

## CHAPTER IV

### DATA ANALYSIS

#### 0.1. Analysis of the Verbal and Visual Symbols from *Dengan NafasMu* song

In the analysis of verbal and visual symbols of the song "*Dengan Nafas Mu*", researcher analyzes the integrated both verbal and visual signs. The scene of its clip video is captured and cut into 1479 images for 51 figures and analyzed for each scene with seconds' quantification.

The first shows of verbal sign *izinkan ku ucap kata kata taubat, sebelum kau memanggilku* is begun by synopsis of the storyline scene and accompanied by 20 next scenes. These scenes consist of 335 captured images for duration time from 00: 00: 00- 00: 00: 54.

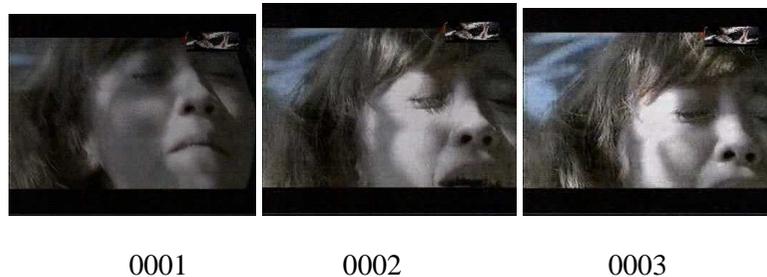


Figure. 4. 1. *Scene 00: 00: 00- 00:00: 01*

These images are the video quotations at the beginning of the clip with the time duration of 00: 00: 00 - 00: 00: 01. These images are summary of the story at the beginning of the video. It shows a quick synopsis of the story through video visualization. Based on its scenario writer, this song tells about a girl who suffered broken home and then try to find the meaning of life among her conflict. The images above show the expression of crying. The Cries of the first girl in the figure 0001, 002, 0003, 0004 and 0005 are deeper than the following images 0006, 0007, 0008 and 0009. The difference setting shows the expression level of its expression. There are profound reasons that someone must be throwing a crying expression. Crying can be identified with the

sadness or happiness and emotion. However, the images above belong to the crying of sadness category caused by something.

The main actor in this clip video was entrusted to Sarah Jane. More explanation of this visualization will be studied at the next scene as a whole along with the story plot.



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Figure. 4. 2. *Scene 00: 00: 01- 00: 00: 05*

These images are on the seconds 00: 00: 01 to 00: 00: 05 and they are not integrated with verbal signs. The emphases of images above are on the face or a third upper body. This is intended to focus more on facial expression. The hand position forms symmetrical sides through the shooting technique "Medium Close Up" (MCU).

We know that kind of this lying position means the unwind interpretation after activity. He protects the head with both arms from direct touch with the land intended to alleviate pain due to hard ground. Someone usually lay with the position and the placement of the head at a comfortable place (soft). Connotatively, this expression more than unwinds physically, but also unwinds from the psychosis activities. This visualization can be interpreted as an expression of tranquil soul. Hermeneutic code is shown on the riddle aspects that arise in early visual perusal of the story. A girl's body lay on the ground without a pedestal, as if releasing a fatigue. Her eye movement and facial expression raises a question

of what is or might have happened to this girl. The deep gaze into vast sky views the wide world.

In an article titled "*Membaca Orang dari Gerakan Mata*" (www.dimasprast.com, accessed on December 26<sup>th</sup> 2009, 10: 22 pm), the accuracy data of 85% - 90% mentioned that the eye will tend to move toward the center-left to remember the auditory memories, such as auditory memory of sound. In this corner movement, the eye has a link to connect with memory in the auditory brain. Thus, eye motion shows that there are burden going through her mind of the sound/ voice memory. The voice means a word or greeting someone who makes burden and always remind with the meaning behind those words. This can be exemplified, when someone is mad at us with angry words out of control. Those words are enough to make us feel disappointed and offended even hurt. It is not easy for us to forget quickly after the incident is passed. The angry words are often appears in our minds.

Semantic codes are shown in the masculine connotation that shows from her dress style and its settings. Lying on the dirty ground is not the usual thing for a woman who instinctively pay more attention to cleanliness and good care of herself. Women are more selective in choosing the place where she can lay down.

Symbolic code appears on black man fashion sweater with head covering and accessories that she wore. To highlight her few accessories, she lifts her sweater sleeves up to under the elbow. She wears a head cover to give the impression more masculine and

stay cool. Cultural codes are known from the recumbent position with two hands as the base of head. It is not fit ethically conducted by a woman. In addition, tattoos that adorn her left hand give a special attention both in terms of moral or artistic aspect. Someone who has body tattoo is impressive to the naughty section in the society. Moreover that tattoo created by a woman.



Figure. 4. 3. Scene 00: 00: 05- 00: 00: 07

One head movement is arrested by the 18 images for two seconds duration. These images contain the cultural code. The setting area that used in this clip video is the historic station of Tanjung Priok, North Jakarta. It has an area of 46. 930 square meters and building area of 3768 square meters. Tanjung Priok station is one of the city's largest stations, located at Taman Stasiun Street Number one, Tanjung Priok, North Jakarta. This station had

a very important role and could not be separated by Tanjung Priok Port in the past because; Tanjung Priok station supported the public transportation of persons and goods from and to the port area.

Tanjung Priok Stasun built during governance of Governor General AFW Indeenburg in 1914. It was a replacement station from the old station, which was no longer adequate to accommodate flow of people and goods.

Tanjung Priok station became more magnificent than Zuid Batavia (Jakarta Kota Station). It caused its Art Deco style buildings and eight perons and double track. Approximately 1,700 labor and 130 of whom are European nationals' workers, involved in the process of its building.

Tanjung Priok station was opened for public on April 6<sup>th</sup> 1925 and coincides with the 50th anniversary of the *Staats-Spoorwegen* (Dutch railways agency) with the electric railway (trem) Tanjung Priok - Mesteer Cornelis used electric locomotives series SS.3200 (first electric locomotive that operated in Indonesia).

Prestige of this grandest station had dimmed when *PT. Kereta Api (Persero)* as the owner closed the short rute of passangers station's activity (Jabodetabek), in Tanjung Priok Station in 2000. Since that time, the station became very poor condition and not maintained. Dozens of homeless people took advantage of this historic building as a residence before the parties finally decided to reopen the railway station in Tanjung Priok as a

passenger station for 2009 ([kota-jakarta.info/stasiun-tanjung-priok/](http://kota-jakarta.info/stasiun-tanjung-priok/), accessed on December 26<sup>th</sup> 2009: 09: 00 pm ).

According to data from *Wikipedia Indonesia* (accessed on December 26<sup>th</sup> 2009: 09: 00 pm) mentioned that towards the beginning of the 21st century, its condition had not tended. Nevertheless, the legacy a station of the Dutch East Indies government seemed as though not concerned with changes in the surrounding atmosphere.

However, we still can imagine how artistic blend of neo classical style with contemporary style. Not surprisingly, that this building was ever victorious, as one station in the era of the pride of Batavia residents late 18<sup>th</sup> century.

Increasingly entered the station building, the condition of the building is increasingly revealed. Roof of the building become a witness the development of Jakarta city. It has been separated here and there. Glass and glass- roof frame building already cracked with age. The area of the platform portion is not treated and the homeless have filled the west side.

Tanjung Priok became very famous slum areas filled with homeless after non-active from its activities. As we know that, the homeless association is identical and vulnerable to the various activities of unscrupulous, immoral and even criminal. It became independent reasons that Tanjung Priok Station is the right place for the background of setting in the making of this video.

Back to the scene images 0032 - 0049 look the girl alone pays attention to the corner of space around the station with a less excited state. The head movement and how to pay attention to his surroundings not only shows the scenes of looking around the circumstances of surrounding but also the existence of a latent load or mental distress. It is unclear what will she do.

The readable narrative code of the background of this video story is a girl who suffered broken home and then trying to find meaning of her life. Broken home raises many new problems in the internal scope of the family, both parents and children, even those people around. In this scene, the girl appears to bear the burden of her family problems due to broken home. The home situation makes him more in a depressed condition. Therefore, this girl tries to find meaning of life amid family's conflict at hand. One of her efforts is going to leave home and all her family's problems.

Setting the historical station has been the analogy of the girl's condition. The station was crowd with the people activities, now it is desolated. That describes the same condition with the girl who is now undergoing her loneliness without such a family's happiness as before.

In this scene, the girl has a short haircut style like a boy. According to a leading hair stylish, Rudy Hadiswarno, the hair can reflect the character of people. Short hair reflects the character of young, active, successful and confident. This kind of short haircut included in the model "*Bold Pixie*", namely short haircuts feminine.

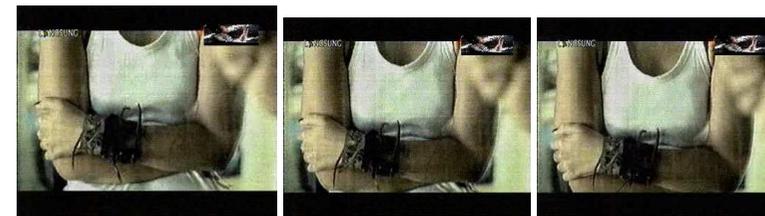
This haircut gives priority to geometric cutting. That impression displays a dynamic and energetic. While in our society, a woman who has very short hairstyle, even resembles the boy is still considered taboo. Islam also forbids women like men and vice versa.



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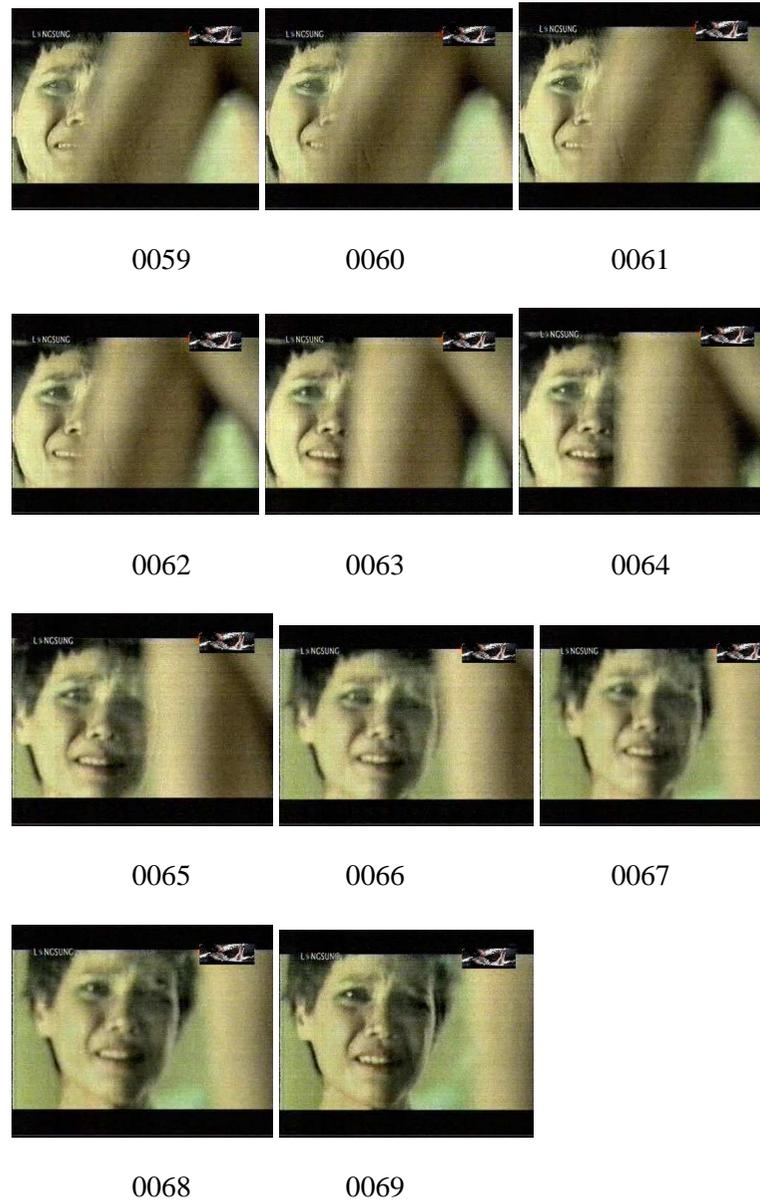


Figure. 4. 4. Scene 00: 00: 07- 00: 00: 11

In the images 0050- 0057 there are an emphasis visualization part of her body under the neck and above the navel with both circled hand position on her stomach. This scene uses the technique shooting of “Extreme Close Up” (ECU). With this hand position, so many interpretations can be raised among her expression such as cold, boredom, anxiety, worries and fears. Its answer lies in the next scene. Her circled hand position leads to the expression of her despondent. This is supported by crying expression in the next scene. According Achmanto Mendatu (2007: 49- 50) a sad expression can be easily seen. Someone who mourns will be seen from the wistful expression on his or her face. Their eyes may be glazed with tears. Their movements become slower, and their said become serious. Commonly, sad emotions very close to the depression. Talking about sadness will not be complete without discussing about depression. But depression is not sadness, but a mixture of sadness, pessimism, hopelessness, and even angry. Therefore, depression is a complex emotion. Meanwhile, sad can be defined as a single emotion.

Culture code associates with the performance art. That girl’s style shows the character of urban youth culture and association with the metropolis style. Her accessories priceless impose the excessive levels as a good woman, which is a bracelet that bandages her wrist. It is very little chance for us to find a village girl dressed like this. That fashions are too open and contrary to the Islamic *Syari’ah*. The limitation of female genitalia stipulated in Islam. It is the whole body except face and palms of

the hand. Depend on western culture; the art of dressing like this is a reasonable and ordinary.

Al Qur'an called the cloth with the term *al Libas*. *Lam*, *ba*, and *sin* are three original letters, which show on understanding definition of the lid and to close (*as- satr wa at- taghtiyah*). *Al Libas* in denotative view means clothes as in the word of God, "In heaven, they adorned with bracelets of gold and they wear green garments of fine silk and thick silk" (*QS. Al-Kahf: 31*).

In connotative-metaphoris, the word *al-Libas* can be interpreted as mixing and replacement, as the word of God, "And do not confuse the right and falsehood, nor conceal the right of it, and ye know" (*QS. Al Baqoroh: 42*). His words, "He who makes you a night (as) clothing and sleep for rest, and He makes the day to wake up to" (*QS. Al Furqon: 47*).

In *surah Taha* verse 21, and *al A'raf* verse 22 God says that Adam and his wife tried to cover their private part (*aurat*) with the leaves. It is understood that both prior in the naked condition, then took the initiative to cover their private part with leaves from trees in heaven.

Images 0058 - 0069 are explanation form of the expression on the previous scene. At glance, these images appear confusing. There are gradations of facial appearance grief, half so it looks intact. The shooting technique of this scene use "Reflection Shoot". It takes pictures of an object through a mirror reflection. By this shooting technique, deliberately shows that the girl is

located in front of the mirror. Someone use a mirror to see parts of their body that cannot be seen directly themselves like the face. Therefore, one cannot escape from the mirror when dressing up to get the maximum results. The mirror will not lie visually what is in front. Crying in front of the mirror becomes an action to determine the level of grief. Mirror is a form of self- reflection, as hinted asked, "How heavy burden of my suffering, so I must be like this?".



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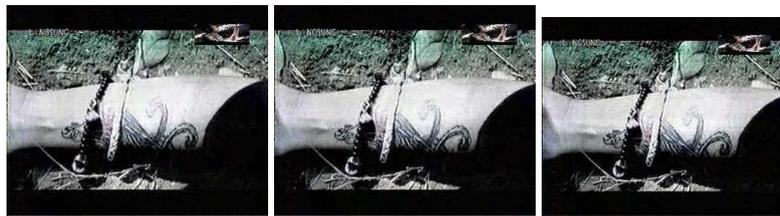
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Figure. 4. 5. Scene 00: 00: 11- 00: 00: 14

Images 0070 - 0081 are the first appearance of one of the *Ungu* personnel performance. At glance it is not clear who are the players of that instrument. However, if we look at the instrument consist of three pieces of the string. It means the bass. Bassist of *Ungu* Band is Makky. As a musical strings instrument, bass players rely on creativity of hand movements, either right hand or left hand especially for the finger. Body movements as a form of musical expression in his playing are still in the level of fairness as a group of *Ungu* POP music genre for religious music.



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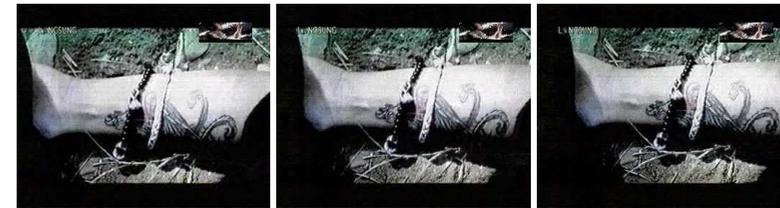
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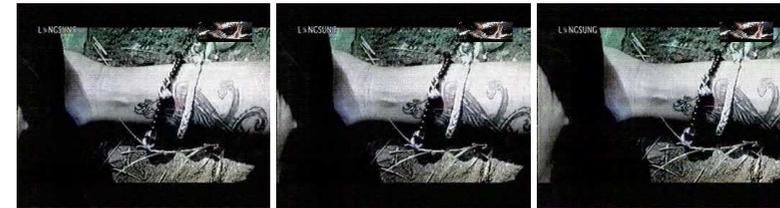
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Figure. 4. 6. *Scene 00: 00: 14- 00: 00 17*

In the images 0082 - 0096 occurred zoom in on the left wrist positioned as lying base of the head by “Close Up” (CU) technique. With the slow movement, there are two things want to show with this visualization, those are tattoo and hand accessories that she wore. Those are form of cultural code. A contradiction color of black and white bracelets describes her inner experienced

conflict. Tattoo practice is for specific community. They are art lovers or a form of self-actualization because the interests of each user's tattoo.

The pictorial tattoo is a head of bird. That sketch is made artistic. Denotatively, bird is kind of animals that can fly by its wings. It will fly whenever and wherever it want s. Connotatively, bird is a symbol of freedom. Therefore, this pictorial bird on her tattoo means that she wishes for a freedom of her life. It intends to the deliberacy of life complication. Sometime, human need a freedom without any regulation. They can do anything what they want at will. This sketch is placed on the hand as delineation of the wings. The wing is the most important part of the bird so that it clarified is a freedom symbol.

Tattoo users are not just people who live in the world of the arts, fashion, and entertainments; common people usually use it in some purpose as well, among them are people who break the law as convicts and detainees in some prisons or Socialization Institution (LP) in Indonesia. In general, tattoo and tattooing activities consist of two major functions, individual and social functions. Individual function consists of tattoo as an artwork. In this term tattoo has a function as the expression of experience, included as a reminder and body decoration. Others functions are as a religious expression, therapy and relaxation, tattoo artist's job, talisman, sex appeal, protection, and as a cover up. Generally, the meaning of the signs in the tattoos, which are used, by the convicts

and detainees are related to the life aspects of love, sincerity, sacrificing, fidelity, felony, and desire. Just a few tattoos have a correlation of meaning with their crimes activities (Tri Handoko: 2007).

Based on *Jawa Post* newspaper (Detection) Surabaya Tuesday, March 2, 2010 edition, has conducted a study of 480 respondents about the tattoo. The results obtained that the girl tattooed showed bad impression (naughty) 49, 35%, associate (*gaul*) 21.09% and artistic 11.74%.

Tattoo art is forbidden by Islam and creates bad impression in the society. Islam forbids the use of tattooing, if the material to make tattoo is a impure things and it blocks the entry of water to the body part of *wudlu*.

That slow movement of taking picture ended in reading facial expressions. Gaze upward with the mouth slightly open, suggests tranquility without burden and distant view of the future expectation.

Narrative code is related to the story before. It is the problem faced in her family. She does not take the dizziness and protracts her problems. Finding tranquility outside of the house became one of alternative options to reduce the burden on her mind. Finding a place that she can make herself always feel comfortable and forget the problems being faced. Her life journey is still long and far, as far as his gaze to the sky. Beside that, her

longing to be free as a bird is showed by her long gaze to the sky where a bird gets its freedom.



Figure. 4. 7. Scene 00: 00: 17- 00: 00: 19

Images 0105 - 0109 show the visualization of the bass instrument played by Makky. Next images are musical expression of Rowman as an *Ungu* drummer. Zoom in on the image concern on their technical play the musical instrument. How a drummer express his instrument to accompanying lyric.

Rowman is seen wear such a scarf that wrapped at his neck. Someone use a scarf as body warmers. However, if we look at the setting of the station is during the afternoon. It is unlikely that he use scarves as body warmers. Moreover, the station roof made of zinc and there are some gaps in some parts of the roof in order to entry of sunlight, give the impression of sultry and hot.

The visualization images of 0111 - 0115 lead to the background setting, by technique of shooting “Low Angle”. The roofs of the historic station building become main attention, where its condition is far from the treatment. However, those irons look so sturdy. Some zinc of the roof is not intact creates a space for the entry of sunlight. It is used as lighting for taking pictures at the scene.



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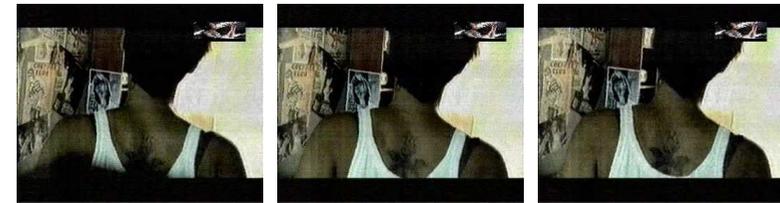
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Figure. 4. 8. *Scene. 00:00: 19- 00: 00: 20*

Technique shooting from behind object is a riddles, whether it is a visualization of her attempt when remove clothes while still protecting the private female side from others or there is another side of that technique. Curiosity is answered with image visualization of 0122, 0123, 0124. This slow motion scene purposes to focus the tattoo on the back. That black flower tattoos look vaguely at the center of the back.

The black color looks so dominant in these images which is worn on the sweater. Sweater is a kind of jacket. Denotatively, jacket is a kind of thick clothe used to protect the body from cold. However, in a wider sense, the jacket is also as a dress style. Black belongs to neutral colors category. Black itself has some positive meanings such as strength, protection, dramatic, serious, stylish/

elegant, formality. While the negative meaning such as confidentiality, death, crime/ evil, vanity and mysteriousness. The black color on the jacket gives a serious impression of seriousness and arrogance.



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Figure. 4. 9. Scene 00: 00: 20- 00: 00: 21

In these images, show the expression of music performed by Onci as a guitarist. More movement that is expressive is shown on the head movement. Symbolic codes found on the use of the turban as accessories combined with a coat. Use of turban here is not as it should. We know people wearing a headscarf or turban as a complement for moslem fashion to practice their religion (*ibadah*). Now, *Ungu* use this turban as costume accessories for their personnel's performance.

Turban bandages around the neck. It gives the impression more polite and calm in *Ungu* appearance on this album. The coat with folded arms to below the elbow shows the casual impression. In this religious album, *Ungu* uses a little symbol of Islam to strengthen its performance; one of them is the turban. One innovation is tried to collaborate the dress styles of young character/ adolescent and religiosity.

In a Palestinians newspaper mentioned, that the tuban or *kafiyeh* apparently have been the fashion trends of young Germans. This *kafiyah* or *kufiyah* shape is unique. Rectangular fabric is usually white with plaid. At the edge, there is a kind of fabric tassel. Viewing *kafiyeh* people will remember the late Yasser Arafat. Former Palestinian leader was always wearing *kafiyeh* to cover his head. In Germany, many Middle Eastern immigrants wore *kafiyeh* especially in winter. *Kafiyeh* is worn in the neck to warm. However, so many young native German was *kafiyeh*. Trace of a “*Der Spiegel*” article about political ideologies and fashions. *Kafiyeh* have started to use the Germany young people since the end of the decade in 1960. At that time there was a student movements in Seantero Europe. Left ideologies such as socialism dominate them. Initially the students were wearing *Che Guevara* T-shirts. Later, the students were wearing *kafiyeh* in their neck as a form of support for the struggle of the Palestinian people. The current trend of wearing *kafiyeh* is just as an accessory. German people called *kafiyeh* with the name *PLO Tusch*, or PLO cloth. In Berlin, Germany, *kafiyeh* clothes sold in many stores or sidewalk

shanties ([www.detiknews.com/turban-palestine-so-accessories-the-young-german](http://www.detiknews.com/turban-palestine-so-accessories-the-young-german), accessed on April 30, 2010, 11: 59 pm).

Cultural nuances in these images are Tanjung Priok station history as the background. It looks more perfect setting with the technique of shooting from below (Low Angel). Iron arches on the roof look sturdy.



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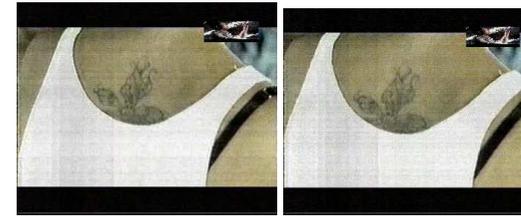
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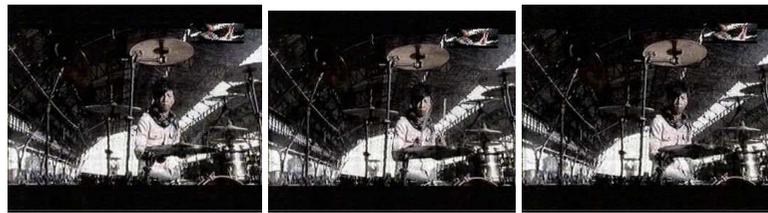
Figure. 4. 10. Scene 00: 00: 21- 00: 00: 23

These images are continuation of the images 0122, 0123 and 0124. Tattoo becomes the stressed part of the visualization. Figure tattoo is more clarified through zoom in on the back. Hermeneutics code reads in chosen part of making tattoo. Why tattoo was made in the back? While the back is the part of female body that should always be closed. That means others will not see tattoo. Tattoos as an art is usually made on the part of the body seen by other people, so that people can contribute to assess their perception of art, respectively. In this scene tattoo is made on the back and is supported by a rather open fashion.

From Abdullah *bin* Mas'ud r.a. Messenger of Allah said "Allah has cursed the women who make a tattoo (on skin) and women who have made tattoos, shaved the eyebrows and women who have stretched his teeth to beautify themselves, that they all alter God's creation." (*Muttafaqun 'Alaih*). From Abdullah *ibn* Umar r.a. "Messenger of Allah has cursed the woman who connects her hair and women who have connected hair, the woman who

tattoos and the woman who made her skin tattoos." (HR. Nisaa'i) (Kamil, 1998: 657).

White T-Shirt is worn to help focus attention on the proper calm black tattoo. Options of a white shirt give the impression goodness and purity of soul with an innocent state. However, the power of dark side still be raised with the visualization of black bra strap, as if unable to remove the color of toughness. Bra strap to be seen to give the impression irreverent and shameless. However, it would be a different perception when we discovered the phenomenon in the swimming pool.



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Figure. 4. 11. *Scene 00: 00: 23- 00: 00: 25*

In these images, the setting of historical Tanjung Priok station appears increasingly dominant as the background of Rowman appearance in playing drums. Station hallway looks clear with the light at the end of the hallway. It makes the atmosphere live although in untreated conditions. Irons on the roof of the station building also still looked solid. Classical style station building is also apparent, as if to invite us back to the heyday of Tanjung Priok. That is no wonder if the two months after this album was done in October- November 2008 ago; the station is planned for active again.

Instrumental interlude bass of Makky visualize by displaying his mastery. His hands are nimble in control bass

instrument and it has become main attention in the shoot. As we know that the existence of *Ungu* bands not only from the side of his songs but also music which is easy listening and very intimate with his audience. So that all of his performances deserve to occupy the top row of Indonesian bands.



Figure. 4. 12. *Scene 00: 00: 25-00: 00: 26*

Sitting on a couch in the station waiting room is not awaiting the arrival of the train but reflect on a situation. Her eyes seem delivering on a serious thought. The Narrative code of the story before is her escape from the problems faced by sat alone in a quiet place, finding peace, which he did not get at home. She experienced disappointment because her expectation to get

harmony's family is not achieved yet. It is delivered him towards frustrating.

Individual reactions to the frustrations experienced are diverse. This is caused by differences structure and physical, social and cultural and values of religion. Differences in individual reactions to their frustrating can be seen from their activities done. There is a rational reaction and a very emotional reaction, which manifest itself in the form of wrong behavior. One of them is by introversion. They pull away from the real world into the world of fantasy. They imagine as if they had reached their destination in a fantasy world. Another term of this reaction is daydreaming (Syamsu Joseph, 2005: 167).

Setting the station contributes to this state. Denotative meaning of the train station is where train stops. Station is a place that never deserted activity of many people with various interests. Now, that place is very quiet and seems dead. This situation is quite describing the mood of the girl. With the dominant black color on her jacket and trousers, it appears a brave and strong impression of that girl.

There is an indistinctness of the scene. More accurately, the girl is smoking. Her left hand holds a cigarette. She exhales the cigarette smoke slowly. It shows the cultural code. Smoking is not proper habit for woman. It is a habituality of a man



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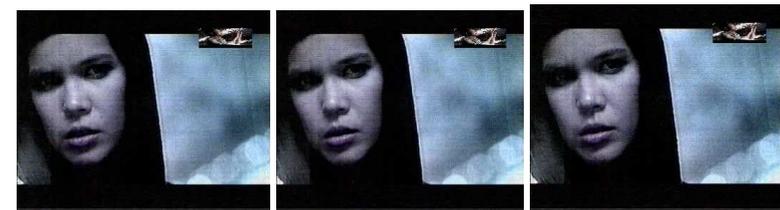
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Figure. 4. 13. Scene 00: 00: 26- 00: 00: 29

The Close-up on this face, deliberately emphasize the reading of facial expressions. Eye movement is non-verbal language that can convey the meaningful and emotional state of a person who examined it. Eye contact and facial expression has an important role in conveying social messages and feelings. Through eye contact, we can also check whether the other pay attention to

us, and agrees with our discussion or not. In some contexts, eyes contacts often arouse strong feelings (wikipedia. Kontak\_mata, accessed on April 27<sup>th</sup>, 2010, 06: 53 pm). That eye seems melancholy with a slow movement. His views are so far as far her expectations.



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Figure. 4. 14. Scene 00: 00: 29- 00: 00: 31

Images 0181 - 0192 are musical expression of Makky and Onci. Widened turban bandage on the chest of Makky suggests he is more religious. With the same turban, each personnel have their own way in the use of turban as additional accessories for their appearance. Images 0816 - 0192 use the technique of shooting "frog eye" so that background seems clears (the roof of the station). The light comes through the roof used as lighting in these taking pictures.



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Figure. 4. 15. Scene 00:00: 31- 00:00: 33

There are several points of cultural codes of moral and art side found in these pictures. They are tattoos, bracelets and nail polish. Those are form of self- actualization and personality description. This appearance girl will get bad image in society. The meaning of a tattoo causes a lot of interpretation in the community, as discussed in the previous scene description. These images also reveal a social class. The habit of tattoo and diverse young accessories often find in the middle and upper social classes. They are also an urban community that more quickly receive the flow of the development era.

Nail care including the nail polish is also the impact of changes over era. This is evident from the creativity of the variant nail care. For example, is the art of nail decorating? However, Islam has set about the art on this one. All sorts of objects that can impede water arrive on the skin “(part body of *wudlu* /ablutions) is prohibited by Islam. Nails are part of *wudlu*, which must get water splashed out. If her nails paint cause to obstructed water until the nail mean his *wudlu* is invalidated, and should be repeated. Black color become the options as nail polish memorable horror and scary.



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Figure. 4. 16 Scene 00:00: 33- 00:00: 36

String musical instrument on those images 0206 - 0215 are the guitar because it has six strings. Enda's skill in playing his guitar becomes attentive point relying on the technique of taking pictures from below. It focuses on hand movements in picking the strings. The facial expression depicts that Enda enjoy his music and comprehend the song lyric. The serious expression showed on his face hints the deeply message contained in a song.



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Figure. 4. 17. Scene 00: 00: 36- 00: 00: 40

- Verbal signs : *Izinkan ku ucap kata taubat*
- Visual signs : Full comprehension of Pasha (vocalist) in singing songs with many more relies on hand movements.

The sentence *izinkan ku ucap kata taubat* is the command sentence form. The word *izinkan* means asking willingness or opportunity. According to the *Kamus Besar Bahasa Indonesia*, *izin* (n) *pernyataan mengabulkan (tidak melarang), persetujuan membolehkan* (2005: 447). Suffix *-kan* in *izin-kan* shows the meaning of the word request (allowed), so Allah will grant and allow it. In this sentence, the author requests the opportunity to say the word repentance. The word *ucap* is the choice of various possible words that can be used, including *menyebut, mengatakan, melafalkan*, etc. However, the use of the word *ucap* is felt more meaningful and more accurate. *Ucap* (n) *adalah kata (bagian kalimat, kalimat dsb) yang dilisankan; ujar* (2005: 1235).

Command sentence is presented to God as the owner of repentance of all humankind. This is supported by the Pasha's expression in reciting this poem. One ethics for a servant when request to God is with lift and open up both hands like reflected in images 0223 and 0224. The movement of his hand on the next image implies a request for forgiveness. Visual signs of the hands together are expressions forms use the principles of a borrowing of code. This kind of hand expression frequently used by the

Christian; (Catholics and Christians) when they are praying and begging for forgiveness during confession.

Repent (*Tobat*) (v) 1. *sadar dan menyesal akan dosa (perbuatan yang salah/ jahat) dan berminat akan memperbaiki tingkah laku dan perbuatan*, 2. (v) *kembali kepada agama (jalan,hal yang benar)* (Depdikbud, 2005: 1202).

According to Abdul Qadir, Lc in his writing, *taubat* is return to God after done the sin. Repentance is the blessing of Allah upon His servants so that they can return to him.

Islam does not look human like an angel created without sins, as Islam does not allow people despair of the forgiveness of God. Even the Prophet Muhammad has allowed this in his said: "Every son of Adam had to do the offense/ crime, and the best of those who sin is those who repent (of offense)" (Kaisan.tblog.com/ accessed on December 27, 2009, 4:01 am).

According to *Kamus Populer Ilmiah* (Partanto, 1994: 742) *taubat* *adalah meminta ampunan kepada Tuhan akan segala dosa dosa dengan berjanji untuk meninggalkan sama sekali suatu perbuatan dosa yang dilakukan*. Depen on the meaning of repentance, it is clear that asking forgiveness for sins that have made not only uttered but also must be accompanied by a promise not to repeat those sins. This is a form of the seriousness regret for the offense of the past.



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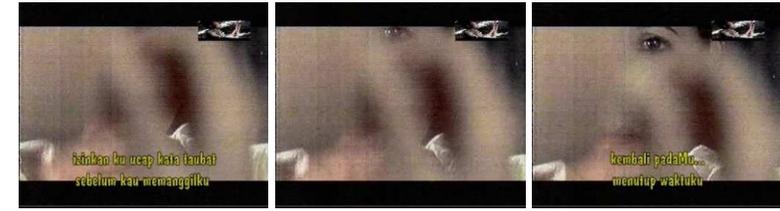
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Figure. 4. 18. Scene 00: 00: 40- 00: 00: 44

Verbal signs : *Sebelum Kau memanggilku*

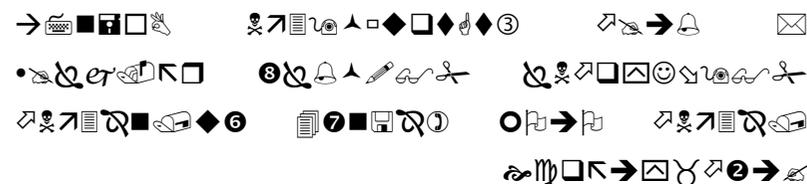
Visual signs : Pasha's expression in singing songs and eye contact of the daughter against her mother.

Connotative meaning of a sentence *sebelum Kau memanggilku* (before you call me) is the call of God through the angel of death (izrafil). *Kau* refers to the God. It is supported by expression of Pasha confronts his gaze upward as meaning of a servant interaction to the creator.

The word *memanggil* from the base word *panggil* (call). *Panggil (v) memanggil (v) mengajak (meminta) datang (kembali, mendekat, dsb) dengan menyerukan nama, dsb. Mengundang, menyilakan datang (Depdikbud, 2005: 822). As*

explained above we know that, a person who has been called by his God means he has died, because God has lifted out the soul (someone's life) through His angel.

Among the angels of God, there is an Angel assigned to shut down or kill humans, as described (*Al Sajadah: 11*):



“Say: The Angel of Death, Put in charge of you, Will (duly) take your souls: Then shall ye be brought Back to your Lord.” (Ali, 2008: 1094).

According to the Al Qur'an's *Surah Nahl* verse 32 and *Surah Fushilat* verses 30- 32 that the pious man's face the deathbed receives greetings from the angels and the good news with a reminder of paradise. While to the wicked, according to *surah an Nisa* verse 97 and *Surah al-Anfal* verse 50, the angel will ridicule them and strike their face and backs (Jacob, 1988: 111).

The second visual sign is the eye contact between girl and her mother. The sharp gaze and closed mouth without statement show the girl's displeasure and cynical to her mother. According to Dwi Sunar Parsetyo in his book *Membaca Wajah Orang* (2008: 135- 136) explains that eye describes that a person has a stubborn nature, has a skeptical view (always suspicious) and tend to destroy things. She has a religious character, but it is hard to accept and understand. Her mental is less stable and easily soluble

in emotion. Therefore she often appears that a large fluctuation of emotion. She has very big expectations in others, to be rude and selfish (selfish). Her relationship with older people is less good. She is also less attention to her family, she is difficult to adapt despite easygoing.

These second visual signs do not have a close relationship with its verbal signs. It is just a narrative code from the previous storyline that she is broken home girl. In this scene, she looks at her mother as the most innocent person in her inner conflicts. It is un- well nonverbal communication form between a mother and daughter. Eye contact is a form of nonverbal communication called *okulesik* and has a great influence in social behavior. Frequency and significance of eye contact often vary in different human cultures (wikipedia.org/ Kontak\_mata, accessed on April 27, 2010, 06: 53 pm).



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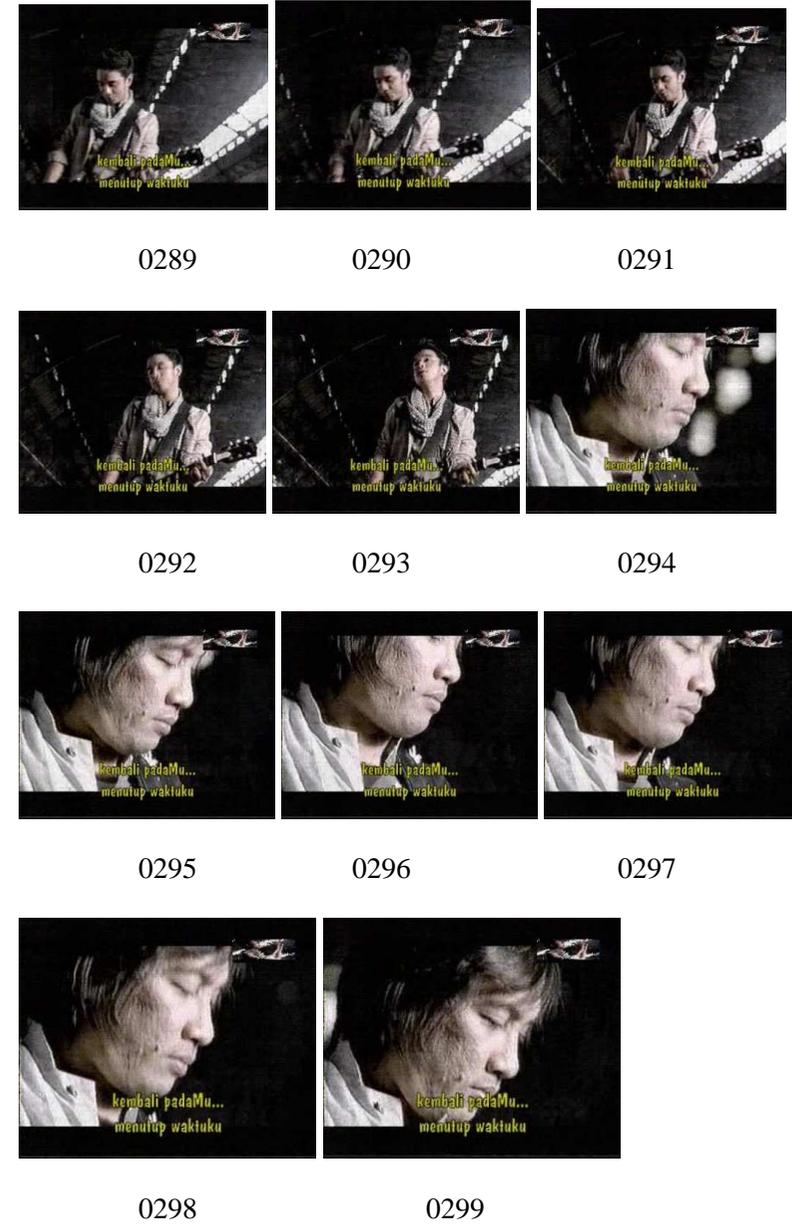
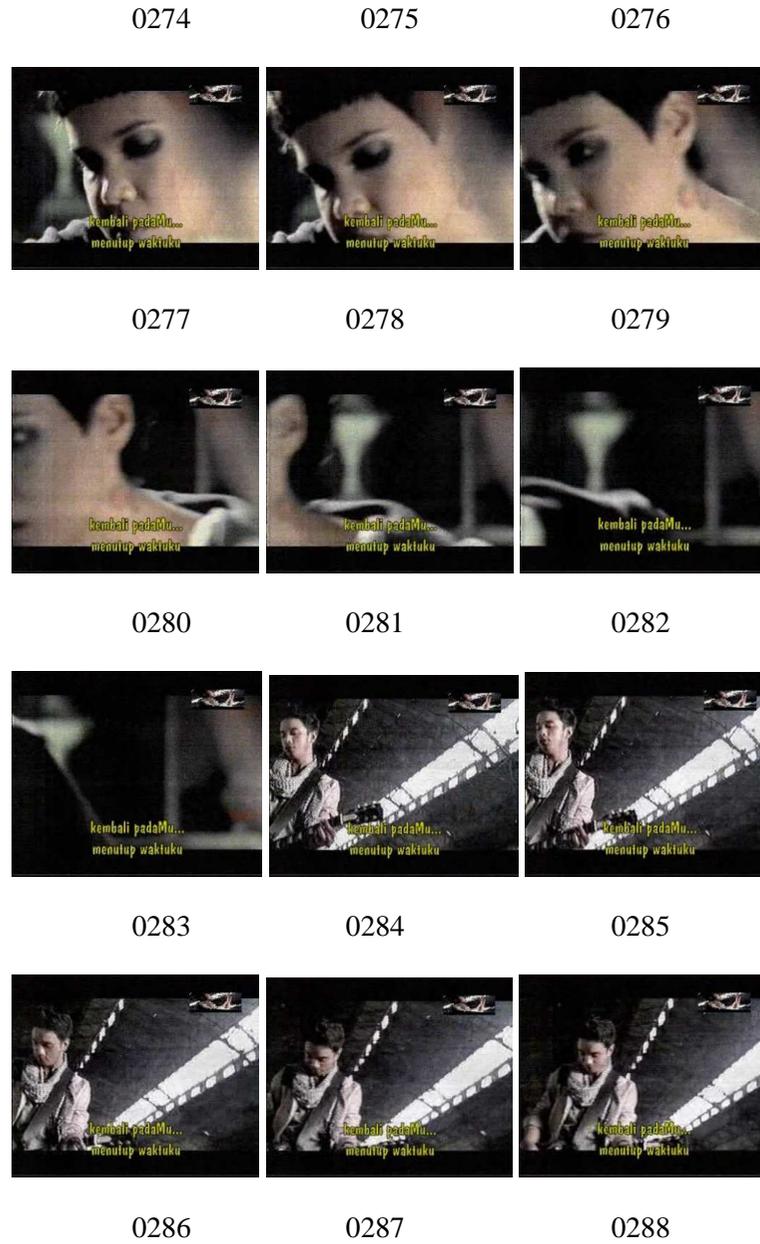


Figure. 4. 19. Scene. 00:00: 44- 00: 00: 49

Verbal signs : *Kembali pada Mu*  
 Visual signs : Broken home girl's expression and musical expression of Makky and Oncy.

Sentence *kembali pada Mu* means towards the goal direction of an action. It refers to the previous verbal sentence *Sebelum Kau Memanggilku kembali pada Mu*. When the God called back, His servant means connotatively a death. God has created different types of creatures, and has full rights over these creatures. God created humankind to worship Him. So do the humans. God gives opportunity to human beings to enjoy their world life with all its contents. God has ordained the destiny of human life on earth. At the decided time, humans will be returned to its creator.

The images 0271 - 0283 show indifferent expression and ignore the presence of her mother. This can be seen from the girl's eyes turn directions, while her mother is right in front of him. Then she turns to leave her mother alone. She is not absolutely respect for the parents prior to the figure of mothers who have risked their lives during pregnancy and childbirth. Allah says, (Luqman: 14):

﴿لَقَدْ آتَيْنَا لُقْمَانَ الْحِكْمَةَ أَنِ ارْتَبْ أَهْلَكَ بِمِثْقَلِ ذَرَّةٍ مِّنَ الْحَبِّ وَأَنْ يَتَصَدَّقَ بِهِمْ وَأَنْ يَبُورَ فِي الْأَرْضِ﴾  
 ﴿وَلَقَدْ آتَيْنَا الْكُرْآنَ بِالْحِكْمَةِ وَنُزُلًا عَرَبِيًّا لِتَبَيِّنَ لِلنَّاسِ الْمُحْكَمَاتِ الَّذَاتِ فِيهِمْ شَكٌّ لِّمَن تَرَكُوا وَالْحِكْمَةَ وَالْكَرَامَاتِ﴾  
 ﴿وَلَقَدْ آتَيْنَا الْفِرْعَوْنَ الْحِكْمَةَ بِمِثْقَلِ ذَرَّةٍ مِّنَ الْحَبِّ وَأَنْ يَتَصَدَّقَ بِهِمْ وَأَنْ يَبُورَ فِي الْأَرْضِ﴾

“And we have enjoined on man (to be good) to his parent: In travail upon travail Did his mother bear him, An in years twain Was his weaning: (hear the command), show gratitude To Me and to thy parent: To Me is (thy final) Goal.” (Ali, 2008: 1083).

This visualization scene does not support the existence of a verbal sign *kembali pada Mu*. This only suggests a narrative code of the story before. There is not little care to her mother. Broken home family does not necessarily caused by its parent fault. Many factors that can cause the marital conflict

The second visual sign is an expression of Onci (0284-0293). Expression in this song is a little support to accompany the verbal signs is spoken. He lowers his head slightly to show that man is weak before his God. When God has a will for something so no one who can stop Him. Included this God will is when God wants His servant to go back to him. There is no tolerance time, place and reason for a word of death. We can only surrender and submit to Him.

The next visual signs are facial expressions of Makky with the technique of shooting BCU or "Big Close Up." This technique is done to focus on the head to the chin area. Makky shows a facial expression that seems resigned and surrenders to the situation, when God wants he back. Closing the mouth tightly hint that he cannot resist anymore.



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Figure. 4. 20. Scene 00: 00: 49- 00: 00: 54

Verbal signs : *Menutup waktuku*

Visual signs : A mother's expression, expression of Pasha's poetry, and musical expression of Onci and Makky.

The use of the word *menutup* to an object because the object can be opened (antonym word cover) too. As the door that can be closed or opened. Similarly, the bottle can be opened and closed. However, in this verbal signs, he closes the time. Time does not have doors like the house and do not have a cap like a bottle. Connotatively, close in this verbal sign is finished, disconnect, or stop. If we open the tap to meet the bathtub, it will be full of water. It means that we have to close the faucets to stop the flow of water. According to the *Kamus Besar Bahasa Indonesia, Menutup (v)*, 1. *menjadikan tidak terbuka*, 6. *menyudahi, mengakhiri* (2005: 1230). *Waktu adalah*, 3. *saat yang tertentu untuk melakukan sesuatu*, 4. *kesempatan, tempo; peluang* (2005: 1267). On the verbal signal, *menutup waktuku* have the connotative meaning stopping the time of God- given opportunity to round out all life activities of his world. God has given the period of human life on earth and no one knows except him.

Visualization of the mother's eye movements in the images 0300 - 0308 explains the verbal signs *menutup waktuku*. Close her eyes wistfully and slow movement is responses from the attitude of her daughter who no longer respect him. In denotative, close the eyes in a sitting position like that is a sign of drowsy. The

exhausting activities cause extraordinary drowsiness. In this condition, sleep cannot to hold longer wherever and however. Nevertheless, more than that, the meaning of closing eyes shows inability expression to hold a feelings state. As if there is a desire to cry, but could not. Those images above show that she could not see the situation being faced.

Visualizations of 0309-0319 use focusing technique of “Medium Close Up” (MCU) help to explain the verbal signs of *menutup waktuku*. It re-emphasize symbol of turban and hand expression, which have the own meaning. The palm moves upward into fold and close. It helps reinforce the sign *menutup waktuku*.

The Makky and Onci’s musical expression visualized by using the "Angle Frog Eye", the result is as though the eyes of the audience represented by the frog’s eyes. This suggests there is something else that would like to find. In this case is the historic background of Tanjong Priok station.

The verbal sign *izinkan ku serukan nanaMu sebelum nyawa dalam tubuhku* is accompanied by 3 scenes with 100 captured images. Its time duration is 00: 00: 54- 00: 01: 12.



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Figure. 4. 21. Scene 00: 00: 54- 00: 00: 59

Verbal signs : *Izinkan ku serukan nama Mu*

Visual signs : Musical expression of Rowman, Onci and Pasha, a girl who is walking in a space corner of station.

As in the analysis of previous verbal signs, that the word *izinkan* (let) means to ask for the opportunity. In verbal sentences *izinkan ku serukan nama Mu*, the author asks permit to calling on the God's name. As we know that God has 99 names called *Asmaul Husna*. According to the *Kamus Besar Bahasa Indonesia*, *Nama adalah gelar atau sebutan*. Of the many names of God, is already known as an epithet for Him. Denotatively, why we ask for permission to do good things and highly recommended such as

calling on the name of our God indeed. It means that he asks permission to call on the name of God and given the opportunity to mention His name at the end of his life or *sakaratul maut*. Because by mention the name of Allah at the end of our life, God will alleviate our punishment in the Hereafter.

God introduces Himself to His servants by explaining of His name and the character of His majesty. Narrated by Al Bukhori and Muslim from Abu Hurairah says: "The Prophet said: Allah has ninety nine names, a hundred less one, is not memorized a person but a person who memorize will include into His heaven. And Allah is Odd (single). He liked the odd "(M. Hasbi, 2009: 146).

It is like the previous verbal signs *izinkan ku ucap kata taubat*. God does not necessarily accept repentance for granted. Many things that caused a person's repentance are accepted. Therefore, it is proper if repentance is necessary to ask permission first, because God does not sure allow our repentance is accepted.

Visualization of girl walking at this station does not explain to the spoken verbal signs. This image is only to save the narrative code. It is about self- inquiry among her conflict. The move is seen from the outside into the area of historical Tanjung Priok station. He wants to get something and understand from this station story. Tanjung Priok became the grandest station in Jakarta (formerly Batavia) and now it increasingly lonely and too quite. According to the Jakarta newspaper *Kompas* Friday, March 20, 2009 edition, Tanjung Priok station was monumental station with

eight double traffic lane, six traffic lane in the platform, and two traffic lane outside the platform. This fact is enough to prove the triumph of the Tanjung Priok station in those days. However, current conditions, Tanjung Priok is invaluable. This is a form of cultural codes related to historical values. It becomes analogy for the girl's mental condition that illustrated with this history. Her harmony and peace family is not found now. It is not yet able for her to accept her situation, and finally expresses her desire with her own lifestyle even arbitrarily violate norms, both norms of society and religion.



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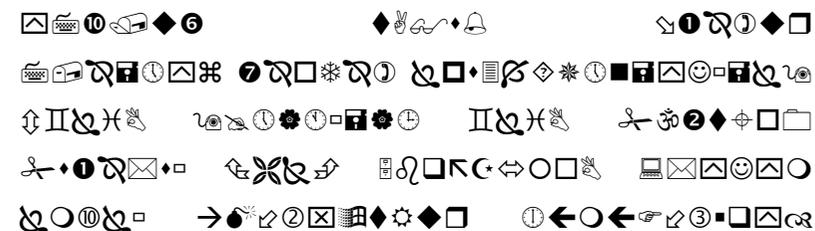
Figure. 4. 22. Scene 00: 00: 59- 00: 01: 07

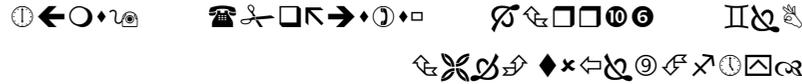
Verbal signs : *Sebelum nyawa dalam tubuhku Kau ambil*

Visual signs : Full comprehension of Pasha in singing songs, musical expression of Enda, Makky and Rowman, visualization of girl who walks in the station and the quarrels conflicts.

Human beings called animate because they have soul. Start of the babies born phase is the first for the human to enjoy world life. According to the *Kamus Besar Bahasa Indonesia*, definition of *nyawa* is, 2. *jiwa, roh; semangat*, 3. *hidup, kehidupan*. God has the power to take back their lives in according to his will.

Human consists of two elements, namely physical and spiritual or material and immateri, Allah said in *Surah al-Hijr: 28-29*,

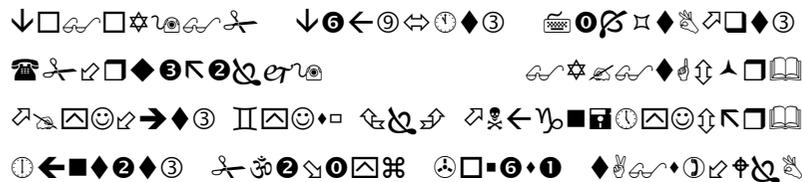




“Behold! Thy Lord said To the angels:” I am about To create man, from sounding clay From mud moulded into shape. “When I have fashioned (In due proportion) and breathed Into him of My spirit, Fall ye down in obeisance Unto him.” (Ali, 2008: 642).

Based on the verse above, human beings consist of two components, namely the physical components (material) and spiritual components (immaterial). Combination of them is called *al-nafs* (self). *Al Nafs* themselves have some spiritual strength such as spirit, mind, *qalb*, and lust. Viewed from the material side, humans are not different from animals. The dissimilarity between humans and animals is on spiritual side. That is why the high degree of man lays on the side of *ruhaniyah* instead *jasmaniyah*. The consequences are God will hold all human deeds accountable except animal’s acts (Nasirudin, 2010: 44).

Referring to the previous verbal *Izinkan ku serukan nama Mu* means he asks opportunity before God takes back his soul. Human life in the world is just to worship either in *hablumminannas* or in *hablumminallah*. All human deeds during their life will be held accountable. God will give penalty on every human act. God said in *surrah Az Zalzalah* verse of 6 to 8:



“Then shall anyone who Has done an atom’s wight Of good, see it!. And anyone who Has done an atom’s weight Of evil, shall see it.” (Ali, 2008: 1772).

Man is the place of wrong and forgotten. All forms of oversight and mistakes will be held for accountable and God has prepared a reward. Therefore, when humans are separated from the world, they could not to do good deeds or to repair their bad one. One way is repentance. God will accept repentance from the servant who really wants to go back to Him, even though at the end of their life.

Images 0364 - 0369 express the verbal sign of the word *ambil*. Pasha expression as if to take something and hold it tight hugs. Something that can be analogue as the lives that have been taken by God. Pasha tries to communicate verbally *izinkan ku serukan namamu, sebelum nyawa dalam tubuhku Kau ambil* with face expression full of expectation.

Images 0375 - 0388 have a narrative code of previous story on images of 0375- 0388. The girl is walking alone around space of Tanjung Priok station. This taking pictures use “Follow Movement” techniques. The camera follows the movements of objects; intend to take focus scenes the girl walk. With this focus on body movement in a step seen him so quiet but steady. Her gaze mastering around the station building, as if suggest a question, how can, that magnificent station lost its heyday. This visualization is

not giving a lot of contribution to explanation the integrated verbal and visual signs.

Images of 0397 - 0403 are a visualization of quarrels between mother and her daughter. Cultural codes are on the morality side. A daughter should not be angry or even to yell at their parents. Her anger is expressed with verbal language and clarifies again with non-verbal of her gestures. She raises her hands and even squint her angry face toward her mother.

Mother is a person who must always be respected. From Abu Hurairah r.a. he told: there was someone who came to the Messenger of Allah as he asked: "O Messenger of Allah, who are the people who have a right to get better treatment?" The Prophet answered "your mother!" The man asked again: "Then who?" "Your mother!" he said. "Then who else?" Ask the man. He replied: "Your mother!" Then asked: "Then who?" He replied: "Your father" (*Muttafaqun 'Alaih*) (Kamil, 1998: 691).

Although by two shoot shooting techniques (the shooting of two objects), but focus more on the girl's expression of rage. This scene does not provide meaningful explanations on the spoken verbal signs.



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Figure. 4. 23. Scene 00: 01: 07- 00: 01: 12

Verbal signs : *Kembali pada Mu*

Visual signs : Musical expression of Oncy, Enda and Rowman , and fight scenes of mother and her daughter.

Images 0414 – 0426 use the techniques of shooting “Door Frame Shoot” are a picture taken from outside the door while the scene is in the room. It is clear the setting of this scene at home. There is no harmonious relationship when the girl and her mother are in one place and one time. Girl hurls invective full with emotion of anger. While mother, tries to put herself as a highly wise person and understand her daughter's emotional condition. She cannot do anything and tries to keep from crying. Hands position over her ears to be an indication that the mother is in a very deep pressure and there is no ability to act. Hearing the voice of invective from her daughter, make it increasingly pressured. Only a cry that became a response form of her daughter treatment (images 0427-0430). Cultural code is clear in a moral attitude of the girl to her parents. Filming on the scene 0427 - 0430 use a

technique of “Medium Close Up” (MCU) focused on the expression of crying. Connotation of crying saves a question for her daughter acts. How should she faces and gives attention to her daughter. The ethics of a child to his parents by Abu Bakr Jabir Al Jazairi are honor and respect to both, lowering the voice and honor both with words and good deeds, do not scold, and do not raise voices above the voice both of them, do not walk in front of them, did not precede the wife and children on both, do not call them by name but called them both with a call, "Father, mother," and does not go on except with their consent and willingness of both (alislamu.com-Ethics-Parents Against accessed on May 12, 2010 , 2:16 pm).

The verbal sign *karena kutahu hanyalah pada diri Mu, tempat ku mengaduh, tempat ku mengeluh, didalam doaku* is accompanied by the visualization of 2 scenes with 90 captured images. Those scenes play on the time duration 00: 01: 12- 00: 01: 30.



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Figure. 4. 24. Scene 00: 01: 12- 00: 01:20

- Verbal signs : *Karena ku tahu, hanya pada diri Mu*
- Visual signs : All personnel's musical expression (Rowman, Pasha, Makky, Oncy, Enda), and long shoot of girl walking in the middle of forest and swamp wetlands.

Word *karena* is used to initiate a sentence stating a reason. Previous verbal signs that support the emergence of these reasons are:

*Izinkan ku ucap kata taubat*

*Izinkan ku serukan nama Mu*

Why are those both petition submit to *Mu* (God)? Because he already know by his self that there is no other place and purpose for everything except to God. The word *hanyalah* shows the meaning of one, there is no God, except Allah.

Goodness of God is near. He is the Hearer and the All-Granting of Prayer. Messenger of Allah said: "If you ask, asks to Allah. If you ask for help, then ask for help to God. Know if all

people come together to provide benefits to you with something, they will not be able to it, except that God has set for you “(‘Aidh al Qarni, 2004: 450).

In this verbal sign, all personnel of *Ungu* display musical expression to imply the absolute truth of one God. Their appearance indicates that each of them also know that they submit all requests only to God. Expression of Pasha explains these verbal signs. In the images of 0459 - 0464, Pasha opens his arms widely to show that everything we want in this world so much. With up and over of his head position, indicate that everything can only ask the Lord.

Images of 0448 - 0453 with the shooting technique “Extreme Long Shot” (ELS) are images taken from a far distance, to show the background environments. Thus can be known position of main object to its environment. The background of this scene is the forest and swamps. Those are the place far from the hustle and shelter. The girl walked alone amid the woods and swamps in the evening with great courage. Her stride is definitely without a doubt. What would she finds in that quiet place? The answer lies in the next images 0454- 0458. With the definite steps, the girl holds a wrapped drink bottle in her right hand. Packaged drinking bottles like this often we meet at a nightclub. It is similar bottle of liquor bottles. To do the things that are not common practice and taboo either for him or for others, they tend to separate themselves. It is intended to get more freely to do these things and not disturb





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Figure. 4. 25. Scene 00: 01: 20- 00: 01: 30

Verbal signs : *Tempat ku mengadu, tempat ku mengeluh, didalam doaku*

Visual signs : Music expression of five *Ungu's* personnel and girl's journey.

Human denounce all the problems of life and convey all the complaints is only to Allah. Complaints are done through prayer. Prayer/ *doa* (n) according to the *Kamus Besar Bahasa Indonesia*, *permohonan (harapan, permintaan, pujian) kepada tuhan*.

God is the place to complain and all the problems of life in order to get out of its solution. Praying is basically fulfilling God's right upon His servants. As a faithful servant, we should

have begged help for all our troubles to Him. Nevertheless, we must turn for any provisions to God. So prayer is not meant to dictate God to determine His destiny in accordance with what we want. However, prayer is a form of ourselves servitude to God, or in other words, to fulfill our obligations as His servants to request for help to Him. Then we must submit determine on Him. We have to believe that He will gives the best for us, because He knows better what is best for ourselves. As the Prophet said in a *hadith* “Prayer is the spirit of worship, it is better to make recommendations of worship rather than leaving”. Prayer is the outward expression of the need for removal, and it is the God right to grant or not. Therefore, the most important thing for a slave is to fulfill the rights of God (Amin Syukur, 2003: 335).

Visualization of Pasha in verbal signs *doa* is very representative. One of ethics in prayer is lifting both hands (images 0513- 0518). In addition, prayer is also being said with all heart to show his seriousness. Confront face upwards shows as if there is closeness between us and God's fulfilling our prayers.

Musical expression by closing his eyes shows the deep appreciation to the lyrics and the music that they bring. This can be seen on the expression of Onci, Enda and pasha in this scene.

Close up on the images 0487 - 0494 focus on the girl's relaxed face. Continue on the images 0501 - 0506 use “Long Shot” technique with emphasis on setting of the scene, it is forests and swamps. With steady step and bring liquor on his left hand gives

the impression that she is a stalwart figure amid her problems. Liquor is the right choice to eliminate the burden of her mind.

The verbal sign *dan demi nafas yang telah kau hembuskan dalam kehidupanku ku berjanji ku akan menjadi yang terbaik* is accompanied by 2 scenes with the time duration 00:01: 31- 00:01: 48. These scenes consist of 91 captured pictures.



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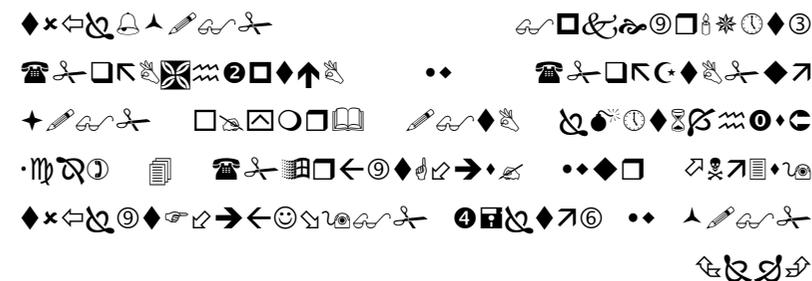
Figure. 4. 26. Scene 00: 01: 30- 00: 01: 31

Verbal signs : *Dan demi nafas yang telah Kau hembuskan dalam kehidupanku*

Visual signs : Anxiety girl, musical expression of Onci, Pasha and Enda.

The use of the verbal sign *demi* is to give the meaning of seriousness. The use of the word *demi* in Arabic is for the sake of an oath that verbalizes with the letter *qosam*. *Qosam* is the letter used for the oath, namely *Wawu*, *ba ' and ta'* (Shofwan, 1999: 27).

According to Sulaiman Rasjid in his book, *Fiqh Islam* (2000: 483) noted the nature of the legal oath, including *mukallaf*, voluntarily, and intentionally. From this information indicates that this verbal sign is an expression which is not joke because of the oath, which if someone swears and then violate that oath, then he should pay expiation, as conveyed in the *surah al Maidah: 89*,



“But those who reject Faith And believe in Our signs, They shall be Companions Of Hell fire.” (Ali, 2008: 269).

Oath in Arabic is known as *aiman*. People who have vowed have to do what is the object of his oath or if not done, they are required to pay expiation (*Kafarat*). The oath requirements are

Islam, *baligh* and have an intellect. Oath has to be performed use the name of God or nature of properties, which have been specified and fit for Him. Prophet Muhammad once said, "Verily Allah has forbidden you swear by your father's name. Who wants to swears, swear by God or let him not say anything?" (HR. Muslim). Al Qadi Abu Bakr Ibn Arabi added, allowed the oath using the works of God acts without mention His name (Kamil, 1998: 550-552). This is similar to the verbal sign "*Demi nafas yang telah Kau hembuskan...*" Giving breath is an act of God as the creator of living. That oath is included in the oath *Mun'aqad*, namely a deliberate oath by the intentionally person who said it. In the book of *Fiqhus Sunnah* mentioned: "*mun'aqad* oath is swear uttered someone for something that will be done or not done in the future" (Kamil, 1998: 556).

Nevertheless, the oath here is related to the implementation of repentance, as in previous verbal signs. The truly repentance is coupled with the seriousness and promise to not repeat the mistake that had done. If the promise is met, not only *kifarat* she had to carry, but more than that because the promises were spoken to God. *Wallahu a'lam*.

Shooting technique of images 0526 - 0530 and 0551 - 0566 is at one position with the camera position of "Eye Level" so there is no element of dramatization. At the scene 0526 - 0530, she is only apparent on the neck to the bottom up to above the knee and

takes pictures from behind object. The setting used is a bedroom full with pictures pasted on the wall.

Hermeneutic code is seen from the visualization purposes of the girl, who only seems to half her body without the head and from behind shoot. As if, there are parts that want to be stressed. This caption followed by 0551- 0566. Previous image appears the girl walks over to her bed then threw her body in a less polite style. Culture code emerged on the side of morality. Being in bed asleep still wearing shoes is a bad habit. Then the sleeping position by lifting the leg into one instinctive is a habits conducted by a men. The condition of bedroom wall is full of drawings and paintings. Not clear which type of picture taped to the walls of that room, but enough to show that the girl has a very high artistic soul.

Setting the scene is in her room. Denotatively room is one special room for resting or sleeping. However, more broadly room itself is the actualization of their owners. More than just a place to sleep, the room can be a parameter to know the single character its owner. The room conditions, interior design and accessories in each room can describe the nature of the owner's personality.

Room becomes the suitable place to release her weariness and anxiety. As a very private place, she will feel freer to actualize themselves. Expression of this scene is a state of anxiety. Body movements seem tired and dispirited. Lying position in bed, with her head leaning against the wall indicate that she is not going

to sleep. She tries to think something. Images 0559 - 0566 support these expressions. Her glazed eye conditions present many problems as he is contemplating it. Position of her hands on his forehead is expression of anxiety and thinking hard increasingly apparent.

Images 0531 - 0533 are the zoom in of Onci's music expression. Turban is part of this scene focus. The use of additional accessories turban for the *Ungu* personnel became the only Islamic symbol, which is always emphasized. This has become an effort to make the turban be acceptable as accessories to dress. In addition, the performance of band does not lose of his religiosity. As we know that, the turban has been a general agreement as part of the Islamic symbol. The turban role here is as well as sarongs, prayer mat, cap, prayer beads, etc.

Images 0534 - 0539 and 0545 - 0550 are an expression of Pasha in bringing the verbal sign *Dan demi nafas yang telah Kau hembuskan dalam kehidupanku*. Clutching the hand position and face up is a form of seriousness of the phrase *demi nafas* as a promise. It is the promise of a creature to his God. Position one hand (right hand) is open and directed upwards to strengthen the word "*Kau*" means God.



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Figure. 4. 27. Scene 00: 01: 39- 00: 01: 48

Verbal signs : *Ku berjanji ku akan menjadi yang terbaik*

Visual signs : Musical expression of five personnel and a girl use the pen.

Images 0580 - 0590 followed by 0607 - 0609 are Pasha's expression in the lyrics *ku berjanji*. With her face turned upward, as if she faces directly and so close to his Lord. His expression

shows the seriousness of the promise that he utters namely a promise to be the best.

Images 0596 - 0606 are girl activity with stationery. View the construct of that stationery is included in the category of marker (*spidol*) with the larger shape and size than a pencil as is customary. Thus, the question is what activities she does with her marker. There are many possibilities of her activity such as make a writing, drawing or just scribbled. Whatever her activity is? She is using stationery and paper to pour out his heart. This is supported from the side of narrative codes on the previous scene. Someone who is dealing with a matter of life requires the existence of a solution. Every person must have had problems in his/ her life and they will attempt to deal with the problems of life with a variety of appropriate efforts. Often we meet someone tries to reduce the burden because of the problem by sharing stories with people who are considered able to help to resolve the problem or just share stories. This sort of thing better done than with the protracted problems and keeping the problem alone. But when the choice to remain silent from the problems faced is the best decision for them, not infrequently we find they try to express his personal problems through writing in a diary. They will be able to write at length about their felling.

By look at these scenes, the girl apparent use of markers. This is an activity of drawing or just scribbled. Those activities become a form of impingement on the burden of her mind.

Streaking might be better in the excite emotion rather than having to solve a plate or kicking the door or even by hurting herself.

The next verbal sign is *menjalankan segala perintahMu menjauhi segala laranganMu adalah sebaris doaku untuk Mu*. It is accompanied by 3 scenes with 86 captured images. This visuaisation occure on 00: 01: 53- 00: 02: 05



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Figure. 4. 28. Scene 00: 01: 48- 00: 01: 53

Verbal signs : *Menjalankan segala perintah Mu*

Visual signs : Musical expression of Enda, Pasha and Onci and zoom in on the girl's face.

Images 0620 - 0625 is an expression of Pasha in the lyrics *menjalankan segala perintah Mu*. With its position of the index finger upwards, needs to be reviewed. The finger appointment leads to God. But Pasha use both index fingers to makes that appointment. Does this mean that the appointment for *ke- Esa- an* of God or precisely the opposite it is pointing to two Gods? This can be analogized in the habit, when both hands point to the same direction. If the second finger is pointing in the same direction, it means one point and the other is strengthening, with the understanding, there is an agreement and same goal. But different when the both finger points at different directions. It is already clear that there is a contradiction between them. Pasha raised both index fingers toward to the same direction that means points on one goal. That is God (Allah). This expression reinforces

verbal signs that there is an agreement between all of right and left body parts, body and soul, in carrying out the commandments.

Images 0626 - 0634 with the shooting angle "Low Angel", the object (the girl) in this scene appear larger. This technique has a dramatic impression that is great value/ prominence, dignified, strong and dominant. Dramatization is supported by "Backlight Shoot" techniques, namely the technique of taking pictures of objects with lighting from behind premises. It seems natural lighting because it uses the gap cracks and holes in the roof of the station building. Thus, this scene seemed perfect visualization.



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Figure. 4. 29. Scene 00: 01: 53- 00: 01: 57

Verbal signs : *Menjauhi segala larangan Mu*

Visual signs : The conflict scene of a girl and her mother, the girl in the middle of the light from the slit of the building.

Images 0640 - 0643 use the shooting technique of "Shoot Medium" (MS). Given the previous scene description, this scene occurs in the girl's room. Both expression is in tense conditions, marked by hand movement. Cultural code is seen from morality aspect of a girl with her mother. This scene has been able to indicate her as the prodigal daughter. Ustadz Abdurrahman Lubis in her book *Limabelas Penyebab Bencana* (2007: 36) suggested on

his chapter “Ketika Anak Memperhamba Ibu” Allah says in the *surah* of *al Isra* 'verse 23:



“Thy Lord hath decreed That ye worship none but Him, And that ye be kind To Parents. Whether one Or both of them attain Old age in thy life, Say not to them a word Of contempt, nor repel them, But address them In terms of Honour.” (Ali, 2008: 700).

From these verses, there are three basic of education, namely:

1. Worship Allah SWT
2. Thankful / grateful to both parents
3. Educate children to love the *akhirat*.

Here the grateful command is emphasized after thanksgiving to God Almighty. In this verse also explains about the conversation ethic to parents. Inappropriate words, indecent, remonstrance, debate, even the mildest debate as “*ah*” is forbidden.

This explanation is supported by “Close Up Shoot” (CU) on the images 0644- 0657. Her facial expressions show emotions level of anger whiles her talk. It is found clearly with that visualization of talking expression with a high tone and full of rage neither the mother nor the girl. Both of them seem to be very angry.



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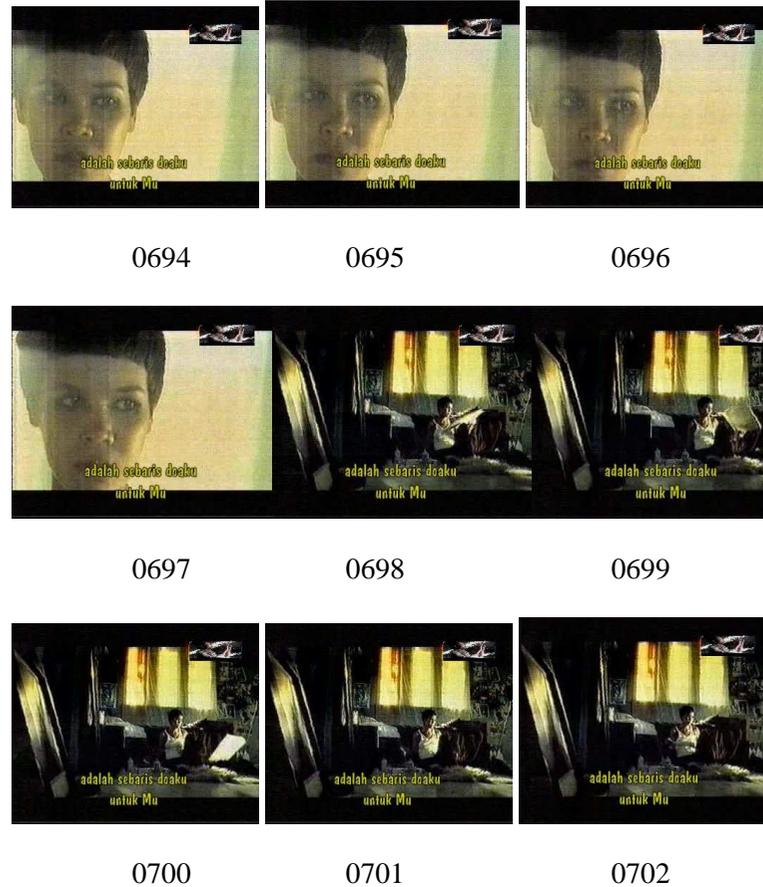


Figure. 4. 30. Scene 00: 01: 57- 00: 02: 05

Verbal signs : *Adalah sebaris doaku untuk Mu*

Visual signs : The girl walks alone, close-up of facial expressions and girls are in a room.

The word *sebaris* indicates the existence of a row or sequence. It is a series of prayers that are being requested. Use of the word *sebaris*, indicate the number of applications, there will a

prayer priority to being requested first. The prayer here is accordance with previous verbal signs, *menjalankan segala perintah Mu, menjauhi segala larangan Mu*. Understanding of prayer as described in the previous scene. It is the spirit of worship and the right of God.

The use of the liaison word *untuk* in this verbal sign is not appropriate because it has a little awkward with the meaning intended. Human pray, ask, and plead for the respective interests of the people who arrange the prayers (both prayer (pray) for himself or sent to others). The sentence "... *sebaris doaku untuk Mu*", means that we pray for Thy (God). As an example in the sentence, "Mother, I will pray for you every after my five time prayers especially for your health, convenience, *rizki*, fortitude, for constant Islam and faith". From the example sentence, we get that prayer is being said "to" God "for" his mother. This verbal sign (lyric) mentioned *doaku untu Mu*. This sentence means that we pray for God. While the God that will grant the prayer of His servant. God does not need anything, because the earth and all its contents belong to Him. The appropriate word is *kepada*. Therefore, with the sentences of *sebaris doaku kepada Mu* is more precise and correct. Human prayers are submitted to God.

Code of narrative in this scene is seen from the continuity story of the conflict interaction between mother and daughter. In this section, the level of their angry seems higher than previous conflicts. The facial expressions and eye movement are

more clearly by shooting technique of “Big Close Up” (BCU). Cameras focus on the face. We can read non-verbal sign through the eye movements and facial constructs. With techniques “Over Shoulder”, pictures are taken from behind the object, and usually only seen the back of the shoulder or head. This technique is to show that the objects are seeing something or conversation. Such shooting is seen clearly in the images 0670- 0672. Conversations occur in the angry condition between them. The mother’s anger had culminated. It is marked with her desire to slap her daughter. In the images 0675 - 0677, looks almost a third of the screen is filled with mother's hand, which cover daughter face visually. It is the proper dramatization of the visualization because it is beyond the ethics. The child is not allowed to be angry, brave and sassy to parents.

As a form of response from her mother's anger, she is precisely not the least challenging and there is fear and respect for her mother. Sharp eyes, bulging, and mouth shut tight is an indication. Code of narrative in this scene is seen from lack of harmony relationship between mother and her daughter. Quarrel conflict is always belonging to their togetherness. No more respect of a girl to her mother reflected in this scene. However, we can see the love sense of a mother to her daughter. The mother intention to slap/ hit her daughter is not continuing. Mother prefers to stop the fight. The blow, which she points to her daughter’s face suddenly, stopped. From Abu Hurairah r.a. (Kamil, 1998: 698) The Prophet has said: "If one of you to attack, then let him avoid the face." (*Muttafaqun "Alaih*).

Images of 0698 - 0702 describe the incidence of post-conflict. Private room becomes the settings in this scene and shows that this girl prefers solitude to deal with her problem at hand. In the previous scene, there was no interaction of this girl to other people. She only interacts with nature and solitude.

The verbal sign *izinkan ku ucap kata taubat, sebelum kau memanggilku kembali padaMu menutup waktuku* is accompanied by 3 scene with 82 captured images on the time duration 00: 02: 11- 00: 02: 24.



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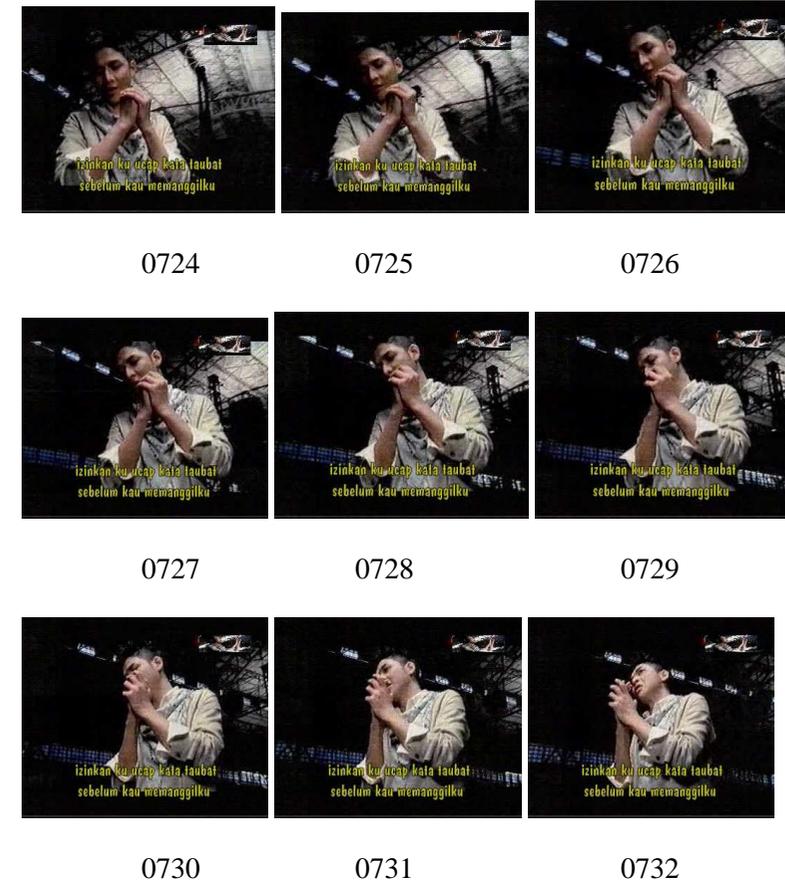
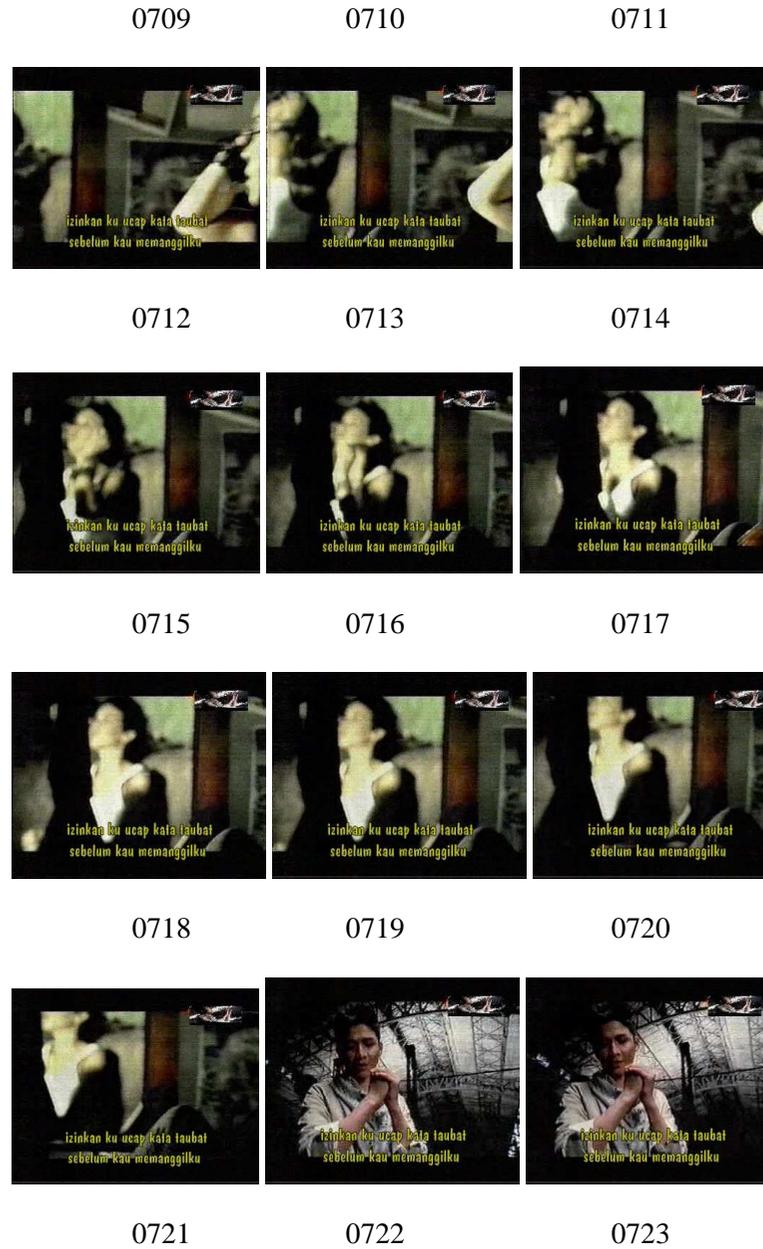


Figure. 4. 31. Scene 00: 02: 05- 00: 02: 11

Verbal signs : *Izinkan ku ucap kata taubat*  
 Visual signs : Girl holds her forehead and musical expression of Pasha.

Images 0703 - 0721 are descriptive of the scene 0698 - 0702, which shows girl's expression of anxiety. In this section, the girl begins contemplate what she will do as response to her

problems. Expression of holding forehead with eyes closed shows depressed expression.

At the images of 0703 - 0710, there is a special emphasis with the technique of shooting from the side. It is Tattoo. The tattoo is on the left side of the neck. Scene 0712 - 0721 uses “Reflections Shoot” technique, namely taking the pictures, not directly to the object, but through a mirror or water that can reflect the object. Expression of this girl can be a sign of verbal explanation for *izinkan ku ucap kata taubat*. She is visible to express the regret for what has she done to her mother. She begins to dissolve in a self-reflection.

Images 0722 - 0732 are Pasha's expression in singing the lyrics *izinkan ku ucap kata taubat*. Symbolic code contained in the focus of his hand movements. Pasha shows again his seriousness in revealing the word repentance. The essence of repentance is to ask for forgiveness for any mistakes and return to a proper. Pasha's hand expression refers to a culture of other religious communities, namely the culture of the Christians when praying and begging for forgiveness in church. If we look at the cultural moslem expression of apology is both hands palm together with no grip.



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Figure. 4. 32. Scene 00: 02: 11- 00: 02: 15

Verbal signs        : *Sebelum Kau memanggilku*

Visual signs        : Visualization of the girl behind the crowd of people.

In this scene depicted the girl's face looked confuse and worry by what she saw. It shows a puzzle over what she sees. Boy in front of her is also seems curiosity. What had been happened?

(Code hermeneutic)



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Figure. 4. 33.Scene 00: 02: 15- 00: 02: 24

Verbal signs : *Kembali pada Mu, menutup waktuku*

Visual signs : The girl in the middle of the crowd, and the tragedies of accidents

Images 0748 - 0756 are Pasha's expression in the saying on *kembali pada Mu, menutup waktuku*. Hand's movement together and slowly opened. Both hands press together on the palms of the hands. Denotatively, in our culture is one expression of apology or expression of greeting. This kind of hand expression accompanies apology greeting and salutations.

Images 0760 - 0766 show expression of five faces. Each shows their expression of a thing. Their attention centered on one object. Evidently, this scene consists of four women and a boy. One

of them is the girl in this story. The four women are more likely to show similar expression, namely compassion and emotion. The gaze leads on one object. However, pay close attention to the expression of one's men. He gives the different atmosphere in this scene. An unfocused gaze and his facial expressions is very significant difference. Than men are more indicative of his smile, which makes this scene appear the symbolic code of ambiguity or disagreement.

Hermeneutic code is shown on the puzzle aspect that emerged as far as this scene appeared. That is not yet clear which objects become the focus of some eyes. Thus, delay the answer to the truth of the expression of these five people. Images 0767 - 0775 describe an object that looks less clear. An object is shapeless white smoke and broken glass. Images 0776 - 0787 focuses on girl's expression that are between the crowd people. With eyes focused on one object, her wistful face seems touched and saddened.

Next images answer hermeneutic code that is the object concerned is a girl hugging a person lying on his lap. There are not guidelines stating the identity of someone who is lying on her lap. The background of this scene is a car that does not seem intact. Just look at the front wheels.

Code of narrative in this scene shows that there is an accident involve two women and a car. Indication of the accident is on the previous images showed the broken glass, and a little smoke coming out. Then it supported with a background scene of a car.

Images 0788 - 0794 use the technique of shooting "High Angel"; it shoots an object from above, so that objects appear smaller than the fact. It is intended to focus on the scene of a girl who was hugging a man in his lap, while give an impression that the cameras represents the eyes of people who witnessed the incident in a standing position.

The verbal sign *karena ku tahu hanyalah pada diri Mu, tempat ku mengaduh tempat ku mengeluh didalam doaku* is accompanied by 2 scenes with 87 captured images. Its time duration is 00: 02: 24- 00: 02: 41.



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Figure. 4. 34. Scene 00: 02: 24- 00: 02: 33

Verbal signs : *Karena ku tahu, hanyalah pada diri Mu*

Visual signs : Expression of a girl and musical expression of Pasha.

Images 0796 - 0805 focused on half the head girl who is hugging someone earlier. In this scene, there are clues about the identity of that someone. She is her mother. At the scene, the girl is seen crying and moving her signed mouth. Noting the mouth movements with the beginning of two lips, upper and lower patch then open to a vocal letter "A", there are only three possible words come out, those are "*Ba-Ba*", "*Ma-Ma*", and "*Pa- Pa*". Of the three possibilities, the word "*Ma-Ma*" deemed more appropriate by the girl come out, supported by the existing scene. The girl hugged her mother on her lap while cries.

Images 0806 - 0810 are Pasha's expression in the lyrics *karena ku tahu hanyalah pada diri Mu*. With the technique of shooting "Low Angel", the expression of Pasha's hands appears to be more clear and focused. Clenched hands have a lot of sense. In

this case, Pasha grips both hands show a steadiness and confidence with his remark that it is only to Allah we have surrendered.

In the images 0811 - 0823 seen the girl at the center of a crowd with an expression of emotion caused by the accident. Her attention is so focused on a girl hugs her mother already in a state of helplessness. Hermeneutic code is seen to the condition of the mother who lies in her lap. Does the mother was already dead or just passed out unconscious. However, she cries on the images of 0824 - 0830 shows a burst of emotion will profound sadness. There is a lot of meaning a cry such as cries of joy among others, a willingness, regret, anger, fear, deception, devoutness, faith. Allah says in *surah An Najm* "And that it is He who makes people laugh and cry, and that He is deadly and turn, and that it is He who created pairs of men and women. Crying and laughter are gifts of God (rumahstudio.com, accessed on April 27, 2010, 01: 38 pm). The crying in this scene shows the sad expression. According Achmanto Mendatu (2007: 27) situations that can cause emotional upset such as:

1. Losing a loved one or something (people, animals or objects)
2. Separated from loved ones either temporarily or permanently.
3. Experiencing health problems (hit by, chronic disease, and others).
4. Seeing someone cry sad or distressed.

Images 0831 - 0839 will be the answer to her mother's condition. The mother had died. Her effort to wake up and realize her mother seem futile and her cries as a response from that. Likewise with people who are around the incident. There is no help at all against the mother's condition. Aid and relief will come when there is still hope to still be helped. But when the condition is too late, we could only surrender and accept the situation. This is a very aesthetically on the events in this scene. She looked vent his grief over the death of the mother. Shaykh Muhammad 'Uwaidah in his book *Fiqh Wanita* (1998: 214) mentioned, that the scholars agreed that it is allowed to cry for the death of a person, not allowed to shout and scream.

Overall this scene is not contribute an explanation for the verbal sign *karena kutahu, hanyalah pada diri Mu* It's just a narrative codes of the previous story, where events become an important part of her journey in search of the meaning of life. An event provides many lessons about the meaning of life.



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Figure. 4. 35. Scene 00: 02: 33- 00: 02: 41

Verbal signs : *Tempat ku mengadu, tempat ku mengeluh, didalam doaku*

Visual signs : The girl's expression of emotion, and interaction of the girl and her mother.

Images 0840 - 0845 are the girl's response to the events he witnessed. A girl who is so sad because her mother is passed away can be reflected in the girl's heart as if it happened to him. As mentioned in the previous explanation, that sadness could arise because we see someone crying sad or distressed. This is depicted in this scene. Expression of the hand covers the nose and mouth are denotatively, as part of its response to strong smelling and unpleasant, could also hold back vomiting, or cover the mouth

when laughing, for the more polite impression. Connotatively of this scene shows the meaning of potential unable to hold out emotion of sadness.

Images 0846 - 0878 are a different setting. Narrative codes, begins with the zoom on the mother's face, full on the left side of the screen and let the background of the door looks reveals the widely. Suddenly, the daughter comes from the door amid the mother who is crying. Mothers are weeping for her problems. Her daughter treatments have become increasingly erratic. Nevertheless, mother always tries to be brave and patient with the treatment of her daughter. The girl opens the door and enters the house, while his mother wept. At once, she tries to cover up his grief by immediately wiping the tears from her eyes.

The verbal sign *dan demi nafas yang telah kau hembuskan dalam keidupanku ku berjanji, ku akan menjadi yang terbaik* is accompanied by 2 scenes with 95 captured images. This visualization is on the time duration 00: 02: 41- 00: 03: 00.



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Figure. 4. 36. Scene 00: 02: 41- 00: 02: 52

Verbal signs : *Dan demi nafas yang telah Kau hembuskan dalam kehidupanku*

Visual signs : Musical expression of Pasha and Rowman, girl expression of affection and regret.

Started from images 0879 go back to settings of accident. The girl begins to dissolve because of accident that she witnessed. She also feels what that girl felt when her mother clung to her lap. She can imagine how sad it is. She is a mother who has kept her life to give birth after nine months pregnant. Her caring and love cannot be priceless.

Images 0895 – 0898 are Pasha's expression in the lyrics *dan demi nafas yang telah Kau hembuskan dalam kehidupan ku*. Aura of Pasha's face looks more bright and happy. This is as a form of Pasha's expression when he said the lyric. It is his feelings of happiness, because until that moment God is still gives a chance to live. God has given breath to live life to the world, in order to become a better servant.

Images 0899 - 0912 have a code of narrative from the previous scene. By setting in her room, she begins to contemplate for everything and looks slowly to conditions slowly began to her room. She witnessed the incidents and it still haunts her mind. Sad expression can be seen easily. Wistful expression on his face supported by mourns and crying. The motion is so slow. His words became heavy (Mendatu, 2007: 49)

Images 0923 - 0933 appear she makes closer her hands on the neck, and move leading to the chest and continue downward. This body language suggests a self-reflection. Her sadness describes regret and anxiety. Her gaze toward the figure of herself that reflected from a mirror that is in front.



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Figure. 4. 37. Scene 00: 02: 52- 00: 03: 00

Verbal signs : *Ku berjanji, ku akan menjadi yang terbaik*

Visual signs : The girl's expression of regret, musical expression of Makky and Onci, and flash back of narrative scenes earlier.

In mages 0934 – 0939, the girl tries to pay attention to herself more closely. She moves from her seat and approaches the mirror in front of him. The mirror cannot lie for any object in front of him. Whatever are they in front of mirror will be reflected precisely. However, more broadly of mirror, it is a single media for self- reflection. It provides an assessment of ourselves.

Images 0951 - 0958 and 0967 - 0977 use the technique of shooting "Reflection Shoot" by reflects the object from the mirror. The girl watches herself carefully and begins to bow slowly. A disappointment and regret against him.

Amidst the scenes portrayal of her regret, appears first "Flash Back" when a quarrel between herself and her mother, which was in the images 0959- 0964. Scene of flash back is raised with rather harsh lighting resolution. This technique as a differentiator to show that is a narrative flash back to strengthen the main story. The girl begins to contemplate one by one her mistakes that she has ever done to her mother. By gives more attention to herself through the mirror, she realizes what she had done a mistakes already out of bounds. A mother, who gives her love with all her heart, had invective.

The verbal sign *menjalankan segala perintahMu menjauhi segala laranganMu adalah sebaris doaku untukMu* is accompanied by 6 scenes with 201 captured images. The time duration of this visualization is 00: 03: 00- 00: 03: 37



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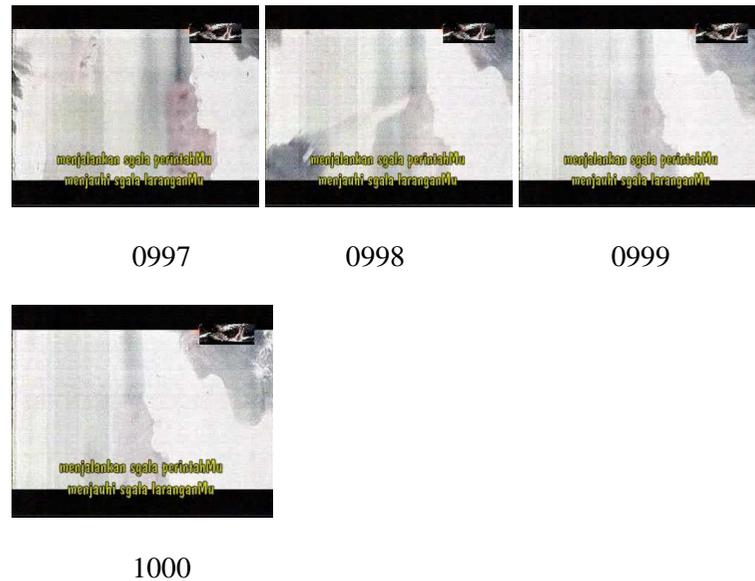
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Figure. 4. 38. Scene 00: 03: 00- 00: 03: 05

Verbal signs : *Menjalankan segala perintah Mu*

Visual signs : Flash back of narrative scenes, and musical expression of Enda.

Images 0980 - 0984 and 0995 - 1000 are clarification of this first flash back scene. With the full fury and without guilt, she vents her anger directly to her mother. Those haunt him now. She can not remember all forms of anger towards her mother.

Images 0985 - 0989 show her fear for her faults. Denotatively, we cover our ears because the sound is too loud, noise and deafening. However, more than it, close both ears in this scene, simply describes her concerns and fears to her blunder that insulted and cursed her mother. She is unable to recall her own

harsh words for her mother. It is highly inappropriate invective hurled daughter against her mother.



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Figure. 4. 39. Scene 00: 03: 05- 00: 03: 10

Verbal signs : *Menjauhi segala larangan Mu*

Visual signs : Expression of weeping and narrative flash back on the incidents scene.

In the images 1001 - 1018, she is still in front of the mirror as a reflection of him. She realizes her fatal error when a furious rage against her mother. Her mistakes are outside the acceptable limit of the ethic of daughter against her mother.

Images 1019 - 1023 are form of second flash back. She remembers the accident that ever seen. She imagines if she finds her mother has become a body lifeless. As seen in this picture, her

mother's eye is close spots of bloodstains part of face due to accidents.



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Figure. 4. 40. Scene 00: 03: 10- 00: 03: 22

Verbal signs : *Adalah sebaris doaku untuk Mu*

Visual signs : Crying girl in overflowing emotions, flash back narrative of accident scene and musical expression of Enda, Onci and Pasha.

Images 1025 - 1029 burst of expression of the profound sadness of a daughter because of her mother's death. The accident

evocative enough to the girl emotional and contemplate how precious the mother is. Excite emotions of sadness and regret is physical endurance test. It is not enough just sit down and lean to excite tears of sorrow. Lying gives the impression more expressive to the level of deeply sadness. This is apparent in images 1029 - 1037 and 1064-1089. With sleeping in tilt position and integrated hands under his head is contrary to the similar expression at figure 4. 2, where she laid supine position and both of his hands as the base of her head. The different psychiatric conditions showed by different expressions. This time she is fulfilled with sadness, anxiety and fear of mistakes he has done.

Images 1042 - 1052 are Pasha's expression in the verbal sign *sebaris doaku unuk Mu*. Position of his left hand on the top right chest explains the verbal sign *doaku*. Prayer is not only spoken verbally but also driven by heart. In this scene, Pasha integrates his hand together and lifts up as a form of prayer ethics.



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Figure. 4. 41. *Scene 00: 03: 22- 00: 03: 27*

Images 1105 - 1117 are sufficient to explain the girl's level of sadness. In the daily lives, especially for interpersonal communication often uses a facial expression. Cicero, Roman rhetoric figures said, "The face is a reflection of the soul". Therefore, expressions of turbulent emotion can be understood by facial expression on the individual itself. Without expression, the emotions can be buried a small explosion (cussing) or a large eruption (a rampage or killed). Mouth expression itself is actually one form of nonverbal communication that is the result of one or more motions or positions on the facial muscles and can convey the emotional state of someone who studied it. Facial expression express a person thoughts ([sataaswelputra.blogspot.com](http://sataaswelputra.blogspot.com), accessed on April 27, 2010, 2007 17 pm).

Images 1105 - 1117 are apparent luminance gradation. In accordance with a story synopsis of this clip, amid her sorrow and anxiety she gets a light that comes from a desk drawer in his room.



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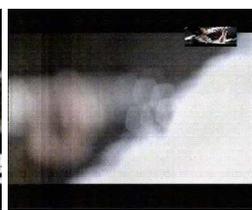
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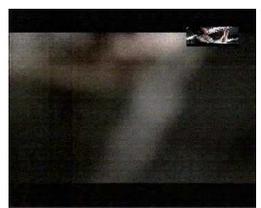
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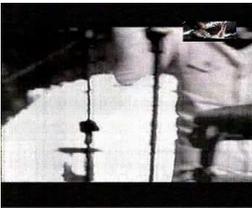
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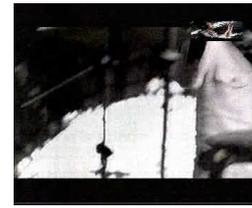
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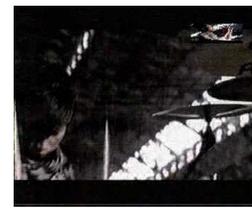
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Figure. 4. 42. Scene 00: 03: 27- 00: 03: 32

In the images of 1134 – 1152, she arises from bed with an expression of grief and shock. The changing of visible light levels of the scene shows the source of light. The girl notices a light source, which seem so bright and blinding it.



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Figure. 4. 43. Scene 00: 03: 32- 00: 03: 37

Images 1165 - 1171 describe the girl arise from her seat and tries to approach these light sources. In denotative, the light comes into the room can be sourced from sunlight during the day through the crack house or window. Sometimes the interior room is set up so that the bed always gets sunlight each morning through the window. However, the light source in this story is the light that comes from a desk drawer. Hermeneutic code is visible on the source of this light. What is it?

The verbal sign *dan demi nafas yang telah kau hembuskan dalam kehidupanku ku berjanji ku akan menjadi yang terbaik* is accompanied by viualization of 2 scenes with 117 captured images. Its time duration is 00: 03: 37- 00: 03: 55.



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Figure. 4.44. *Scene 00: 03: 37- 00: 03: 46*

- Verbal signs : *Dan demi nafas yang telah Kau hembuskan dalam kehidupan ku*
- Visual signs : Musical expression of Rowman, Pasha and onci, and a girl with the Al Qur'an

Images 1188 - 1197 answer hermeneutic code on the previous scene. The light source from a desk drawer is a holy book Al Qur'an. The use of symbols of Al Qu'ran here becomes a representative of Islamic values. In *surah Shad* verse 29 God said "(Here is) Book which We have sent down Unto thee, full of blessings, That they may meditate On its Signs, and that Men of understanding may Receive admonition"

From the front cover it becomes obvious that it is the Al Qur'an. The habit to save Al Qur'an in a drawer brings us into a separate discussion. Someone save the item in a drawer has the certain intent and purpose. Maybe it is something precious and very important. In addition, it is also only accessed or used in particular time only. This analogy gives a description that put an Al Qur'an in a drawer also has a specific purpose. Al Qur'an include to the valuables category should be stored in a safe place. This is a manifestation of respect and appreciation to the holy book Al Qur'an. However, the cultural code shows that the Al Qur'an is also seldom accessed or used. Someone who has a routine or habit of reading the Al Qur'an, at least in every day, he or she will put and keep back the Al Quran on the place that is easy to access it. For example is the habit of reading Al Qur'an after prayers *fardhu*. Al-Quran will be placed back in the vicinity where he or she had to perform their prayers.

In images 1198 - 1202, Pasha extends both hands towards the front and then holding, while directs his face to the top. Along with the spoken verbal signs, Pasha shows the emphasis on the meaning of the word "*nafas*". Human beings breathe the abundant air.

Images 1203 – 1209, she starts to open the holy book Al Qur'an taken from the drawer. She bows, and looks so appreciate to the significance of Al Qur'an in his lap.

Images 1217 - 1225 visualize the girl's hand, which start to open the Al Qur'an slowly. She is only open and pays attention to the Al Qur'an. She does not read it. This is indicated by the position of the right hand placed on the Quran pages. There is a contradiction in this scene. As a form of moslem respect on their holy book, there are several provisions in the use of Al Qur'an. We should be in a good state of ritual impurity for small or big impurity. Viewed from the narrative of this scene, there is no effort to purify themselves before touching the manuscripts of the Al Qur'an. It is also advisable when reading the Qur'an to dress neatly.

Moslem woman allowed touching the Al Qur'an at all times except in two circumstances: first: when going through parturition and menstruation. Second is when she has the big impurity. A big ritual impurity meant caused by sexual relations between husband and wife. Meanwhile, the small impurity meant caused by something has out of the two roads of sewage. This is based on the hadith narrated from Ibn Umar that the Prophet once said: "Not allowed to touch the Quran except the holy people." (Narrated by al Hait sami). This Hadith shows that Muslim women are not allowed to touch the Al Qur'an but in the sacred state (Kamil, 1998: 65).

Visualization of the wrist, which is filled with various accessories and black nail polish, describe the moral condition of the girl. There is an emphasis connotative meaning. There is still a

chance and opportunity to return to the true path although they have bad character. She realizes that herself as a servant of God and tries to remember the greatness of God through holy book Al Qur'an. According to 'Aidh al Qarni (2004: 29) in the remembrance of Allah, the heart becomes calm. *Dzikir* of Allah is the rescuer of the soul from a variety of concerns, depression, resentment and shock. In *surah Al Baqoroh* verse 152 mentioned:



*“Then do ye remember Me: I will remember you. Be grateful to Me, and reject not Faith.”*(Ali, 2008: 61).

Those girl's accessories look excessive and indicate a strong personality. However, this scene explains that as hard as any heart, must still be melted by something, which is able to influence and change this.



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Figure. 4. 5. Scene 00: 03: 46- 00: 03: 55

Verbal signs : *Ku berjanji ku akan menjadi yang terbaik*

Visual signs : Musical expression of Pasha and Makky, overflowing crying emotions of regret because of the Al Qur'an.

Images 1234 - 1242 emphasize the girl's face when return to be closer to the true path. That cries of remorse shows awareness of her self that she has neglected her God so that all deeds are out of control on the wrong way. Depictions of her remorse are also shown in the images 1267 - 1274 and 1281- 1296. By setting in her bedroom, she cries more freely.

Pasha's expression in the images 1249 - 1256 is relevant to verbal sign *ku berjanji*. Promise is debt, so that when someone has say a promise, as much as possible should be kept. His body language shows his strong to hold promise. Right hand clenched and left hand is bandaged fist. As much as possible promises *menjadi yang terbaik* will be kept.

Images 1260 - 1266 emphasize on the visualization of opening the Al Qur'an. She tries to get back the remembrance of Allah with due regard to paragraph passage. *Dzikrullah* is not only enough to pay attention the verses revelation of Allah visually, but also expressed verbally by reciting those verses of God and understand its contents.

The verbal sign *menjalankan segala perintahMu, menjauhi segala laranganMu adalah sebaris doaku untukMu* is accompanied

by visualization of 3 scenes with 102 captured images. Its time duration is 00: 03: 55- 00: 04: 13.



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Figure. 4. 46. Scene 00:03: 55- 00: 04: 00

Verbal signs : *Menjalankan segala perintahMu*

Visual signs : Musical expression of Rowman, Onci and Pasha.

Images 1311 - 1320 explain the emergence of verbal signs *segala perintah Mu*. All that means many and various kinds express with his body language that expands toward the right and left hands. Palms loose from the grip shows the extend command of God. God commanded humankind to worship. The meanings of worship are also increasingly widespread with the body language. Many charitable deeds that could be categorized as worship (*ibadah*).



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Figure. 4. 47. Scene 00: 04: 00- 00: 04: 05

Verbal signs : *Menjauhi segala larangan Mu*

Visual signs : Overflowing tears of regret and musical expression of Enda and Makky

Images 1321-1333 are the expression in the vent remorse emotions. Accompanied with The deep regret along with a strong cry shows the sincerity of remorse. This cry supported by the wrinkles in the forehead indicates the expression level of her crying.



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Figure. 4. 48. Scene 00: 04: 05- 00: 04: 13

Verbal signs : *Adalah sebaris doaku untuk Mu*

Visual signs : The girl's expression in treats the holy book the Al Qur'an, musical expression of Onci, Pasha and Enda.

Images 1350 - 1358, 1384 - 1391 show Pasha's expression in verbalize *sebaris doaku untuk Mu*. Ethical position of the hands in prayer is looked up, and the heart is really in a pleading to God. Solemnity of the prayer is indicated by a facial expression of Pasha. He faces upwards and close his eyes.

The verbal sign *izinkan ku ucap kata taubat sebelum kau memanggilku* is accompanied by 3 scenes. The time duration of this scene are 00: 04: 13- 00: 04: 25.



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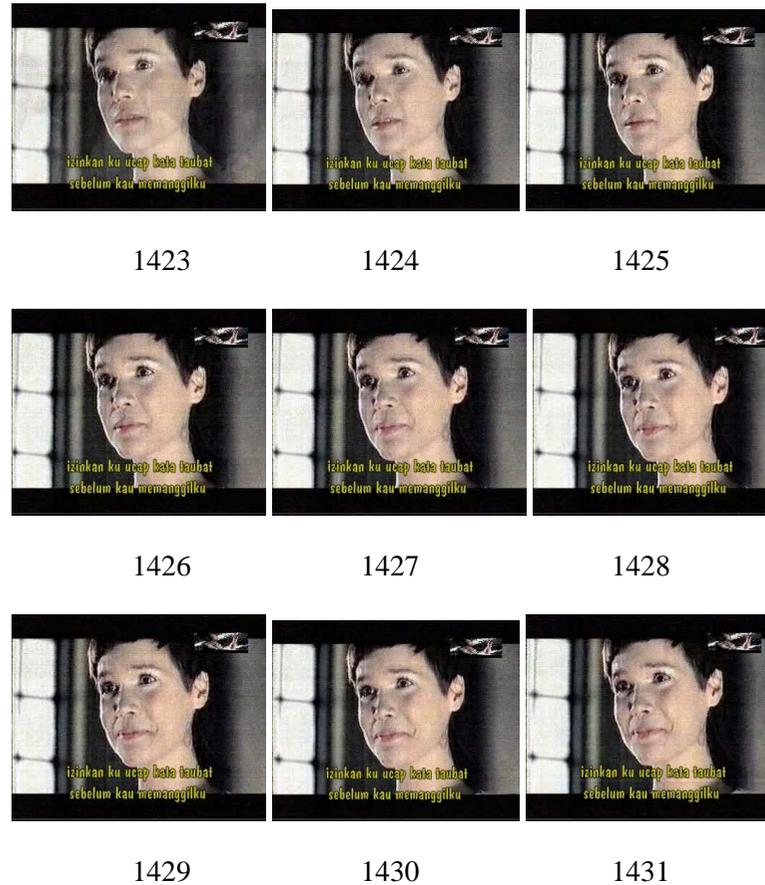


Figure. 4. 49. Scene 00: 04: 13- 00: 04: 18

Verbal signs            : *Izinkan ku ucap kata taubat*

Visual signs            : Interaction of mother and her daughter

Images 1399 - 1415 are the mother activity in reading. Someone use glasses when reading shows reduced eye acuity to see something. The elderly normally use glasses to assist their vision when reading. In the previous scene, the mother was not wearing

glasses. It shows that her sharpness of vision is reduced only to read the writing, though sufficient lighting during the day as in the scene. The time setting is on the afternoon. It is indicated by the level of illumination that looks so natural of sunlight during the day and the use of a fan. Unlikely that someone use a fan at night. There are no clues about what is being read by mother. The mother seems reading seriously. This is indicated by the position of sitting on a chair and his hands holding the book on a table and a serious facial expression of concentration. However, the concentration is later changed when his daughter come up to him.

Images 1416 - 1422 show the change of the object, the mother and the girl. This shows interaction among them. The girl is initially worry when try to look up to her mother. There are fears of possible responses that her mother is infuriated by her less respect and appreciate to him. Anxiety is later changed into a feeling of guilt. It is shown by her melancholy face. With the shooting technique of "Close- up" on the chart face, it is deliberately to emphasize on these girl's facial expression.

In accordance with the verbal signs of *taubat*, this scene is enough to support that verbal sign. Narrative code can be seen from the storyline in the next scene. After experience several incidents, the girl begin to contemplate her mistakes that have ever done to her mother. She begins to realize her mistakes and tries to get back on the right path. Her first effort is begun by apologize to the mother for her mistakes.

The mother appears confuse and full of question marks when her daughter comes to him. Day of days with her is always conflicts and quarrels. However, this time her daughter approaches with more gentle and courteous.



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Figure. 4. 50. Scene 00: 04: 18- 00: 04: 24

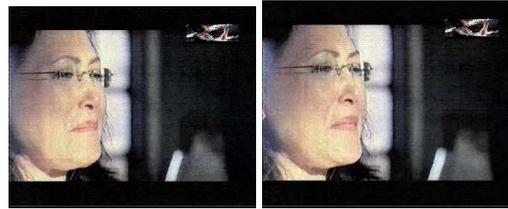
Verbal signs : *Sebelum Kau memanggilku*

Visual signs : The interaction between mother and her daughter.

Images 1432 - 1439 are double expression of the girl. They are Expression of emotion crying and happy smile. She shows her cry with happy smile because her mother gives the opportunity for him to realize her mistake and go back for correction. Response and feedback from her mother, who gracefully accepted the daughter's remorse is one reason for her happy smile. Her cry colors the atmosphere of interaction of both.

Images 1440-1454 describe a mother's response for her daughter's arrival. The mother fell happy to see his daughter approaches with great tenderness. It is so far different from the previous few days, which are so rude and bold to him.

Shooting techniques on the images 1455- 1465 are "Over Shoulder". It takes from the back of objects visible only partially mothers hair and the girl's face. This reinforces the existence of direct interactions between mothers and daughter.



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Figure. 4. 51. Scene 00: 04: 24- 00: 04: 25

Maternal expression in these images shows the openness of her heart for the daughter's sincere intention to respect and deserve him. The mother welcomes her daughter with regret hugging each other. A cry that looks at mother's face is a weeping happy and meaningful emotion. In the embrace is saved a lot of hope for the return of a peaceful and tranquil family.

Based on the analysis of the verbal sign, we found some verbal signs identical with Islamic values such as the use of the term "*Taubat*" (Repentance). It is spoken three times. Then the phrase of "*menjalankan segala perintah Mu, menjauhi segala larangan Mu*"

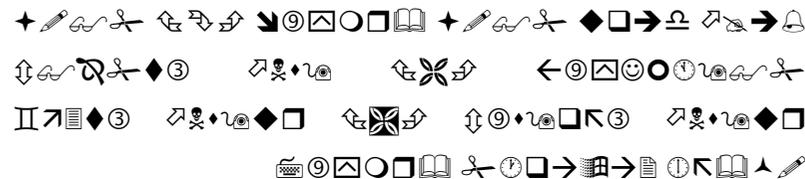
*Izinkan ku ucap kata taubat// Sebelum Kau memanggilku// kembali pada Mu// Menutup waktuku// Izinkan ku serukan nama Mu// Sebelum nyawa dalam tubuhku Kau ambil// Kembali kepada Mu//*

The lyrics above shows that the author wants to get a chance to say the word repentance, before the world life ends. In addition, the author hopes that he can mention the name of God before the soul parts with his body. More broadly about the

meaning of the lyrics are, actually repent can be done anytime, as long as he is still alive. If we realize our mistakes and sins that have we done, we intent to immediately sincerely and earnestly to repent. God always open widely the door of repentance for His servants who really want to repent. It means that repentance is not necessary to ask permission, because repentance is derived from ourselves. The lyric above is precisely to give the impression that he stretches God-given opportunity to repent. This is also supported with the next lyric. He requests the opportunity to call of God's name before his death. So that we can be sure that, the last spoken word is the name of God. From this, it can be concluded that, repentance will be done at the time near death. Whereas, we never know when God will stop our lives.

*Karena ku tahu// Hanyalah pada diri Mu// Tempat ku mengaduh/  
Tempat ku mengeluh// Di dalam do'a ku// Dan demi nafas yang  
telah Kau hembuskan dalam kehidupan ku// Ku berjanji/ ku akan  
menjadi yang terbaik//*

This is sufficient to explain the meaning of *Laa ilaahaa illallah*, there is no God but Allah. Only God is able to grant any request from all creatures on this earth. God is One God as revealed in *Surat al-Ikhlâs*:



*“Say: He is God The One. The One and Only; God the Eternal, Absolute; He begetteth not, Nor is He begotten; And there is none Like unto Him.”* (Yusuf Ali, 2008: 1806).

*Menjalankan segala perintah Mu// Menjauhi segala Larangan  
Mu// Adalah sebaris doa ku Untuk Mu//*

These lyrics describe the esence of human beings were created. Human was created to worship. Doing what is commanded as instructed, and left the ban is intended to perfect the realization of orders

Sin usually sourced from lust and need. While sin of leaving the order usually comes from pride and arrogance. Whereas, no one would go to heaven if in his heart there was arrogance. While those who die in a state of *tauhid* would go to heaven even though she had committed adultery and stealing. Doing things that were ordered means push and motivate to leave things forbidden.

While the visualization, found two Islamic symbols which is common among moslem, namely the turban and Al Qur'an. The appearance of the Al Qur'an is at the end of the story where the girl, finally realized the mistake due to the light that emerge from the holy book Al Qur'an. The turban of the eastern culture is identical with Islam, because we find the turban as additional properties in worship, especially in five prayers. This turban worn by the five personnels of *Ungu* with the different each style. As an example below:



Pasha

Onci

Makky



Enda

Rowman

Figure. 4. 52. Ungu with its turban

Details assertion turban as a symbol of religiosity in this video by each personnel and visualization of Al Qur'an is as follows:

Visualization of Turban

No	Personnel	Figure	Scene	Total
1.	Pasha	4. 17	0223- 0252	30
		4. 18	0253- 0255	3
		4. 20	0309- 0319	11
		4. 22	0358- 0369	12

		4. 24	0440- 0447	8
			0459- 0464	6
		4. 25	0481- 0486	6
			0513- 0518	6
		4. 26	0534- 0539	6
			0545- 0550	6
		4. 27	0580- 0590	11
			0607- 0609	3
		4. 28	0620- 0625	6
		4. 31	0722- 0732	11
		4. 32	0733- 0734	2
		4. 33	0748- 0759	12
		4. 34	0809- 0810	2
		4. 36	0893- 0898	6
		4. 40	1043- 1053	11
		4. 44	1198- 1202	7
			1226- 1230	5
		4. 45	1249- 1256	8
			1275- 1280	6
		4. 46	1311- 1320	10
		4. 48	1350- 1358	9
			1384- 1391	8

<b>JUMLAH</b>	<b>211</b>
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No	Personnel	Figure	Scene	total
2.	Onci	4. 9	0125- 0130	6
		4. 14	0181- 0185	5
		4. 19	0284- 0293	10
		4. 20	0320- 0328	9
		4. 21	0350- 0357	8
		4. 23	0408- 0413	6
		4. 24	0472- 0474	3
		4. 25	0507- 0512	6
		4. 26	0531- 0533	3
			0567- 0570	4
		4. 27	0591- 0595	5
		4. 28	0617- 0619	3
		4. 37	0940- 0944	5
		4. 41	1055- 1059	5
		4. 43	1178- 1179	2
		4. 44	1211- 1216	6
		4. 46	1304- 1310	7
		4. 48	1377- 1379	3

<b>TOTAL</b>	<b>159</b>
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No	Personnel	Figure	Scene	total
3.	Enda	4. 14	0186- 0192	7
		4. 16	0216- 0219	4
		4. 20	0329- 0335	7
		4. 22	0370- 0374	5
			0393- 0396	4
		4. 23	0431- 0434	4
		4. 24	0475- 0477	3
		4. 25	0478- 0480	3
		4. 26	0522- 0525	4
			0540- 0544	5
		4. 27	0571- 0576	6
			0610- 0613	4
		4. 33	0757- 0759	3
		4. 36	0913- 0915	3
		4. 38	0990- 0994	5
		4. 40	1039- 1042	4
		4. 43	1157- 1161	5

			1172- 1177	6
		4. 45	1243- 1248	6
		4. 47	1337- 1342	6
		4. 48	1392- 1398	7
<b>TOTAL</b>				<b>101</b>

No	Personnel	Figure	Scene	total
4.	Rowman	4. 7	0110- 0115	6
		4. 11	0142- 0147	6
		4. 17	0220- 0222	3
		4. 21	0336- 0339	4
		4. 22	0404- 0407	4
		4. 23	0435	1
		4. 24	0469- 0471	3
		4. 25	0519- 0521	3
		4. 27	0614- 0616	3
		4. 36	0916- 0922	7
		4. 42	1118- 1121	4
			1130- 1131	2
		4. 44	1186- 1187	2

		4. 46	1300- 1303	4
<b>TOTAL</b>				<b>52</b>

No	Personil	Figure	Scene	total
5.	Makky	4. 22	0389- 0392	4
		4. 24	0465- 0468	4
		4. 25	0495- 0500	6
		4. 27	0577- 0579	3
		4. 37	0945- 0950	6
		4. 45	1257- 1259	3
		4. 47	1343- 1349	7
<b>TOTAL</b>				<b>33</b>

Figure. 4. 53. *Detail List of Turban's Visualisation*

Visualization of Al Quran

No	Figure	Scene	Total
1.	4. 44	1188- 1197	10
		1203- 1209	7
		1217- 1225	9
2.	4. 45	1260- 1266	7
3.	4. 48	1359- 1376	18
			<b>51</b>

Figure. 4. 54. *Detail List of Al Quran's Visualisation*

There are 556 images of 1479 captured images visualized the turban as a symbol of the *Ungu* personnel accessories and 51 images are visualization of the AL Qur'an.

The integration between verbal and visual signs in each scene is not appropriate. Even among the visualization of narrative clips, *Dengan NafasMu* does not correspond with spoken verbal signs. The story line of this clip walks on its own without regard to the accompaniment of verbal signs. However, visualization Pasha as a vocalist (communicators) in this song contributes to power meaning of the lyric. Pasha gives expression and appreciation of the lyrics impresses the deeper meaning.

**0.2. The Meaning of the Messages of Islamic Proselytizing Conveyed in *Dengan NafasMu* song.**

The message contained in *Ungu's* religious song titled *Dengan NafasMu* as a whole is about repentance. As stated in the first lyrics which says *izinkan ku ucap kata taubat* "let me says the word repentance. Repentance is a chance to return to God after doing sinners. Repentance is God's grace given to His servants so that they can return to Him. Message of repentance is also supported by visualization of narrative video clips.

Islam does not look human like an angel without faults and sins. Islam does not allow human despair of the mercy of God, whatever sin that has done. We have made a mistake with the relatives and ourselves and even against God. God provides a way to return to obedience, forgiveness and His mercy with His attributes, the Most Merciful and Most recipients of repentance. As explained in *surah Al Baqarah: 160* "And I am the Receiver of Repentance, the Most Merciful." Repent of all the errors are not making an insult in the presence of The Lord. This remark will add love and closeness of a servant to his Lord, because Allah loves those who repent and purify themselves. As His firm in *surah Al-Baqarah: 222*, "Truly Allah loves those who repent and He loves those who purify themselves."

Repentance unrecognized the mediator even its door is always be opened widely without boundary and obstructions. Allah said in *surah Ali Imran* ayat: 133, (Digital Qur'an. Ver. 3.1) " Be

quick in the race for forgiveness from your Lord, and for a Garden whose width is that (of the whole) of the heavens and of the earth, prepared for the righteous,- Those who spend (freely), whether in prosperity, or in adversity; who restrain anger, and pardon (all) men;- for Allah loves those who do good;- And those who, having done something to be ashamed of, or wronged their own souls, earnestly bring Allah to mind, and ask for forgiveness for their sins,- and who can forgive sins except Allah?- and are never obstinate in persisting knowingly in (the wrong) they have done."

According to Abu Muslih Ari Wahyudi ([www.muslim.or.id](http://www.muslim.or.id), accessed on December 27<sup>th</sup>, 2009, 04: 02 am) repentance is the essence of Islamic teaching. Some superioritu of repentances are:

- 1. Repentance is a reason to win the love of Allah *Azawajalla*.

Allah Almighty says, (QS. Al Baqarah: 222):



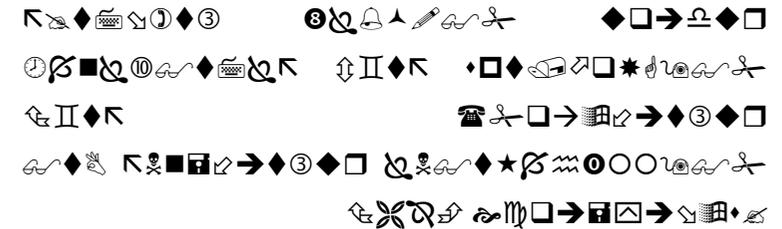
"...For God loves those Who turn to Him constantly And He loves those Who keep themselves pure and clean." (Yusuf Ali, 2008: 88)

- 2. Repentance is because of luck. Allah ta'la says, (QS. An Nuur: 31):



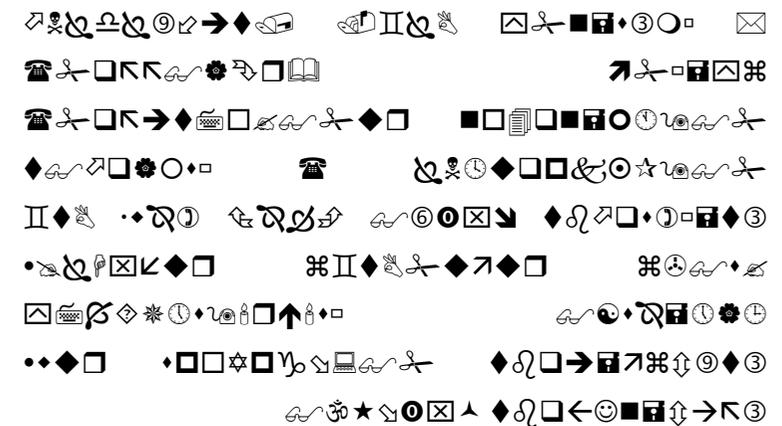
"... And O ye Believers! Turn ye all together Toward God, that ye May attain Bliss." (Ali, 2008: 905).

- 3. Repentance is a receipt for servant's deeds, and forgiveness over his mistakes. Allah *ta'ala* says (QS. Asy Syuura: 25)



"...He is the One that accepts Repentance from His Servants and Forgives sins ..." (Ali, 2008: 1313).

- 4. Taubat Repentance is a reason to go to heaven and get salvation from the torment of hell. Allah *ta'ala* says, (QS. Maryam: 59, 60):



"But after them there followed A posterity who missed Prayers and followed after lusts Soon, then, will they Face Destruction.





in the future. If the sins or mistakes on the descendants of Adam (human beings), we have to ask for forgiveness.

In order for a person's repentance is accepted, he must meet three areas:

1. Sorry (apologetical)
2. Stop from sin, and
3. Determined not to repeat it.

If the sin is related to the rights of *anak Adam*, there is one more thing he should do. He should apologize to the pertinent relatives, like asking their sincerity, restore or replace an item that has him harm or steal and so forth. However, if the sin is associated with *ghibah* (wag), *qodzaf* (accused has committed adultery) or something like it, that if our brother had not yet know (that she has accused), it is sufficient for people already doing it to repent to Allah. Reveals the good qualities of his brother was and always pray for good and ask for forgiveness for them. (www.muslim.or.id, accessed on December 27<sup>th</sup> 2009, 04: 02 pm).

According to Amin Syukur in his book *Tasawuf Kontekstual* (2003: 36- 37) in the Islamic teachings of repentance has four components that must be met. They are:

1. Regret the mistakes that have been done. This component as the main element of repentance itself, even suggested by Prophet that remorse is repentance (HR. Ibn Majah).

2. Determined not to repeat similar mistakes by separating themselves (away) from the area or people who sin, because it will only encourage us to attempt denial and instill doubts on the original purpose of our repentance.
3. Correcting mistakes in a way to spread peace help the weak and those who defend the poor and other policies.
4. Searching *ridha* for God for any mistakes that have been done. If it relating to the material, it must be returned to him or find him *ridlo*. Or in the form of honor and dignity, then having to apologize to him. And when they die or are difficult to find, then beg forgiveness from God for their sins.