Islamic Love Stories: How Indonesian Soap Operas Presented Islamic Version of Romantic Love in the 2000s

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Abstract

During Ramadhan month in the 2000s, most Indonesian TV stations used to air Islamic-themed soap operas. However, the stories of those soap operas did not represent Islamic values. Rather than showing Islamic messages in their stories, most scenes of those soap operas were all about melodrama and mysticism. This research aims to analyze and compare two Islamic-labeled soap operas, Lorong Waktu 3 (2002) and Kiamat Sudah Dekat (2005), claimed as the real Islamic stories by Dedi Mizwar. While I intend to prove Mizwar’s claim, I also will focus on examining the romantic scenes in both soap operas. I use qualitative methods to analyze the research objective by collecting primary sources digitally on YouTube and secondary sources in online-offline libraries. The videos of Mizwars’ soap operas are available and open-accessed on YouTube, so obtaining the relevant primary sources is effortless. After researching, I found that melodrama and mysticism popularities of many Islamic labeled soap operas did not influence the romantic love stories of Mizwar’s production. Both Lorong Waktu 3 and Kiamat Sudah Dekat beautifully convey how Islam confines a romantic relationship to Indonesian Muslim society. All in all, this research shows the filmmaker succeeded in criticizing and changing the image of most soap opera characters that previously did not represent Islamic lessons.

Keywords: Islam, Indonesia, Love, Soap Opera

Abstrak

bagaimana seharusnya hubungan cinta yang baik dalam Islam. Singkatnya, produser sinetron tersebut berbeloi mengkritisi dan mengubah imej kebanyakan sinetron berlabel Islami yang tidak memberikan pesan-pesan Islam secara benar.

Kata Kunci: Islam, Indonesia, Cinta, Sinetron

A. INTRODUCTION

Islamic Soap Operas, Ramadhan, and Muslim Film Maker

The popularity of Islamic soap operas in Indonesia began in the 2000s when almost all commercial TV stations had at least one Islamic-themed soap opera. The first popular religious soap opera was *Doaku Harapanku* which was aired during the Muslim fasting month (*Ramadhan*) and succeeded in attracting many Muslim viewers in Indonesia. The success of *Doaku Harapanku* inspired many filmmakers to produce Islamic soap operas with a similar genre: melodrama but labeled as Islamic-theme soap operas, including *Doa Membawa Berkah*, *Hikmah*, and *Jihan*.¹

Since the emergence of the first Islamic soap opera, Ramadhan month has become the time to air Islamic programs. For Kusri Budiasih, this phenomenon happens because the character of holiness for Indonesian Muslims could be related to Ramadhan when all Muslim people are encouraged to be more pious and religious than in their previous months, so the show of Islamic soap operas during the fasting month is in good timing.² From the perspective of commercial Islam, many assess Ramadhan month as a more pious market than other times of the year. Claudia Nef-Saluz, for instance, sees that many producers of soap operas use this opportunity to sell Islamic theme soap operas to target the majority of Muslims in Indonesia.³ These producers represent middle-class Muslim expansion to create Islamic consumerism through Islam-themed TV programs. The producers boost religious sentiment through Islamic soap operas, generating an "emotional bond between viewers and their programs."⁴

An example of a Muslim middle-class who expresses Islam through Islamic soap operas is Dedi Mizwar. His two Islamic soap opera products that become my research objects are *Lorong Waktu* and *Kiamat Sudah Dekat*. Mizwar is a filmmaker and a PT Demi Gisela Citra Sinema founder who commits to only creating Islamic films and soap operas.⁵ However, he aims to criticize many past Islamic soap operas and films that do not represent Islam. Mizwar claims that both *Lorong Waktu* 3 and *Kiamat Sudah Dekat* are the answer to convincing Indonesian Muslims that there are still real Islamic-themed soap operas and used Islamic lessons in their stories.⁶ To ascertain Mizwar's claim, I will examine whether Mizwar's soap operas tell their

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stories based on Islamic guidance, and specifically, I will analyze the romantic love stories in his Islamic soap operas. In specific, the central question of this study is: "How did the producer of both Islamic-themed soap operas Lorong Waktu 3 (2002) and Kiamat Sudah Dekat (2005) convey romantic love based on Islamic values?"

B. RESEARCH METHODS
This research uses historical methods, including collecting historical sources (heuristic), choosing the historical evidence based on its authenticity and credibility (criticism), interpreting and analyzing the facts of history, and historiography. Because the research is about soap operas, the primary sources could be easily accessed on YouTube. Almost all episodes of soap operas are available there. Meanwhile, many secondary sources are articles and books from online journals and on-site libraries.

In doing the research, I used a qualitative approach to collect and verify sources. Arditya Prayogy, in his article, states that the qualitative approach is commonly used in humanities and social science research. A variety of methods in qualitative research generally are observations, textual and visual analysis, and interviews. Both visual and textual analysis is used in this research. I found that the primary sources relating to the study could be easily accessed on YouTube. The film production company, PT. Gisela Citra Sinema provides the documentation of Kiamat Sudah Dekat on its YouTube channel. Almost all episodes of soap operas are available there.

Meanwhile, the series of Lorong Waktu is available on other channels. Several non-official channels have uploaded the Lorong Waktu in their channels without changing the series' credibility. To fix the credibility and originality of the videos, I compare many series of Lorong Waktu from one YouTube channel to others, such as WAQOF GERBO channel to irinhd and KUTIPAN INFO channels. The result shows their videos of Lorong Waktu are similar.

Meanwhile, many secondary sources are articles and books from online journals and on-site libraries. Several writers have done some research about film and soap operas, including Rachman Ida in her Imagine Muslim Women in Indonesian Ramadhan Soap Operas, Muzayin Nazaruddin, who wrote an article on Islam in the Indonesian Religious Soap Opera: Faithfulness for the Sake of Commodification, and many more. Their writings could be references in analyzing my research study of love stories of the Islamic TV series in the 2000s Indonesia. Nazaruddin uses the term "soap opera" rather than "TV series" to analyze Islamic-mystic TV series in the 2000s. The meaning between soap opera and TV series, by definition, is almost similar. According to Merriam-Webster dictionary, soap opera is "a serial drama performed originally on a daytime radio or television program and chiefly characterized by tangled interpersonal situations and melodramatic or sentimental treatment." (Merriam-Webster Dictionary). Melodrama and sentimental situations are the characteristics of soap opera. A TV series is a group of episodes of a television program, but there is no accentuation of melodrama and sentimental treatment (IGI-Global Dictionary). Therefore, "TV series" is more suitable for Kiamat Sudah Dekat and Lorong Waktu.

During the research, some questions were raised in this study. Firstly, does the filmmaker succeed in bringing a romantic relationship packed in Islamic-themed

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7 Arditya Prayogi, “Pendekatan Kualitatif dalam Ilmu Sejarah: Sebuah Telaah Konseptual,” Historia Madania, Volume 5 (2) 243-244.
soap operas? Secondly, are romantic love stories affected by the genre of many religious soap operas at that time, such as melodrama and mysticism? Thirdly, what kinds of Islamic symbols on these Islamic soap operas represent Islamic-theme? All the answers to the above questions I explain in this article.

C. RESULTS AND DISCUSSION

The Popular Genre During the Release of Lorong Waktu 3 and Kiamat Sudah Dekat

Lorong Waktu 3 and Kiamat Sudah Dekat were Mizwar's products shown on the Indonesian commercial TV stations in different times and situations. Lorong Waktu 3 was aired in 2002 when many Islamic soap operas had a melodrama genre. To criticize those Islamic melodrama soap operas, Mizwar offered Lorong Waktu 3, although it was a continuity of the previous Lorong Waktu 1 and 2. Just like other Islamic soap operas, Lorong Waktu 3 was aired during Ramadhan month. The stories of Lorong Waktu 3 were about Muslims' problems in their everyday life, such as poverty, a relationship between children and parents, and romantic love conflicts, but they were sometimes packed with comedy. To show that Lorong Waktu 3 is a genuine Islamic soap opera, Mizwar positioned Islam as the solution to overcome all Muslims' problems.

Interestingly, the way to solve a problem is by inviting the person to a particular time through a time machine. That future life would remind the person about their problem, and at the same time, he/she would find the solution. Unlike other Islamic soap operas then, Lorong Waktu 3 did not show the high difference between the good and the evil character among the actors and actresses.

Meanwhile, Kiamat Sudah Dekat emerged in 2005 when the mysticism genre dominated Islamic-themed soap operas. Kiamat Sudah Dekat itself was adopted from the film of the same title in 2003. Like the characteristic of Mizwar's other soap operas, Kiamat Sudah Dekat had Islamic stories interspersed with comedy. The re-emergence of Kiamat Sudah Dekat is also a critique of the domination of Islamic mystic soap operas in 2005. The story of Kiamat Sudah Dekat itself is about the struggle of a young man to marry a pious person's daughter. Although it is about a love story, the soap opera is not categorized as melodrama because there is no conflict between the pious and the evil within the story. Also, many stories of Kiamat Sudah Dekat relate to the daily life problems in Indonesia. It seems that both Kiamat Sudah Dekat and Lorong Waktu 3 have the same genre of comedy and daily life stories packed with the representation of Islam as the only solution for all human problems. Nevertheless, the stories of Lorong Waktu 3 vary compared to the domination of the love story of Kiamat Sudah Dekat.

The table below shows several soap operas dominated by the genre of melodrama and Islamic-mystic in the 2000s:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title of the Soap Opera</th>
<th>Genre</th>
<th>Year released</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Doaku Harapanku</td>
<td>Melodrama</td>
<td>1998</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th></th>
<th>Title</th>
<th>Genre</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Lorong Waktu 1</td>
<td>Islamic</td>
<td>1999</td>
</tr>
<tr>
<td>3</td>
<td>Doa Membawa Berkah 2</td>
<td>Melodrama</td>
<td>2000</td>
</tr>
<tr>
<td>4</td>
<td>Lorong Waktu 2</td>
<td>Islamic</td>
<td>2000</td>
</tr>
<tr>
<td>5</td>
<td>Doa dan Anugrah</td>
<td>Melodrama</td>
<td>2002</td>
</tr>
<tr>
<td>6</td>
<td>Lorong Waktu 3</td>
<td>Islamic</td>
<td>2003</td>
</tr>
<tr>
<td>7</td>
<td>Titipan Ilahi</td>
<td>Melodrama</td>
<td>2004</td>
</tr>
<tr>
<td>8</td>
<td>Rahasia Ilahi</td>
<td>Islamic-Mystic</td>
<td>2005</td>
</tr>
<tr>
<td>9</td>
<td>Kiamat Sudah Dekat (the series)</td>
<td>Islamic</td>
<td>2005</td>
</tr>
<tr>
<td>10</td>
<td>Kuasa Ilahi</td>
<td>Islamic-Mystic</td>
<td>2005</td>
</tr>
<tr>
<td>11</td>
<td>Suratan Takdir</td>
<td>Islamic-Mystic</td>
<td>2005</td>
</tr>
<tr>
<td>12</td>
<td>Takdir Ilahi</td>
<td>Islamic</td>
<td>2005</td>
</tr>
<tr>
<td>13</td>
<td>Astagfirullah</td>
<td>Islamic-Mystic</td>
<td>2005</td>
</tr>
</tbody>
</table>

**Source:** data collected and arranged by the researcher

It shows on the table that since the Reformation era, many Islamic titled soap operas have come out in Indonesia. Started from *Doaku Harapanku* aired in Ramadhan month 1998 to the domination of Islamic mystic series in 2005. The data above explain the kind of favorite soap opera genre of Indonesia's Muslim majority. *Rahasia Ilahi*, for instance, succeeded in getting the highest rate of TV viewers in 2005. This popularity was then followed by the release of other Islamic-titled soap operas and TV series, such as *Takdir Ilahi, Kiamat Sudah Dekat, Kuasa Ilahi*, etc. *Lorong Waktu* and *Kiamat Sudah Dekat* emerged amid the popularity of those Islamic-titled soap operas and series. Later in the subsequent discussion, I will explain the love story specifically in both *Lorong Waktu 3* and *Kiamat Sudah Dekat*, whether Mizwar's claim about his real Islamic themed soap operas corresponds with its stories.

**Romantic Relationship in Lorong Waktu 3**

On *Lorong Waktu 3*, each episode has a different story about a conflict in Muslim life that is overcome at the end of that episode. Several episodes show some problems in marriage, such as a misunderstanding between a husband and a wife and divorce. In all 59 episodes of *Lorong Waktu 3*, none stories are about a romantic relationship between an unmarried woman and man, which is forbidden in Islamic law. For instance, the first episode of the soap opera directly shoots the acting of a wedding party of Addin and Sabrina. The story's beginning, after Addin and Sabrina's marriage, shows how a romantic relationship should be between a husband and a wife. As a wife, Sabrina shows her respect to her husband by kissing Addin's hand.

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before her husband leaves home. In the middle of the story, this new married couple faces their first problem of a misunderstanding when Addin knows the wife, Sabrina, feels disgusted to wash his underwear, even though they are already a legitimized couple. At the end of the story, the problem is solved through the help of a senior religious man, *Pak Haji* (*Haji* is a label given to a Muslim who has completed the last principle of Islam: going to Mecca, Saudi Arabia) who invites him to visit a particular time through the time machine. At that unknown time and place, Addin gets a story of a couple who has an attitude of forgiving each other. Because of that story, Addin feels guilty and gets home soon to see his wife.

The above story explains how the producer shows the romantic relationship of a married couple which is relevant according to Islamic guidance. In Islam, the definition of romantic love is the heterosexual love between a man and a woman that must happen after marriage because a close relationship between them can lead to a sexual desire. Hence, the lovers are strangers to each other before a wedding party happens. Therefore, the story of romantic love in *Lorong Waktu 3* shows an Islamic message for Muslim audiences enjoying the soap opera. Such a story indicates that the producer, Dedi Mizwar, successfully brought a real Islamic soap opera that conveys the Islamic mission (*dakwah*) to the Indonesian public. It proves that his *Lorong Waktu 3* is different from other Islamic soap operas at that time.

However, the romantic relationship between a husband and a wife in *Lorong Waktu 3* can raise a question, especially in how the producer shows the woman's position on the screen. The producer shows Addin's wife as a homemaker who stays at home doing household work and waiting for the husband from his job. To analyze the woman’s position in this soap opera, we can see it from the cultural and Islamic lenses, which most people in Indonesia understand. Firstly, in Indonesian culture, many writers have concluded the domination of the male position in a family compared to females. Based on Alfy Amaliananda's finding of gender portrayal in Indonesia, most Indonesian people still regard women as the main actors doing household chores. At the same time, men have a responsibility to earn money for the family. Amaliananda believed that most soap opera stories on TV could represent the reality of gender roles in Indonesia. In his *Women's Role in Indonesia*, Pedersen also adds that Indonesian society’s understanding of defining women's place in a family hinders female empowerment. Pedersen’s argument is unsurprising, given that most Indonesian women do not complete tertiary education. Specifically, Ariane Utomo recorded data from the 2010 population census in Indonesia that there were 76 tertiary-educated men for every 100 tertiary-educated women. The data from 2010 that shows how male domination was still high that year indirectly explains that the number of uneducated women in 2002 (when *Lorong Waktu 3* aired) was higher. These arguments are the main reason for the domination of Indonesian men as income-gatherers.

As most Indonesians are Muslims, their views on placing women in a family are also based on Islamic culture and law. In Islamic tradition, men are the head of a

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12 Alfy Amaliananda, et. al., “Gender-Role Portrayals in Indonesian Movies,” *Faculty of Psychology, YARSI University*, pp. 1-6.
family, which is why they should become money providers for their wives and children. In one of the Qur'an sections: An-Nisa: 34, it is said that "men are protectors of women, for Allah has made some of them excel others and because they spend their wealth on them," which means men have more significant responsibility for either fulfilling household's needs than women or protecting their family. It is unsurprising if some scholars, like Shamim Samani and Farhad Kazemi, claim that the Islamic tradition discriminates against women in some aspects, including inheritance, divorce, and marriage.

However, the writer, like Alicia Izharuddin, is against the above views. Alicia Izharuddin believed that women's status as housewives is shown in most soap operas because of the Indonesian Muslim's conservative interpretation of women. Although she agrees that Islamic law orders women to be subservient to their husbands, it does not mean suppression for women. Several Qur'an sections and Islamic history explain how husband and wife should respect each other and how children should be more subservient to mothers than to fathers. These opinions can assess the wife's position in Lorong Waktu 3, that the soap opera producer interpreted women's submission to their husbands based on the combination of the Indonesian traditional culture and conservative Islamic views.

Forbidden Love in Kiamat Sudah Dekat

Compared to Lorong Waktu 3, Kiamat Sudah Dekat tells a love story starting from the struggle of a young man, Fandi, to marry Sarah, a daughter of a pious elderly Muslim. Although the feeling of love in this soap opera exists before the legitimized marriage, there is no scene about Fandi's and Sarah's close relationship because Sarah's father always protects her from making a friend with any non-mabrur men (not close relatives). Therefore, the soap opera rarely shows Sarah going outside, except for studying on campus and doing household chores, such as drying clothes and cleaning the house's yard. As a pious Muslim woman, Sarah never meets Fandi because it is also not allowed in Islam. Fandi, a rocker who grew up in America, is described as having a bad attitude and nothing he knows about Islamic knowledge. This problem worries Sarah's father, especially when he knows that Fandi intends to marry his religious daughter. Each soap opera episode describes the continuity of Fandi's struggle, from his first meeting until his successful effort to learn Islamic knowledge and marry Sarah. Again, the producer shows that romantic relationships between Muslim women and men should happen after marriage.

How the producer describes the forbidden love in Islam appears in several scenes. First, the producer shows that all of Fandi's best friends have a girlfriend and do not care about the barrier between a man and a woman before marriage. Interestingly, those bad attitudes men use to drink alcohol, while the women are not wearing hijab (veil). In the Indonesian Muslim culture, to measure a woman's

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15 Al-Qur'an in the Letter of An-Nisa: 34.
righteousness can be seen from her appearance, including hijab and clothes that cover all parts of the body. When Fandi tries to change his attitude to be more pious, he encourages all his friends and older sister to break their relationship with their non-legitimized couple and start to learn Islam. The producer of this soap opera shows us that one way to be more pious in Islam is by leaving disgraceful acts, including having a non-legitimized lover.

**Figure 1.** Sarah's unfriendly expression when approached by Fandi  
Source: Gisela Citra channel, https://www.youtube.com/watch?v=db6fIJH12V0, cited May 17, 2022

**Figure 2.** Marriage proposal event between Sarah's and Fendi's families  
Source: Gisela Citra channel, https://www.youtube.com/watch?v=db6fIJH12V0, cited May 17, 2022

Second, Fandi attempts to have a close relationship with Sarah through several steps: Fandi asks for Sarah's father's permission to marry Sarah, then Fandi struggles to fulfill any requirements to be Sarah's husband-to-be, including by learning Islam. In Islam, Fandi's intention to get close to Sarah is not dating but *ta'aruf* (an Arabic word that means 'introduction'). *Ta'aruf* is different from dating because a man who intends to marry a woman should meet her family first, and ask for any information about the woman's characteristics, then finally marry her no longer after the process of *ta'aruf* is conducted. During the *ta'aruf* itself, the man is forbidden to have dating with the woman unless close relatives accompany them.

The concept of *ta'aruf* as part of the producer's description of romantic love before marriage is adopted from the Islamic tradition instead of Indonesian Muslim culture. It is essential to know that up to 2018, the Indonesian Islamic Council never issued a rule to forbid dating before marriage. Meanwhile, in the Indonesian law passed in 1999-2000, the criminal act refers to an adultery case for married people, as long as there is a report about the case.19 If the Indonesian culture allows dating, so is the passionate love in *Kiamat Sudah Dekat*’s story entirely inspired by Islamic law? Besides the explanation of *ta'aruf*, many Islamic laws are about prohibitions for dating before marriage. Several sections of the Qur'an forbid Muslims to be close to *non-Mubrims* (not close relatives), including verses in *an-Nur* 2:3, *al-Israa* 32, *al-Furqan*:

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19 Indonesian Criminal Law, article 284 KUHP (Kitab Undang-undang Hukum Pidana, Criminal Law Book) about Adultery.
Those Qur'an sections explain that Muslims are forbidden to have a date because dating closes to adultery, while adultery is one of the major sins in Islam. All these prohibitions reflect on the love story of Kiamat Sudah Dekat.

The Islamic message of Kiamat Sudah Dekat is based on Islamic law, and it shows what we see in the Indonesian soap opera does not always reflect its culture. Still, it can be based on the filmmaker/producer's goal and imagination. The producer aims to make his soap operas as part of Islamic mission (dakwah) on TV. The theme of Kiamat Sudah Dekat itself is an Islamic story aired during the Muslim holy month, so it is not surprising if the producer wants to give the Muslim audience stories based on Islamic law. While the producer's goal relates to dakwah, it is also possible that his soap opera's story is because of marketing strategy. Like many critiques of Islamic soap operas that are not 'Islamic' enough, Kiamat Sudah Dekat offers its audience to watch the real Islamic message on the soap opera.

**Islamic Representation in Both Soap Operas**

In my previous discussion, I explained the stories of Lorong Waktu 3 and Kiamat Sudah Dekat, which are based on Islamic tradition and laws. The representation of those Islamic stories shows that both soap operas deserved to be labeled as Islamic-themed. However, the next question is whether the Islamic theme of these soap operas can be seen in their Islamic symbols. What kinds of symbols on these soap operas represent the Islamic theme?

Many film and soap opera scholars have made several formulas to identify Islamic theme soap operas, including veils, mosques, Muslim preachers/religious men (kyai or haji), and Islamic worship. Most Islamic symbols appear in every scene and episode of Lorong Waktu 3 and Kiamat Sudah Dekat. First, the leading actress of both soap operas is wearing a veil. Sabrina (Addin's wife on Lorong Waktu 3) and Sarah (the pious woman on Kiamat Sudah Dekat) are described as religious women who are respectively obedient to their husband’s and father. Veiling is a symbol of their purity in these soap operas. Claudia Nef-Saluz, in her Islamic Pop Culture in Indonesia, believed that veiled women on the Indonesian soap operas "equals good woman, and unveiled woman equals bad woman." Therefore, in Islamic soap operas, the producer shows the religious women wearing the veils to ensure that they are based on Islamic guidance, as Islam requires Muslim women to cover their heads with veils.

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Second, the mosque becomes the setting of both soap operas. Especially in *Lorong Waktu 3*, many scenes take place in the mosque. In this soap opera, the mosque becomes the place to discuss and solve the problem. The elderly religious man, *Pak Haji*, lives in a room beside the mosque in which many people whose various issues visit Pak Haji in that mosque. Furthermore, the existence of pious people is the next character of both soap operas. *Pak Haji*, in these soap operas, becomes a respected religious person in society. He often gives people advice based on his Islamic knowledge. Not only spiritual, he is also described as a well-to-do man who can help the poor in his area.

Nevertheless, the scenes of worship as another symbol of most Islamic soap operas are not dominant in both. In *Lorong Waktu 3*, only a few scenes shoot a Muslim who is praying. That is when a woman asks for God's guidance to decide his choice whether she has to accept her ex-husband again or refuse him. Most of the scenes in *Lorong Waktu 3* are about Muslims' problems that can be solved through visiting time passage. Meanwhile, the acting of worship in *Kiamat Sudah Dekat* only happens when the leading actor, Fandi, learns how to pray in Islam. The few scenes of worship in both soap operas might be because these soap operas are not melodrama genres. In many melodrama-Islamic soap operas, praying becomes the way of a suppressed woman complaining about her sad story to God because she has no one except God. It differs from both *Lorong Waktu 3* and *Kiamat Sudah Dekat*, in which the religious man plays a vital role in helping people solve their problems. For instance, a prayer scene on *Lorong Waktu 3* is shown after the woman gets advice to ask for God's help with her problem.

D. CONCLUSION

The analysis of two Islamic soap operas, *Lorong Waktu 3* and *Kiamat Sudah Dekat*, led to several conclusions. Firstly, Dedi Mizwar, the producer of these Islamic soap operas, has succeeded in bringing Islamic messages through romantic love stories. However, the love stories in each soap opera are different. *Lorong Waktu 3* tells about the relationship between a husband and his wife, so their romantic love happens after marriage. On *Kiamat Sudah Dekat*, the love story is shown between an
unmarried man and woman, but they have not been a couple until the man marries his idol woman. Although the love stories differ, the producer's message in both soap operas is clear: Islam forbids a romantic relationship before marriage. Secondly, although Lorong Waktu 3 was aired in 2002 when many Islamic soap operas were melodrama, and Kiamat Sudah Dekat was produced during the popularity of Islamic mysticism soap operas, Mizwar’s soap operas were not influenced by melodrama and mystic genre. In Lorong Waktu 3 and Kiamat Sudah Dekat, neither superstition scenes nor women's suffering (melodrama) appears in these soap operas.

The research on Islamic soap operas shows what Islamic soap operas should be. However, numerous Islamic-claimed soap operas in the 2000s still did not convey Islamic values in their scenes. Mysticism and lack of Islamic symbols still became the trends of soap operas in the 2000s in Indonesia. The truly Islamic values are not the main aim of airing soap operas. The target of viewers and market demands were on the top mind of many producers to release the soap opera genre.

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