectual leadership is subconsciously bringing on the women's weaknesses. Thus, the form of concrete hegemony of patriarchy system toward women is sinking their critical awareness.

We should position the women in the head of media in as Margot Badran said that muslimah can negotiate their lives in the name of gender role through active meaning-making on the use of jilbab and muslimah fashion.[6] The veiled women in sinetron are not the passive strongless commodity due to their existence, identity, and family's future. Thus, the lives of muslimah vary from being powerless, segregated or deprived of basic human and religious rights, to enjoying equal or sometimes more freedom.

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[6] The producers and users of Islamic feminist discourse include those who may or may not accept the Islamic feminist label or identity. They also include religious muslims (by which is typically meant the religiously observant), secular muslims (whose ways of being muslim may be less publicly evident), and non-Muslims. It is importat to historicize or contextualize the use of the terms secular and religious, as they mean different things in different times and places. Finally, it is helpful to remember that the terms religious and secular are porous rather than rigid categories. Marot Badran, *Feminism in Islam: Secular and Religious Convergences*, (Trivandrum: One Publication, 2009), p. 244

B. Femininity of Today's Religiotainment

Glancing at the sinetron flashed in women dichotomy, i.e. women resistance and women position[7], the femininity should never be junked at the middle of production. Also, since sinetron inserts women and religion as the subjects of entertaining media, they are indirectly linked to their oppressions.

The first oppression is addressed to the women's veils. The veil, in this case, is probably the most discussed issue particularly to concerns of gender and Islam.[8] Any attempt to claim that the veil is or is not Islamic should be based on a careful scrutiny of the verses in the Qur'an surah 24: al-Nur: 31, and surah 33: al-Ahzab: 59 in which the ideal dress for women is mentioned.[9] Such debates emerge, in particular, from the sentences: 'they should draw their khimar over their bosom' and 'they should cast their jilbab over their persons.'

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[7] Resistance is a term of women's striving to reform their voices and their perceptions in the social order. Judith Lorber, *Gender Inequality: Feminist Theories and Politics,* (New York: Oxford University Press, 2010), p. 11-12. In Spivak's view, resistance continued negotiation between critics, texts, and history of texts. It implies on "Can *subaltern* (woman) voice or instead she is only a product of dominant voices that make oppression?". Lo Jacqueline & Helen Gilbert, *"Postcolonial Theory: Posssibilities and Limitations" in Postcoloniality and the Question of Modern Indonesian Literature*: An International Research Workshop, 29-31 Mei 1998. University of Sydney.. In other words, it is explicitly said that *subaltern*'s voices cannot be represented. Foucault stated that the dominance produced resistance as Foucault meant. Sarup Madan, *An Introdctury Guide to Post-Strukturalism and Postmodernism,* (Athens: The University of Georgia Press, 1989), p. 63-95.

[8] The English translation of hijab, which Arabic means it literally as a curtain or a descended[8] is inadequate to propose the complexities and various meanings of *hijab*. Definitions of the conception of the hijab vary, depending on the context and circumstances of the interpreters. Such variation is perhaps rooted in a still current controversy over whether the hijab is Islamic or not.

[9] Q.S. al-Nūr [24]: 31, translated by Abdullah Yusuf Ali, says: 'And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their beauty and ornaments except what (must ordinarily) appear. Thereof; that they should draw their veils [khimar] over their bosom and not display their beauty except to their husbands, their fathers, their husbands' fathers, their sons, their husbands' sons, their brothers' or their brothers' sons.'

According to Fadwa El Guindi, at the time of the revelation khimar was a head cover, while jilbab was a long, loose garment.[10]

It is controversially interpreted whether khimar should linguistically be interpreted to mean to cover a woman's bosom, or as a garment simply taken and used to cover the bosom. Al-Sayyid Marsot posits that the passages in the Qur'an that deal with clothing simply specify that women were to cover their cleavage, and that both men and women were to cover their pudenda and dress modestly. It is only in the exegesis, the interpretations written by male scholars, using Bukhari and Muslim's collections of the Prophet's sayings as proof for their allegations that we find a saying attributed to the Prophet in which he silently approved the garb of a woman who covered everything except for her face and hands. Yet much as Bukhari and Muslim laboured to sift through quotes handed down by various people, which were allegedly said by the Prophet, it is necessary to remember that these men wrote their works two centuries after the Prophet's death, and that human beings are capable of error.

Anything of importance is repeated in the Qur'an, so should the clothing of women have been of the least importance the Qur'an would have spelled it out in no uncertain terms. What we need to spell out, is that clothing is culture specific, although it does make a statement.[11] Since the passages are read in a particular time and space they cannot radically escape from the socio-historical contexts of the time they are revealed. By examining the temporality of the sura, Mernissi, in The Veil and the Male Elite, argues that one reason the hijab was ordained for Medina was to protect Muslim women against men's harassments that forced them to practice ta'arrud committing

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[10] Another verse, Q.S. al-Aḥzāb [33]: 59 says, 'O Prophet, thy wives and daughters, and the believing women, that they should cast their outer garments [jilbab] over their persons (when abroad): that is most convenient, that they should be known (as such) and not molested. And Allah is All-Forgiving, Most Merciful.'

[11] Fadwa El Guindi, *Veil Modesty Privacy Resistance*, (Berg: Oxford, 1999), p. 55.

an act of zina (adultery).[12] Therefore, the earlier signification of hijab that it functioned as a sign of protection and differentiation becomes one among a myriad of considerations when examining the symbolism of the veil.

The actual imposition of the veil and the form is a contested domain. Nevertheless, many muslimahs have chosen the veil as the symbol of Islamization and have accepted it as the public face of their revivalist position. For them, the veil is liberating, and not an oppressive force. They maintain that the veil enables them to become the observers and not the observed; that it liberates them from the dictates of the fashion industry and the demands of the beauty myth. In the context of the patriarchal structures that shape women's lives, the veil is a means of bypassing sexual harassment and 'gaining respect'.[13]

The second oppression is addressed to the tendency of muslimah as being of elegance from style and mode. It can be classified into two perceptions. The first perception is that muslimah is meant as feminine identity of moslem women who are hunted and in the market for style and mode. The emphasis on the beauty products and mode that are considered to be Islamic, brings them into the superiority of designers so that their body visualization and sexuality are sometimes showed up smoothly whereas they are all veiled. The second perception is that the women's inferiority is so appeared that the discourses of religion ideology are repeatedly highlighted, such as how the self truth on a narrow sense is justified so that it wreaks idealism of truth.

The two perceptions enable us to send a self-criticism forward the emphasis of muslimah(s) marked in their veils. Ultimately, muslimah without veil might be questioned for her religious identity, so that the muslimah identity is the women who are wearing veils. Meanwhile,

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[12] Afaf Lutfi al-Sayyid Marsot, *'Entrepreneurial Women' in Feminism and Islam Legal and Literary Perspectives, Mai Yamani (ed.)*, (Itacha Press: Reading UK, 1996), p. 35-36.

[13] Afhsar, H. *'Islam and Feminism: An Analysis of Political Strategies'. Feminism and Islam.* Mai Yamani (ed.), (Itacha Press: Reading, UK, 1996), p. 197-216.

the tradition of clothing and veiling is not only representing the religious identity, but also it is a signifier of maturity and honorary. The moral and ethic value in the accordance of the Laws of Porngraphy includes an ideology of regulating policy and pleasure of social society in clothing which does not make dichotomy of mores clothes in the local area or even the way of clothing religiously, but make a stand of real values bounded at the clothes. Moreover, the context of muslimah is very firm to *tauhīd* construction, i.e. no discrimination and no sub-ordination between social and culture. The concept of *tauhīd* should be a unit of vertical relation between human and God, and horizontal relation between human and human as well.

In the other dimension, we can see the context of muslimah in the cultural construction. Muslimah as a part of cultural system should be formed as the essential indicator of its dynamic system. The participation of muslimah in the jilbab trends is also important to accustom it in the socio-cultural life. But, it should be as a signifier of piety or God-fearing.

C. The Tortured and Sinned Veils

In the delivery of language, the Islamic sinetron merely carries on true-false, merit-sin, and heaven-hell schemes without thoroughly-definitions. In many kinds of sinetron, jilbabers (a term to say the users of jilbab) are commonly showed as evil mothers, that mean bearing and caring, even saving the directness of evils.

For instance, the scene of sinetron *Pintu Hidayah: Lurah Penjudi*[14], simply told us how the head of village was so besotted about gambling that ignored his family's needs. He also permitted people to build the houses of gamblers and he was one of the players. The Ulama's advices were neglected.[15]

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[14] The sinetron of *Pintu Hidayah: Lurah Penjudi* was broadcasted in RCTI (10/08/2012).

[15] In one scene, he ever said: (English version).

That sinetron was admiring me not through its expression of curse, spit, and vituperation in its story, but two veiled women of the head of village, namely his wife and his daughter came interestedly. Thus, in the other words, he as the one who had an evil belonging, had the patient and God-fear wife and daughter who always advised him as though her man uttered them with the curse and deviled oath.

The existence of jilbab in the sinetron reminded me on a plenty of other sinetron with the same types. The symbolized jilbab was seemingly attached to the God-fearing family, although the figure of evil inserted in one member. The sinetron of *Dukun Santet* at TransTV, for example, told us about the shaman who was delighted in gambling, fornicating, and always in fury of Ulama around his country. But, his wife and his daughter who were veiled, were not stocked to advise and ask for repentance.

Moreover, the sinetron of *Preman Bejat* at TransTV[16] was conducted in the same way. The hoodlums who was very cruel in murder and in any kind of wickednesses, had a veiled wife, parent-in law, and sister-in law. Even more, the type of wicked son together with an obeyed parent appeared on the story. The new one was *Kisah Suami Beristri Empat* at TransTV[17] which told about the sinful husband whose first veiled wife and daughter were all kind. The second wife was also veiled but cruel. Therefore, the existence of jilbab is not like a twinke in the eye.

From the all stories above, we know that the faith is taken with the unpowerful faith to muffle the wickednesses, while it is extremely said that the evil appears from the piety environment. In one interval, the

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"Your fucking mother is far gone? It's better than she is oversick. We just count some days for her."

"Mom is tortured, Dad! Poor!"

"You'd like to make her comfort? Read *Yasin*, short or long! Do not bring her to the hospital! Lose money, she'll live for awhile! Huh."

[16] The sinetron of *Preman Bejat* at TransTV was broadcasted in TransTV (17/08/2012).

[17] The sinetron of "*Kisah Suami Beristri Empat*" was broadcasted in TransTV (19/08/2012).

veiled women in those stories cannot give anything for a favor, but they only flow the evil action. In the other interval, it is a symbol for the sudden death of religion when it must be faced on the wickedness.

Besides, the sudden death of religion is not merely a strong beat of our sinetron. We can go on the next level which is taken for granted that the religion or the faith becomes the root of evil, i.e. how all veiled women are playing their roles in the evil action. As a result, the sinetron of *Memakan Uang ONH* at TransTV[18] successfully performed a veiled wife who deliberately killed her husband to get a fee of Hajj pilgrimage (ONH). She also castigated her daughter to put off the veil for the purpose of rich men. Still, she herself used her veil as the labyrinth to hide her evil from people's view.

Meanwhile, the sinetron of *Tukang Bubur Naik Haji* at RCTI, *Benar-benar Muslim* at SCTV, and *Emak Ijah Pengen ke Mekah* at SCTV[19], become more comprehended in its religious implication. There are many distortion of jilbab usage when they are gained as the evil ones or as just a cover secured area. The veiled women acted in the sinetron appear more their antagonist particularly in their envies rather than the unveiled women. The religious sinetron are almost covered with the veils which cannot only be harsh to notion of questioning how jilbab can be sinful? Is there any hidden agenda from the production media? Or is the jilbab said to be worse? Who took a worse veil?

In this case, media has a power of representing the social position accepted for the current society. Besides, it also determines the way a group of society and its members relate to each other by providing information to place the subject position for the readers. It products meanings and positions its identity thorugh representing a group of

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[18] The sinetron of "*Memakan Uang ON"H* was broadcasted in TransTv (08/07/2013).

[19] The sinetron of *"Emak Ijah Pengen ke Mekah"* is broadcasted in SCTV every Wednesday at 21:00 WIB.

society, while it creates to reflect a reality and a process of selection and interpretation in historical movements.[20]

D. 'Religious' is Interpreted too Narrowly

Pertinent to the discourse of 'religious' expression, we have been recognized with the usage of video parody *Demi Tuhan* (For the God's Sake) by Arya Wiguna. His attitude of resentment and boredom appeared once in a feud with Eyang Subur, so the whoop of *Demi Tuhan* was echoed. In the context of Arya, it looks so easy to say that the words are considered to be sacred. The constituent word "Demi" and "Tuhan" is a form of *sīgah al-qasam* meant an oath, as in Arabic letters that put *wa, bi,* or *ta* followed by the word of Allah so that it means the oath in the name of God. However, the presence of God in the position aspect would lead to different interpretations whether the meaning of God's domination does remain strongly as the power of meaning or not strongly due to the risk of lying usage. The certainty of meaning conveyed by the speakers cannot necessarily be found clearly because every listeners or hearers ensure themselves with what is heard from the speakers.

There are two discourses that can be explored in such of theological areas. Firstly, the word "God" has explicitly theological elements that must be removed clearly. In this case, it needs to take the meaning deeply, namely the position of God is believed to be interpreted. Not a few people who claim that the God he believes is the most true God. Kauthar Azhari Noera, an Islamic Theologian discusses "to what extent human beings can know God transcendent and absolute." If God cannot be interpreted, discussed, and disclosed, how could humans can know and relate to Him That is in line with the thinking of Ibn al-Arabi who calls Him *Ilāh al-Muʻtaqad*, *al-* and *al-*

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20 See Kitch, 2001, The Girl on the Magazine Cover: the Origins of Visual Stereotypes in American Mass Media. (Chapel Hill: University of North Carolina Press), p.3; Woodward, 1997, Identity and Difference. (London: Sage in Association with the Open University), p. 14-15.

Ilāh fi al-I'tiqād.[21] Karen Armstrong reveals that God is a powerful product of human imagination.[22] It can be said that the faith in God according to the layman and the academic person are the form of the laity and the self academic confidence. Thus, the position of the God heralded is sometimes different from what is internalized.

Secondly, the word "God" is dangerously said to be the degradation of the sacredness value. In the reality of "in the name of Allah", we sufficiently understand about how Allah is no longer sacred. The case occurs in all today's sinetron which all are closely uttering the word "Allah". For instance, *al-ḥamd li-llāh, astagfir Allāh al-'aḍīm,, Ṣubḥān Allāh*, which the fluency of their pronounciation is often questionable. In fact, the actual foresight of the viewers of the sinetron can also cause a variety of interpretations. What is considered "religious" is not necessarily the same as what other people think although the word Allah is embedded in his talk. In other words, some people may think that the spelling and pronunciation beyond the vertical-primordial relation can mean relation between humans and God. However, others can interpret it as the horizontal pressure as a swear word because its contextual situation dominance run away from the trur utterace. In the same words, God does not need to be shouted and should not be attached to reassure and assume something that looks like religious values.[23]

Religiosity is seemingly interpreted as a self ornament. We can think ridiculously that it counts the extended services to God as stated that the art of God services successfully consists of being able to hold two opposite ideas in tension at the same time. First, we make a long term plans as if we were going to live forever. Second, we conduct ourselves daily as if we were going to die tomorrow. Started from the

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[21] Kautsar Azhari Noer, *Tuhan yang Diciptakan dan Tuhan yang Didefinisikan*, (Jurnal Pemikiran PARAMADINA Vol 1 No. 1, Juli-Desember 1998), p. 130-131.

[22] Karen Amstrong,, *Sejarah Tuhan*; ninth edition, (Bandung: Mizan, 2013). hlm. 23.

[23] Mohammad Aniq KHB, *Frasa Demi Tuhan* at Suara merdeka Newspaper, 4 Juni 2013. p.6.

utterance, we can say that our service to God is nothing other than fear to Him because of the pressed day. In this case, tomorrow means the beyond as the limited day for our services. In the other words, it differs from the 'forever'. The case of 'forever' indicates that we place our secularity as the main priority. Two interpretations might be precise when they are defined abnormally.

In one interval, the existence of 'forever' and 'tomorrow' can also be handed on the existence of 'life' and 'death' as an actual service. Life is supposed to be immortal to keep the whole being on a secularity while death is on a purpose of the beyond, which both are ruled around the boundary of religion. Religion can be oriented in different ways that it is patterned by the mindscheme of understanding religion and environment as the religious adherent place to the actualization.

Actually, it is no surprise for defining religion, religious, and religiosity in the term of Islam itself. But, as long as we hold the particular context of Islam in the recent period, those terms are conversely gigantic to reverberate. In the Arabic etimology, the word 'religion' is derived from 'Ad-din. This word means master, subdue, obedient, and habits as Khoiruddin[24] stated that religion means a bond held and adhered by humans. Bond, in the broad sense, is derived from one of the higher strengths beyond humans as supernatural powers that cannot be captured by the five senses, but it has big influences for the daily human lives.

Fazila Bhimji[25] argues that religion is a set of beliefs and teachings that lead us in our behaviors to Allah Almighty, to our fellow human beings and to our lives. Religion encourages the adherents to behave and to be responsible for their deeds and to improve themselves for the better. Based on the above definitions, it can be concluded that

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[24] Khoiruddin Nasution, *Pengantar Studi Islam*, (Yogyakarta: Academia Tafazza, 2004). p. 144

[25] Fazila Bhimji, *'Assalam u Alaikum. Brother I have a Right to My Opinion on This': British Islamic Women Assert Their Positions in Virtual Space. Gender and Language of Religion*, Allyson Jule (ed.), (New York, Palgrave MacMillan, 2005), pp. 203-219.

religion is a belief for all things that are accompanied by devotional teachings and obligations to connect people with God in controlling the needs and and improving for the better.

According to Thontowi[26], religion has multiple functions in human life. Fisrtly, religion as educative function, gives teachings for subservience. The order is assigned to the adherents in order to be better and accustomed to be good. Secondly, religion as safety, gives safety which includes two natural worlds: the world and the hereafter for the adherents. Thirdly, religion as a peace, implies that a man is guilty or innocent and can achieve inner peace through religious guidance. Fourthly, religion as a social supervision, can serve as a religious individuality and social control group: the norm applied in the social religion. Fifthly, religion as a solidarity function, psychologically feel have similarities in unity, faith and trust. The sense of unity fosters a sense of solidarity within the group or individual, which sometimes it can foster a strong sense of brotherhood. The sixth function of religion is transformative that it can change people's personality or life group into a new life in the accordance with the teachings of their religion, it can receive their new life based on the teachings of their religion, and sometimes can change their loyalty to adapt norms of life. The seventh function is creative that religion encourages and invites the adherents to work productively not only for its own sake, but also for the interests of others. Religion is not only made to work regularly in a pattern of life, but also required to innovate new innovations. The eighth function is that religion can sanctify all humans' endeavors, not only their *ukhrāwī* religious nature but also *dunyawi*. All human's efforts do not contradict the norms of religion when it's done to intend the sincerity, as and for God worship. Based on the functions above, it can be concluded that the functions of religion for human can be classified

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[26] The religion function and aspects had been conveyed by Ahmad Thontowi in a paper of "*Hakikat Relegiusitas*" at Widyaiswara Madya Balai Diklat Palembang, 2010. p. 34.

into the function of education, rescuing, peace, social control, solidarity, transformative, creative and sublimation.

Nonetheless, the term of 'religious' cannot be boomed as explosive as possible. It might be a prefix symbol while either muslim or muslimah is linked to a firm status of religion. In this case, the term of religiosity needs to be attached as a piety or a magnitude of adherence and devotion to religion. In the basis of the 'religion' and 'religious' terms, the term of 'religiosity' is frequently referred to manifest various sides of human life. It is necessary for us to distinguish it from 'religious'. Formal religious aspects are pointed to the rules and the obligations, while religiosity refers to the aspects of religion which are internalized by the individual at the soul.

According to Glock and Stark[27], there are five dimensions of religiosity, namely a) dimension of belief: this dimension contains expectations that religious people stick to a particular theological view and acknowledge the truth of doctrine. For example, their belief in angels, heaven and hell; b) dimension of religion worship: this dimension include cult behaviors, implementation of formal religious rites, loyalty and the things people do to show commitment to their religion. The religious practices consist of two important classes, namely ritual which refers to a set of rites, religious acts and formal sacred practices that all are expected to implement; obedience which the ritual aspect of commitment is very formal and typical-public, the religions also have a set of actions offering personal contemplation which is relatively spontaneous, informal and personally characterisized; c) dimension of experience: this dimension relates to religious experience, feeling, perception and sensation experienced by a person or a group of people who see the communication albeit it is small in the essence of God and the last reality with the transcendental authority; d) dimension of religious knowledge: this

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[27] Glock and Stark stated that understanding the dimensions of religiosity is the extent of people's knowledge, belief, worship, and their diligent implementation even the appreciation of one's religious affiliation.

dimension refers to people's hope which the most do not have the minimum number of knowledge about the basic beliefs, rites, scriptures and traditions; e) dimension of consequence: this dimension refers to the identification of the consequences of religious conviction, practice, experience and knowledge of a person from day to day. In the other word, the extent to which the implications of the religious teachings affect behaviors, operates Islamic perspectives on religiosity as also explained in koran.[28] It applies that Islam tells the adherents to follow its religion at the utmost belief, not just on one aspect alone, but it must be sustainable and interwoven in harmony. Islam as a comprehensive system consists of some aspects. Every good Muslim in thinking, behaving and acting must be based on Islam.

E. Conclusion

The discussion, in this study, produces how we can see the context of muslimah in the cultural construction semiotically and hyper-semiotically. Muslimah as a part of cultural system should be formed as the essential indicator of its dynamic system. The participation of muslimah in the jilbab trends is also important to accustom it in the socio-cultural life. But, it should be as a signifier of piety or God-fearing. What is considered "religious" is not necessarily the same as what other people think although the word Allah is embedded in his talk. In other words, some people may think that the spelling and pronunciation beyond the vertical-primordial relation can mean relation between humans and God. However, others can interpret it as the horizontal pressure as a swear word because its contextual situation dominance run away from the trur utterace. In the same words, God does not need to be shouted and should not be attached to reassure and assume something that looks like religious values. Meanwhile, religion is not only made to work regularly in a pattern of

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[28] "O ye who believe enter into Islam in whole, and do not obey the step of syitan. Verily, Satan is an outright enemy to you" Q.S. al-Baqarah [2]: 208.

life, but also required to innovate new innovations; sanctify all humans' endeavors, not only their *ukhrāwī* religious nature but also *dunyāwī*. All human's efforts do not contradict the norms of religion when it is done to intend the sincerity, as and for God worship.

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