

THE DISCOURSE OF RADICALISM AND FAMILY ROLES IN STANDING AGAINST RADICALISM REPRESENTED IN GARIN NUGROHO'S FILM "MATA TERTUTUP"

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Abstract

Terrorism has been a serious problem for humanity. At least there were five terror incidents hitting Indonesia since May 8, 2018, killing at least 19 people, and 60 injured. On May 13, 2018 three suicide bombings at three churches in Surabaya, carried out by a family of six (father, mother, and four children) headed by Dita Oeprianto. Due to the serious impact of the terrorism, there is a question of why and how people involved as suicide bombers. Responding to this question, and as the counter-radicalism strategy, Garin Nugroho directed a film entitled "Mata Tertutup" (The Blindfold- 2011). The film is based on the research by Maarif Institute. This paper discusses "Mata Tertutup" through the questions of how the film represents the discourse of radicalism and family roles in standing against radicalism. This question addresses mainly the issue of radical group's recruitment process, and the roles of family in countering the radicalism, constructed in the film. The study shows that radicalism is represented through the recruitment process of NII which is done through a pattern of kidnapping and brainwashing. This process radicalizes young people and to the worst, produces suicide bombers. The discourse of radicalism issue also addresses the crucial roles family in saving young people from radical groups.

Keywords: *terror; Garin's film; radicalism; Mata Tertutup; family's roles*

Abstrak

Terorisme telah menjadi masalah serius bagi kemanusiaan. Di Indonesia, telah muncul lima peristiwa teror sejak 8 Mei 2018 yang mengakibatkan 19 orang tewas dan 60 orang terluka. Pada 13 Mei 2018 terjadi tiga peristiwa bom bunuh diri yang menasar pada tiga gereja di Surabaya, yang dilakukan oleh satu keluarga yang terdiri dari seorang ayah, ibu dan empat orang anaknya, dipimpin oleh sang ayah, Dita Oeprianto. Melihat dampak serius terorisme muncul pertanyaan mengapa dan bagaimana orang bisa terlibat dalam tindakan teror. Untuk menjawab pertanyaan ini, dan sebagai salah satu bentuk strategi perlawanan terhadap radikalisme, Garin Nugroho, sutradara yang bereputasi internasional, menyutradarai film berjudul "Mata Tertutup" (The Blindfold- 2011). Film ini didasarkan riset yang dilakukan oleh Maarif Institute. Artikel ini memfokuskan pada pertanyaan bagaimana film ini merepresentasikan wacana radikalisme dan peran keluarga dalam melawan radikalisme. Wacana radikalisme ini mencakup topik bagaimana proses rekrutmen anggota yang dilakukan oleh kelompok radikal, and peran keluarga dalam melawan radikalisme. Penelitian ini menunjukkan bahwa proses rekrutmen dilakukan oleh NII melalui pola pola penculikan dan cuci otak, dan berhasil meradikalkan anak-anak muda, dan bahkan menjadikannya sebagai pembom bunuh diri. Dengan demikian, paper ini juga menyimpulkan peran penting keluarga dalam menyelamatkan anak-anak muda dari kelompok radikal.

Kata Kunci: *terror; Garin Nugroho; radicalism; Mata Tertutup; peran keluarga*

مستخلص

لقد أصبح الإرهاب مشكلة خطيرة للإنسانية. في إندونيسيا، وقعت خمس حوادث إرهابية منذ 8 مايو 2018 التي أدت إلى مقتل 19 شخصاً وإصابة 60 آخرين. وفي 13 مايو 2018، وقعت ثلاثة تفجيرات انتحارية استهدفت ثلاث كنائس في سورابايا وأجرتها عائلة مكونة من والد ووالدة وأربعة أولاد بقيادة والده، ديتا أوبريانتو. بالنظر إلى الآثار الخطيرة للإرهاب، يبدو السؤال كيف يمكن للناس أن يشاركوا في أعمال الإرهاب. جواباً عن هذا السؤال وكأحد أشكال الإستراتيجية لمحاربة التطرف، جارين نوجروهو -مدير الفيلم المشهور دولياً- أخرج فيلماً بعنوان "Mata Tertutup" (The Blindfold- 2011). يستند الفيلم إلى بحث أجراه معهد المعارف. يركز هذا البحث على كيفية تمثيل خطاب التطرف ودور العائلة في محاربة التطرف في هذا الفيلم. يشمل خطاب التطرف عملية تجنيد الأعضاء التي تقوم بها المجموعات المتطرفة ودور العائلة في محاربة التطرف. يدل هذا البحث على أن عملية التوظيف تم تنفيذها من قبل NII من خلال أتماط الخطف وغسيل الدماغ. ونجحت هذه العملية في تطرف الشباب حتى جعلتهم مفجرين انتحاريين. ولهذا، أخذ البحث الاستنتاج عن الدور الهام للعائلة في إنقاذ الشباب من المجموعات المتطرفة.

الكلمات الرئيسية: إرهاب; جارين نوجروهو; تطرف; *Mata Tertutup*; دور العائلة

A. INTRODUCTION

Religious radicalism, gender and family relation gets more attention in Indonesia, considering Indonesia as one of the most populous Muslim countries¹. The issue of religious radicalism in Indonesia got spotlighted especially with the case occurred on 13 May 2018, in which three suicide bombings in three different churches in Surabaya involved a family as perpetrator. This bombing was followed by another bomb which went off prematurely at Wonocolo Rusunawa apartments behind Taman Police station in Sidoarjo, East Java, killing three members of a family of six. The next day, on Monday morning, May 14 2018, another family carried out a suicide bombing at the Surabaya Police headquarters on Jl. Sikatan, killing the father, mother and two children. Police rescued the third child, an 8-year-old girl who survived the attack. Most of perpetrators in these series of violence involved their families in different levels of actions of suicide bombings.

Though the narration of and religion-based radicalism has been a rigorous discourse in news and other medias, it has not been a mainstream issue in Indonesian cinema.² In conjunction to radicalism issue, the ideas of jihad has been discussed in many areas, as

¹ Martin van Bruinessen, "Indonesian Muslims and Their Place in the Larger World of Islam", *Paper Presented at the 29th Indonesia Update Conference*, Australian National University, Canberra, October 30, 2011.

² Alicia Izharuddin, *Gender and Islam in Indonesian Cinema*. (Palgrave MacMillan, 2017); L Chee and E. Lim, *Asian Cinema and the Use of Space; Interdisciplinary Perspectives*, (New York: Routledge, 2015).

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explained by Khalil ³ that many Muslim scholars shared and conflicting rules of armed jihad that lead to the radicalism. In addition, the research on narration and language of violence in Indonesia can be read in Hikam,⁴ while the terrorism-theme Hollywood movies has been researched by Rahayu, that highlights, among other, the discourse of Muslim Arabic cultural background of terrorism conflict in Hollywood movies.⁵

Award-winning Indonesian director, Garin Nugroho directed the film, "The Blindfold" (Mata Tertutup), that presents this rarely theme of radicalism, in which theme has important element in understanding a film⁶ so that this film gets its significance within the context of Indonesian movies. The main theme of this film highlights the discourse of radicalism and family roles in standing against radicalism. The Blindfold was produced based on the research conducted by Maarif Institute, and its production is done with the assistance of the Maarif Institute, a moderate Islamic organization. This Film narrates three young peoples who are recruited into a radical group, NII (Negara Islam Indonesia). They are kidnapped and brainwashed so that they get radical mind. They are supposed to do jihad to build a new islamic state that is according to God's laws. There in the radical group the young people are gathered and doctored. After the long process, one of them, the male young man was led into a bomber, with a tragic end of life, while the other two girls are able to return home safely.

This paper discusses Garin Nugroho's film, "Mata tertutup" (The Blindfold, 2012) that can be seen as a film with obvious message on the way counter-radicalism developed mainly in an urban space. Film has important roles in our daily life, besides its function as entertainment it has more important roles as the document of important events in our life. Film also has capability for building dialogue as well as questioning anything happens surrounding us.⁷

The plot of the film "Mata Tertutup" narrates how the radical group (NII) member recruiting new members. They targeted to young people, males and females, that come from many professions, students, santri (students in Islamic boarding school), and low class young people who has problems with identity or struggling their economic condition in daily life.

³ Mohammad Hassan Khalil, *Jihad, Radicalism, and the New Atheism*., 1st ed. (Cambridge University Press, 2017), <https://doi.org/10.1017/9781108377263>.

⁴ AS Hikam, "Bahasa Dan Politik: Penghampiran Discursive Practice", in Yudi Latif Dan Idi Subandy, 1996, *Bahasa Dan Kekuasaan: Politik Wacana Di Panggung Orde Baru* (Bandung: Mizan, 1996).

⁵ Mundi Rahayu, "Representasi Muslim Arab Dalam Film-Film Hollywood. Disertasi. Universitas Gadjah Mada," 2015.

⁶ Dick Bernard F, *Anatomy of Film 5th Ed*, 5th ed. (London: Palgrave McMillan, 2005).

⁷ Margaret Miles, *Seeing and Believing: Religion and Values in the Movies*, 1996.

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The setting of this film shows the importance of daily life in the social political context.⁸ The recruitment takes place in any public area, such as “angkot” station, bus stop, market, public transport, considering that these public areas provide many people that can become the target. After catching the targets, they are brought to a certain place to be brain-washed by the leader of the organization. They are intensively do interaction in the group such as religious meeting, leadership program, all of which will show which member is the best to be in the hierarchy of the organization. This process will transform them to be radical mind people or even worse, suicide bomber.

In wider scope, the issue of terrorism in film has been researched by Riegler⁹ who observed Hollywood films, and found out many pattern of terrorism depicted in Hollywood movies. In addition, the pattern of recruitment and brainwashing is juxtaposed with what can be seen in Hollywood movies that present (Muslim) terrorist discourse like *Syriana*¹⁰ which targeted young people from low class, and labours who are in the position of lacking sufficient economic and educational access, and having personal psychological problems. Psychological problem because of the lack of social and family cohesion also contributes to young people’s involvement in radicalism.¹¹ As presented in this film, family and social relation took important roles in constructing radical mind in young people who then become the perpetrators of so called religious-based radicalism.

The radical or extreme group in which the young people involved in, as presented in this film is NII, Negara Islam Indonesia (Islamic State of Indonesia), which is considered as a radical organization that aims at declaring Islamic state. Historically, starting in West Java, The NII, Islamic State of Indonesia, or Negara Islam Indonesia, was proclaimed on August 7th, 1949 with the most important Darul Islam leader and the architect of the Islamic State of Indonesia, Sekarmadji Maridjan Kartosuwirjo, simply referred to Kartosuwirjo. The movement subsequently spread to parts of Central Java, to South Kalimantan, to South

⁸ John Storey, *The Introduction to Cultural Theories and Popular Culture* (Simon & Schuster International Group, 1993).

⁹ Thomas Riegler, “Through the Lenses of Hollywood: Depictions of Terrorism in American Movies,,” 2009.

¹⁰ Rahayu, “Representasi Muslim Arab Dalam Film-Film Hollywood. Disertasi. Universitas Gadjah Mada.”

¹¹ Arie W Kruglanski, “Psychological Insights into Indonesian Islamic Terrorism: The What, the How and the Why of Violent Extremism,,” *Asian Journal of Social Psychology* 16 (2013): 112–16, <https://doi.org/10.1111/ajsp.12019>; Maria Stehle, “Askew Positions—Schieflagen: Depictions of Children in German Terrorism Films,” *Imaginations* 5, no. 2 (2014), <https://doi.org/10.17742/IMAGE.TGVC.5-2.4>.

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Sulawesi and to Aceh. Darul Islam activity was also reported in the Lesser Sunda Islands, the Moluccas and Halmahera.¹²

In the early ninety sixties Indonesian Army successfully suppressed the various risings. In West Java it was stamped out around 1962, in Kalimantan around 1963, and in Sulawesi around 1965. In Central Java the irregularities came to an end around 1955, while in Aceh, where the rising began relatively late, in 1953, a compromise was reached in 1957, with the last rebels surrendering in 1962 (van Dijk, 1981: 2). The NII surrendered in 1962 which means that the organization is not legally existed. However, up to now there is group of people who exploited the issue of Islamic state and the discontent to the existing social political condition, and got the personal advantages from the "underground" group movement, as seen in the film "Mata Tertutup."¹³

Indonesia after reformation 1998, enjoys new democratic environment in which many people get more access to information and more freedom of expression.¹⁴ The freedom of expression as the result of the reformation is used, in many occasions, to express discontent on many social issues that will point to the government's wrongness position. On the other hand, Bruinnesen¹⁵ noted in his writing, "Genealogies of Islamic radicalism in post-Suharto Indonesia," the emergence of violent Muslim vigilante groups employing a jihadist discourse and mobilizing followers for jihad. These groups especially occurred in regions where there have been inter-religious conflicts, such as the Moluccas or the Poso district in Central Sulawesi. This is one of the most conspicuous new phenomena in contemporary Indonesian Islam. The discourse of jihad campaigned by radical group is a serious concern because it leads to destroying the established system and humanity. It is important, therefore, to formulate counter-radicalism strategy and socialize it in many fields. This film "Mata Tertutup" is one of the few films addressing the counter-radicalism.

This paper discusses the discourse of counter-radicalism by highlighting the process of radicalism experienced by young peoples, males and females, as presented in the film "Mata Tertutup" and the roles of family and society in countering this issue. In addressing the discourse of radicalism in film "Mata Tertutup", the researcher posts two questions, mainly

¹² Cornelius van Dijk, *Rebellion under the Banner of Islam*, (Leiden: Koninklijk voor Taal-, Land- en Volkenkunde, 1981).

¹³ Mike Walsh, "The Blindfold," *MIFF Dossier*, no. 63 (July 2012).

¹⁴ A. Ciecko, "What's Up with Indonesian Cinema; Interviews with Filmmakers Riri Riza and Rudy Soedjarwo.," *Asian Cinema* Spring/Summer (2006).

¹⁵ Martin van Bruinnesen, "Genealogies of Islamic Radicalism in Post-Suharto Indonesia," *South East Asia Research* Vol. 10, No. 2 (2002), 117-154 10, no. 2 (2002): 117-54.

how is the radicalism discourse represented in this film, including how is the radicalism experienced by the main characters, males and females and what are the roles of family in standing against radicalism as presented in the film. To answer the questions, Fairclough's critical discourse analysis is applied.¹⁶ The Critical Discourse Analysis (CDA) proposes the analysis of a textual discourse by comparing, interpreting, and synthesizing data.¹⁷ Fairclough's CDA is based on three levels of analysis, in which the first level covers micro level, with analysis related to language phenomenon such as wording, metaphor, and syntax. Second, mezzo level, the analysis is related to the production and consumption of the text. At macro level, the analysis examines socio-political context of the text. In discussing the "Mata Tertutup," I will focus upon the discourse of counter-radicalism and the way it is constructed as well as the relationship among state, family, and individuals in this issue.

B. DISCUSSION

Young People, Family's Roles and Radical Group

The 90 minutes docu-drama film, "Mata Tertutup" tells us about one young man and two young women's involvement in the NII; Jabir, Rima, and Aini. The three young people come from three different social cultural environments, but share the common experience, trapped in a radical Islamic group called NII, stands for Negara Islam Indonesia, an illegal organization in Indonesia.

The stories address the phenomenon of young people's involvement in a radical group from different perspectives of wealth, age and gender. They have different social cultural background each other, that shows the problem of radicalism crosses all these primary social distinctions, and hence has a salience for all major social groups.¹⁸

The first character is Jabir, a poor lower class young man in 18s who can't afford to stay in an Islamic boarding school. Islamic boarding school is a school which teaches the students on Islam teachings, reading Quran, and other Arabic-written books. The boarding school is a typical traditional school with many students staying in one big room. However, all of these facilities of boarding school are not free of charge. The students have to pay for the meal and accommodation to stay there and there is no exception for those from poor family.

¹⁶ Norman Fairclough, *Language and Power*. (United Kingdom: Longman Group UK Ltd, 1989).

¹⁷ Fairclough; Teun vanDijk, *Discourse and Context; A Socio Cognitive Approach*. (UK: Oxford University Press, 2008).

¹⁸ Kruglanski, "Psychological Insights into Indonesian Islamic Terrorism: The What, the How and the Why of Violent Extremism."

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Jabir's poor family, with his hard-working mother and abusive father made him a melancholy, sad, and highly sensitive young man. His mother is poor so that she cannot give him the money for school. Jabir is so disillusioned with the situation he has to face. Being expelled from the boarding school makes him very sad and angry. He even could not smile at all to his friend humor. He easily gets angry with his close friend jokes trying hard to entertain Jabir. Having no better choice for economic problem, Jabir and his friend becomes an assistant of local taxi car. Expelled from school, not able to get a decent job, he realizes that he has to do any effort to support his mother and his own life, economically. His job as an assistant of local driver "microlet" does not give him much money, though.

The discourse of poverty is obvious In the case of Jabir, that the poor low-class people are vulnerable for the target of NII recruitment. The recruitment of Jabir and his friend is conducted by a young man who is also from a low-class social group, a book seller in his daily activities. Jabir is invited by the book seller to come to group "pengajian" and discussed social and personal matters. In this "pengajian" (Islamic religious teaching) Jabir gets radical perspective in seeing the life. He also gets solution of his personal problems (his family poverty) under 'radicalism' point of view. Many times, Jabir said his concern on his mother who has to work hard and sacrifice her life for him. Under this radical perspective, Jabir thinks that he has to do something that is good for his mother. He comes to conclusion that he has to sacrifice, for his mother, by having "syafaat".

"Syafaat" discourse is employed by the ustad, the man in the "pengajian" forum, who influences Jabir. Because of the ustad, Jabir considers to have "syafaat" a fast-track ticket to paradise, obtained when someone does sacrifice for his mother. He says that the "syafaat" is beneficial ticket for his mother and himself, they will go to heaven (surga) because of his sacrificing himself by becoming suicide bomber. At beginning, Jabir has conflicting feeling in making decision of being a suicide bomber, but then he decides to do this because of seeing no other choice, his eyes are blinded.

What makes the decision? The decision of being a suicide bomber comes into his mind because of his own pitiful situation and his deep concern on his mother. Both of them do not enjoy a good life in this world. His mother is typical a hard working simple woman, having very simple poor life, with abusive husband and her only son, Jabir, who is the only one she is proud of. Jabir's relationship with his mother is so close. He takes a pity on his mother, and he also hates his father who is very abusive to his mother. The father is typical of a low class family, who is also frustrated with his own life. Feeling depressed on the situation in his

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family makes Jabir a sensitive young man, not open minded, introvert, and not able to see the bright side of life. The poverty of his family is vulnerable – his mother and father relationship is not a healthy relationship of a family – and Jabir’s social economic condition makes him sees that life after death is the most important and eternal, moreover, the after-life that gives “syafaat”.

Why does woman become an easy target? In this film, the second character is dealing with the story of Asimah and her daughter, Aini. Aini has turned to the NII as a way for finding freedom, escaping from maternal domination. Asimah is a mother who is financially independent by having her business of home-industry crafts employing some of her neighbor and relatives. With her business, Asimah has wealthy family, and gets higher social status. She is an entrepreneur who dominates all those around her, including Aini. Her husband is long gone and her employees feel a mixture of respect, affection and resentment.

For Aini, finding freedom from hegemonic mother is an important personal cause. Aini feels so stressed because of her mother’s domination in her life, so that she is seeking the freedom at any cost. She wants to be involved in wider social life that is more meaningful to her. However, Aini’s search of freedom brings her to radical organization. Aini feels that she found her freedom in the organization. She gets trust from her mentor and supervisor of the organization. She is given an important task and has to be responsible for her task of recruiting new members for the organization (NII). The illegal organization does not only recruits new members but also collects money from the members. Aini has good achievement because she is able to get new members and fresh money for the group leader.

The film shows that girls are easy target of the radical groups, because of some reasons, among other is that the young women give the ideas of the future of the nation. Besides, the girls in the film are also able to function as the apparatus of the organization, without any other people suspecting their actions in recruiting other new members of young people. The target choice of the NII is similar to the other research on terrorism by Stehle,¹⁹ that gives depiction on children in German terrorism films. These films the use of children functions as melodramatic devices that gives a sense of national tragedy, nostalgia for “innocence” and/or a nationally coded sense of hope.

The “Mata Tertutup” shows the way Aini recruits new member, by trapping a young woman at the public transport, and then kidnapped her. Many young women from different social background are recruited, kidnapped, and then brainwashed. They are not limited to the veiling girls; many of them are not wearing veils. The young women are then collected in a

¹⁹ Stehle, “Askew Positions—Schieflagen: Depictions of Children in German Terrorism Films.”

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room with eyes covered with black cloth, blindfolded. They are brainwashed by the senior man in the group. The man talks about the declined moral, social, political, economic issues and the ideological doctrine of the organization as the solution of the problems. They are sworn for loyalty for the organization.

The discourse of the existing declining social economic condition is constructed in any "brainwashing" session. This is stated repeatedly by the organization's leader. This discourse is built in the effort to strengthen the members' ideas on the organization ideology and paradigm, the new members will be told much about many mistakes, and weaknesses of the existing government. With the discourse of the religiously illegal law applied in the managing of the government they have the reason to build a new discourse on the urgency of applying Islamic sharia that will bring people to justice and welfare because the law is from God, Allah. Allah's rule is considered as the right one, and there will be nothing wrong in it.

The discourse of the government's failure in managing social and political life is the weapon for the radical organization to brainwash its new members. Through the ideas of government's failure, governments' sins because of not obeying the God's law, this kind of brainwash will bring the members into a deep delusion toward the government, and consequently they will think of other alternative way of thinking provided by the leader, the God's law. Because the law is from God, there will be nothing wrong or weakness in it. So the disillusioned people who think that government does a lot of sinful things, will go and grab the "God's law" as the solution to all problems. The application of the God's law is enforced at the textual level (reading, discussing, and arguing) and action level, in the form of violence and suicide bomber.

Critically we can find out many paradoxes in the process of the recruitment and brainwashing, such as the religious practices of the people in the groups that do not show conventional Muslim practicing Islam such as doing shalat, wearing veils for the women. It can be seen in this group that religion or religiosity is not the important issue. The most important thing that the group does is recruiting new members and collecting money as much as possible from the members' sinful deeds. The "sinful deed" here is the actions that is personally done and not allowed to do, according to the group leader. Every member has to make confession on the 'sins' they have done and then they have to pay some money as the consequences of the sinful deeds. The money is given to the group leader.

The film presents the family relation and its ambiguity in each character. In Asimah family, she deals with the problem of her daughter's disappearance. Asimah does not know

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anything about her daughter involvement of the NII; moreover she has no idea of what NII is. She is typical of common woman who is not familiar with historical political matters, so that she has no idea of what to do to find her daughter. She randomly seeks her daughter, going to her friends and not successful.

All of Asimah's problem shows that her domination to the daughter and others does not effective in influencing her daughter's way of thinking. In the effort to search for her daughter, Asimah speaks aloud many times the importance to guide and watch the children, but ironically, she does not have any idea of how to guide and watch her own children in daily life in this changing social situation. Asimah's ambiguity on how to deal with children is a critical phenomenon occurred to many parents recently. She does not understand what happens to her daughters, does not know social political change so that she does not know how to solve the problem.

The third character is Rima, a young middle-class girl who is full of enthusiasm and smart in her life. Rima is recruited by NII, which she believed at the beginning that the group offers a way of improve society to be better one. She also believes that the organization will be more inclusive of women. Rima proves herself that she is smart and powerful in leadership. She does recruitment new members, by any means. She also successfully does the fundraising for the organization and especially for the leader, so that the leader admires her capability.



Pic.1. The girls who are newly recruited and brainwashed in "The Blindfolded"
Source: Film "Mata Tertutup" dir. Garin Nugroho (2011)

The picture above shows how the girls who are newly recruited, brought to a room where they are brainwashed by the leader of the NII and in the condition of blindfolded. From this scene of the blindfolded girls sitting and listening to the leader groups preaching, this film gets its title, "The blindfold." Besides, the title also presents a metaphor for the characters here who are blindfolded in the sense that their opinion or point of view is not clear and objective, instead their perspective is like those who are blindfolded

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The scene also indicates that the girls are from many different background, some of them wearing veils some other not. Some are from relatively wealthy families and some other are not. They are all young women about early twenties (averagely university students age). They are sitting at the chairs and listening to the leader, a man, who speaks to them about many social political issues under their perspective. Any social and political problems are led to the fact that the government is not based on "Islamic" Laws, so that the man's speaking lead to the importance of establishing new social political structure, Islamic state of Indonesia, the necessity to obey the doctrine and loyal to the leader and organization.

There are scenes of how Rima does her job of recruiting new members, in which the group does whatever ways to trap the "victim". For instance, when Rima trap a young woman who gets dropped off at the wrong bus stop, Rima approaches and persuades her as a covert recruiter. Rima provokes the young woman to talk about many problem they face, like problem of bad public transportation, difficult economic situation, and makes the personal distress into a broader social problem. Rima emphasizes with the idea that women aren't safe on the streets anymore. The social economic problem is used by the recruiter as way of seeing "reality" and identifying problems, so that they are able to offer solution within NII's framework. The process of recruiting new member is started with the small talks, and then followed by bringing them deeper into the organization by brainwashing and taking oath, as well as enforcing the law that the members have to obey, including paying the fine – money whenever they do anything considered as sinful.

Involving intensively in the organization makes Rima knows better the structure of organization and many layers of interaction in it. She also knows well the family life of the leader, especially his wife and children. Then Rima realizes that there is something unproperly happen to the leaders' wife who is lack of any medical and financial support for herself and her children in their daily life. Without enough money to take care of the children and babies and herself, the wife is sick very bad and the baby is also unwell. Rima is schocked finding the realities of the wife and child's situation. On the other hand, the husband, which is the leader of the organization ignorantly says that it is something normal, not to worry about. Rima realizes more 'real' condition of the people in the organization and unhappy with the realities of women in patriarchal family, as she has seen in the leader's family life which is contradictory to the ideal of justice and welfare that the Islamic organization struggle for.

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The issue of gender equality emerges in the film when Rima struggles for her position in the organization. As a woman, Rima advocates the idea of gender equality in the group. She works hard and gets respects because of her achievement, successfully recruiting new members and collecting much more money for the organization. However, the achievement she gets does not make her successfully move upward in the organization hierarchy. She is not allowed to get equal position as the other male member in that group. Although Rima proves her leadership and best reputation she could not get the higher position she wants only because she is a woman. She feels offended because of being treated unequal in the organization that she struggles for and sacrifices a lot.

The issue of family roles comes up with three different faces in Rima's, Aini's, and Jabbir's case. The family relationship proves to be an important aspect in Rima's experience and search of truth. Rima has a good and healthy family relationship, especially her relation with her father. Her father respects her privacy very much, so that instead of asking the activities she has done, he gives her an envelope with some money in it, to support whatever she does. This act of giving money to Rima shows that the father wants to show that he trusts her and he wants her daughter to trust him as a father. Rima's relation to her father and mother is unique. Her father respects her privacy and support her whatever she does, although her mother is worried her much. Her father's trust means a lot for Rima because when she is disillusioned with the organization hypocrisy she is able to come back to the family smoothly. She is able to find out her way back home to the family safely, finding the truth and brighter future.

The bad family relation showed in the case of Jabbir, in which his family is poor and vulnerable. Jabir could not go back to his family when he was facing difficult challenge of the radicalism. The family is not able to accomodate Jabir's anxiety, fear, sadness. Unfortunately, the family itself is destroyed even before it is able to help the youngest member. Trapped in poverty, the family has no healthy communication, and it can not function as a family should be. In this situation, the family does not function as a place of sanctuary for all of the member, consequently Jabir has no home to go back.

The importance role of family is also seen in the case of Asimah and Aini. Asimah is a dominant single mother who is not able to keep in touch with her daughter. Daughter's anxiety, and search for her freedom is not understood by the older generation (her mother). Generation gap makes their relationship worse. The daughter felt successful in finding her freedom by joining the islamic organization, at beginning. But then, she realizes that the

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organization has many bad side so it is not a good place she is looking for. She went back home, and the gap with her mother is overcome,

Rima who is intelligent enough, is successfully recruited and indoctrinated by the organization leader, with the ideas of social economic failures, an existing condition that is dominated by capitalism and capitalist government which ignores the poverty suffered by low class people. Rima is interested in the issue of building justice in social life in which the NII promised. On the other hand, Jabir has been long suffer from economic problems so that he lost his hope for future, and there is no other people cares for him, but the organization. Personally, Jabir is also depressed because of his abusive father and poor mother.

The discourse of social injustice gives justification for the NII to lead its members to be dissilusioned with the existing condition of capitalism and government. The discourse of government failure is always narrated side by side with the narration of Muhammad history which is successfully built the islamic civilization of Madinah which is based on justice and with Allah's blessing. The success, according to the NII leader, is caused by the implementation of Islamic law. In this perspective, the poverty and social gaps is considered as something caused by not implementing the islamic law in the daily life. So the only solution to solve the social problem is building Islamic state based on islamic syaria. The discourse of social injustice mentioned above functions as propaganda to sell the "solution" provided by NII and as consequence, it gets money from the members.

Nevertheless, the organization propaganda does not work, and the members who have critical thought will easily find out the paradoxial and manipulative aspects. The two girls, Aini and Rima are able to return to their family because of their relatively stable families so that they feel they are safe to come back home and there is the home to be back. In addition, the girls are clever and critical enough to find out the manipulation in the organization. Unfortunately for Jabbir who feels that there is no real home to return, so that he seeks for syafaat in the heaven, by sacrificing himself as suicide bomber.

C. CONCLUSION

The film "Mata Tertutup" (The Blindfold) is an important film addressing the heartbreaking issue of radicalism. The message provided through the film strengthens the position of the moviemaker on the issue of counter-radicalism. In presenting the discourse of radicalism and the role of family, the film shows three important points, that the radical group is not a new group, instead, it has a long history in Indonesian political context. Second,

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undercovered radical group still operates in our daily life and applies manipulative actions to recruit new members for the group. Third, this film presents the notion of the important roles of family in standing against the issue of radicalism.

The film describes the radical group NII that has a long history in Indonesia political context, started from its declaration in 1949. This organisation was defeated by the Indonesian Army in 1962, and it was declared as illegal organisation since. Though it comes from the past, we can not ignore it, because it still operates in the present. There have been many cases in which young peoples, males and females are approached and recruited in the group. Not only in the big city like Jakarta, the operation of this group reaches many cities across Java and Sumatera. This group applies many strategies in running its mission, with the goal of recruiting as many young people as possible.

The radical group uses social religious approach in recruitment. To provoke the members, the group uses the discourse of government's failures in social economical management due to not applying God's law. This discourse becomes an important weapon for the group to brainwash its new members. They construct the notion that government's failure and sins is caused by government's not obeying the God's law. Then, the members are led to think of other alternative government provided by the leader, which is according to the God's law. This divine law ensures its rightness and flawless, that is Islamic state of Indonesia.

The film also highlights the important roles of family in resisting the radical group. There are three different families as the background of the three characters, Rima, Aini, and Jabbir. The family relationship proves to be the significant aspect in Rima's experience in searching for truth. Rima has a good and healthy family relationship, especially her relation with her father who trusts her. Her father's trust means a lot for Rima because when she is delusional with the organization's hypocrisy she is able to come back to the family smoothly. She is able to find out her way back home to the family safely, finding the truth and brighter future. Aini has a dominant but lovely mother, so that when realizing the bad side of the organization she is able to come back to her family. Unfortunately, Jabbir who hates his abusive father and loved his poor mother has no place to return. His family background is so bleak and the radical group successfully makes him as the young man to sacrifice himself as suicide bomber.

In discussing the discourse of gender and radicalism above it can be pointed out that both young men and women can be the target of the radical group recruitment. Government's failure is exploited and used as the provoking ideas to "brainwash" people, convincing them that anything is wrong and sinful, except those coming from Allah law. This abstract divine

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idea is easily installed into young people and manipulates those who do not have the critical thinking. The strength of the young people's mind is strongly affected by the family. Family has important roles in strengthening the cohesion its members (parents, children and young people) to become the best and safe place for the young people. All of these points give valuable lessons for us as family and society members to save the young generation from the radical groups.

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