



THE CONCEPT OF PIOUS CHILDREN IN THE MOVIE “SURAU DAN SILEK”: A LIVING HADITH STUDY

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Abstract

This article delves into the reception of prophetic hadith in the movie “Surau dan Silek”, bringing with itself an assumption that human activities result from the attempts to understand, either textually or contextually, the Quran and hadith. Employing reception theory, this article finds that the reception of the hadith in the movie “Surau dan Silek” is mostly exegetical and functional. In some cases the text of the hadith appears as part of the dialogue. In some other cases, the audience will only see the figures’ understanding of certain hadith. In either way, the main theme of the hadith dealt with throughout the movie is ‘being a pious child’. The script introduces ‘pious children’ as one of the so-called ‘amal jāriyah (continuous, never ending rewards) and goes on with quite detail narratives of the characters of the ‘pious children’. This in itself shows that there has been a transformation of religious ideas, from the silent, not moving text in arid manuscripts to the colorful, cheerful yet religious characters. It is the technological development that allows such visual transformation to go off. It thus provides the society with quite new alternative ways to access and further understand prophetic hadith.

Keywords: living hadith, reception, religious characters, Surau dan Silek, religious movie

Abstrak

Tulisan ini membahas tentang resepsi hadis nabi yang terdapat dalam film “Surau dan Silek”, dengan berangkat dari asumsi dasar bahwa bahwa setiap perilaku umat Islam lahir atas pemahaman, baik secara tekstual maupun kontekstual terhadap al-Qur’an dan hadis nabi. Dengan menggunakan teori resepsi, tulisan ini menemukan bahwa dalam film “Surau dan Silek”, pada umumnya resepsi yang muncul dalam film ini adalah resepsi eksegesis dan fungsional. Terkadang teks hadis nabi muncul di beberapa tempat dalam bentuk dialog dan terkadang teks hadis nabi muncul dari hasil interpretasi mereka yang tergambar dalam bentuk adegan di film tersebut. Adapun bentuk resepsi hadis yang digambarkan dalam Film “Surau dan Silek” adalah tentang anak shaleh beserta karakteristiknya. Dalam film ini, anak shaleh merupakan bagian dari tiga amal yang tidak pernah terputus setelah mati. Karakteristik dari anak shaleh yang ditampilkan dalam film bernuansa religi dan edukatif ini, menjadi salah satu bukti transformasi dari hadis-hadis tentang anak shaleh yang telah ada dalam kitab-kitab hadis sebelumnya. Kemudian, ide-ide yang terdapat dalam kitab-kitab hadis tersebut mengalami transformasi melalui teknologi, dan disampaikan dalam bentuk visual di setiap adegan dan dialog. Sehingga menjadi jalur alternatif bagi masyarakat dan memberikan kemudahan dalam mempelajari hadis Nabi Saw.

Kata Kunci: Living Hadis, Resepsi, Karakter Keagamaan, Surau dan Silek, Film Religi

A. Introduction

In the course of the new millennium people live in a technocentric era in which their activities are centered and dependent on technology (Kamaruddin, M.A., Kamal M.S.M., dan Ajmain, 2019). The rapid development of technology, particularly in recent decades, produces among other movie technology. It even affects Islamic studies for public mass nowadays do have a much easier and faster way to access Islamic teachings and further their very fundamental sources, i.e. the Quran and hadith. In several decades before, religious teachings used to take the form of lectures or recitations, but now through film people can access them very easily in a much fun way (Alwi HS dan Rosyada. A., 2018). "Surau dan Silek" is an educational movie bringing Islamic nuances in that every scene and dialogue is mostly based on the prophetic hadith. Scholars of Islamic studies consider this kind of practice as the phenomenon of living Quran or living hadith, depending on the source of their texts and teachings. In other words, living Quran/hadith is a set certain practices, traditions, rituals or behaviors, stemming from Quranic verses or prophetic hadith, that lives in a certain society (Qudsy, 2016).

A number of scholars have observed the kinds of reception of the Quran and hadith, be it related specifically to the "Surau and Silek" or social media. Generally speaking, they tend to focus on two things; the receptions of the Quran and hadith represented in the living practices or traditions in a certain society (Ahmad Mustafa, 2019; Endriagus Saputra, 2019; Muhammad Irsyad, 2019; Syamsul Kurniawan, 2019) and the ones on social media (Nur Fatimah, 2016; Ridha Hayati, 2017; Ihsan Nurmansyah, 2019; Fahrudin, 2020; Muh Alwi HS and Amrina Rosyada, 2018). The latter is however still underappreciated. Of all the works related to the study of living Quran and living hadiths, I did not find any research that focuses on the "Surau dan Silek". In addition to that, regarding the formal object, there has been no research on living hadith and the "Surau dan Silek" that employs the reception theory. Therefore, it is very clear that this research is different from the other.

This paper fills the gap left aside by the abovementioned studies, for they only look at the receptions of hadith they find either in the lives of the society or on social media—this one limited to short films. In doing so, this paper takes a popular film, entitled “Surau dan Silek”, as its subject, and regards it a form of hadith reception on social media. Accordingly, it thrives to a) present a brief description of the “Surau dan Silek” and b) the reception of the hadith reflected in the movie and c) elaborate the transformation of hadith reception as represented in the movie. Having all these in mind, this research offers a unique contribution to the discipline of hadith studies in Indonesia.

I need to note however that this research brings an assumption that every Muslim behavior is born out of the understanding, both textually and contextually, of the prophetic hadith. The scenes and dialogues in the “Surau dan Silek” originate from the author’s understanding of the prophetic hadith, which eventually characterizes this film as educational, featured by Islamic nuances. The method I use here is observation to the movie directly. Besides, I also use other methods to get secondary data in some relevant points.

B. A Brief Overview of “Surau dan Silek”

The “Surau dan Silek” is a film depicting the life of the Minangkabau people (henceforth the Minangs). It particularly describes the *surau* (a little mosque), a religious institution, the *silek* (*silat*/traditional martial art of the Minangs), its cultural counterpart, and the relation between the two. *Silek* is a *surau* product standing on a basic local philosophy, *lahia silek mancari kawan, bathin silek mancari tuhan* (the outward of *silek* looks for friends, its inward looks for God). The *surau* and *silek* thus represent the Minangs’ conception of the worldly life and the hereafter. The movie is the work of the director Arie Malinmudo, in cooperation with and produced by Mahakarya Pictures, Dendi Reynando, and Emil Bias. Since its release in 2017, this 89-minute and 20-second film has been able to capture the hearts of the public (Arief, 2016). It gains a great success not only in Indonesian

theaters, but also in Australia, America, Italy, Algeria, Bulgaria, Hong Kong and Brunei Darussalam. The “Surau dan Silek” has hitherto become the choice of the Film Development Center of the Ministry of Education and Culture and is still playing at the cinema at the Fort Vredeborg Museum in Yogyakarta, regularly in Friday and Sunday.

The cast of the “Surau dan Silek” are as follows

No	Character	Cast
1	Adil	M. Razi Al-latif
2	Dayat	Bima Jousant
3	Kurip	Bintang Khairafi
4	Rani	Aulia Randu Arini
5	Hardi	F. Barry Cheln
6	Johar	Dr. Yusril Katil
7	Erna	Dewi Irawan
8	Rustam	Gilang Dirga
9	Ibu rustam	Linda Zubir
10	Ida	Yuniarni
11	Cibia	Praz Teguh
12	Irman	Komo Ricky

Generally speaking, the “Surau dan Silek” tells a story of a group of pious children, the *anak saleh*. Almost all parts of the film describe the life and character of *anak saleh*. The main character is a child named Adil who lives alone with his mother. Ida (Adil’s mother) works as a sewing laborer and her husband has passed away years before. One message that Adil always remembers from Ida is “the prayer of an *anak saleh* is one of the three conditions for a dead to easily go to heaven.” Adil wants to be the child his mother hopes for, so that his prayers can lead his father to heaven. Yet, for Adil, to be an *anak saleh* is not an easy task to do. He has to go through many obstacles.

The movie also has several supporting actors; Dayat, Kurip, Rustam, Johar, and Erna. Dayat and Kurip are Adil's friends, together makes up a group of three students of Rustam, a head of a 'silat school' in their village. In a district level *silat* competition, Adil gets defeated by Hardi but in a fraudulent way. This makes Adil so angry that he wants to learn *silat* even harder with only one goal, to make a revenge for his loss. However, the hope of the triad was lost because Rustam had to go wander. They are desperate to find a new *silat* teacher, until finally they meet Johar who has just returned from a wander and turns out to be one of the former 'silat warriors' in the village. Initially Johar refuses to teach them *silat*, because their only goal is to win a match. He also has a kind of traditional religious reason because the three students often leave the daily prayers five times a day. According to Johar, this contradicts the philosophy of *silat* in Minangkabau, i.e. *lahia silek mancaru kawan, bathin silek mancaru tuhan*. However in the end of the movie, Erna (Johar's wife) has made it to convince Johar to teach them, citing the old adage about useful knowledge ('*ilm nāfi*') and the prayer of an *anak saleh* both of which would become their 'saving' after they die—known in Islam as '*amal jāriyah*' (deeds with continuous, never ending rewards).

C. The Reception of Hadith in the "Surau dan Silek": Reception Theory in Living Quran and Hadith

According to Nyoman Kutha Ratna, the word reception comes from a Latin *recipere* which means acceptance (reader). On this basis Ratna argues that it is the reader who plays an important role in reading the text, not the author (Ratna, 2007). When applied to the context of Islamic studies, particularly in the study of living Quran, reception means the way Muslims receive the Quran, or the way Quran as a text is accepted by Muslims (Setiawan, 2008).

A contemporary Indonesian scholar, Ahmad Rafiq, divides the theory of reception into three typologies. The first is the exegetical reception, the act of interpreting or practicing the Quran. The second is an aesthetic reception, the act

of accepting the Quranic text aesthetically, i.e. its beauty. The third is a functional reception, which is the act of treating the text with practical purposes, paying attention to the benefits the reader will obtain, although indirectly, and emphasizing the oral aspect of the reading (Rafiq, 2014).

In living hadith, however, the theory of reception has not been widely used, whereas living hadith is much more common in and practiced by Muslims than the living Quran. However, when applied to the study of living hadith, it is not basically easy to apply the three forms of reception, for the text of the hadith is not always presented in the ritual practices of the society. To put it simple, the form of reception of hadith generally starts from an exegetical reception, then moves on to two other receptions, namely the aesthetic and the functional. Before the prophetic hadith is perceived in the form of ritual practices in everyday life, there must be a role of the *ulama* or religious leaders to read the hadith first (Dewi, 2017).

In general, the receptions that appear in the “Surau dan Silek” are exegetical and functional. In some cases the texts of the prophetic hadith interleave the dialogue, while in other cases these texts appear in the form of actions inspired by the character’s interpretation of the text. The “Surau dan Silek” tells about the life and the characteristics of the *anak saleh*. An *anak saleh* is described as one of the three deeds with continuing reward even after death – it makes up a group of *a’ māl ṣāliḥa* together with the five-time daily prayers, honoring both parents, the attitude of forgiving, and consultation (*mushāwara*) in solving problems.

1. Three Deeds with Continuing Reward after Death

In Islamic teachings, children are the dream and pride of every parents for they will be the successor of the older generation. Abdul Razaq Husain, as quoted by Aas Siti Sholichah, explains that children are a mandate that parents must care for properly in the ways the Quran and hadith has taught them (Solichah, 2017). A couple has made it to be the parents if they are able to educate their children to become noble, pious, and righteous. Quoting Jalaluddin, Padjrin argues that pious children are not born naturally. The way

their parents raise them defines the person they will be, and this is always based on three things; namely giving examples (*suri tauladan*) to the children, nurturing them and make them accustomed to obeying religious orders (Padjrin, 2016). One of the biggest hopes for parents is the prayer of an *anak saleh*, because the orthodoxy declares it as one of the three deeds the reward of which will continue even after death, in addition to the continuous charity and benefitting knowledge.

حَدَّثَنَا يَحْيَى بْنُ أَبِي أُيُوبَ وَقُتَيْبَةُ يَعْنِي ابْنَ سَعِيدٍ وَابْنُ حُجْرٍ قَالُوا حَدَّثَنَا إِسْمَاعِيلُ هُوَ ابْنُ جَعْفَرٍ عَنِ الْعَلَاءِ عَنْ أَبِيهِ عَنْ أَبِي هُرَيْرَةَ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ إِذَا مَاتَ الْإِنْسَانُ انْقَطَعَ عَنْهُ عَمَلُهُ إِلَّا مِنْ ثَلَاثَةٍ إِلَّا مِنْ صَدَقَةٍ جَارِيَةٍ أَوْ عِلْمٍ يُنْتَفَعُ بِهِ أَوْ وَلَدٍ صَالِحٍ يَدْعُو لَهُ

“Has told us Yaḥyā bin Ayyūb and Qutaiba – that is Ibn Sa’īd – and Ibn Ḥujr, they said; has told us Ismā’īl – that is Ibn Ja’far – from al-‘Alā’ from his father from Abū Huraira, that the Prophet said ‘when a person dies, his deeds come to an end except for three: ṣadaqa jāriya (a continuous charity), or knowledge from which benefit is gained, or a righteous child who prays for him.’” (Muslim: 3084)

In this movie, the prayer of the *anak saleh* is also the biggest hope for Ida to Adil. A scene of the movie depicts Ida sewing, with Adil having dinner beside her. Ida then advises Adil not to have a fight against his friends even once. Ida reminds Adil of the message *kakek haji* (literally means a grandfather who has visited Mecca and Medina for a pilgrimage, the term however means an old person, not necessarily a biological grandfather, who has a deep religious knowledge) said to them in his father’s funeral. It was about three charities which produce a continuous reward even after death.



Picture 1. Ida sewing while advising Adil

Ida says

“Jan cagak-cagak juo lai ndak, Dil. Lai takana juo di Adil pasan Gaek Haji di pamakaman Abak. Cuma tigo nan ka dibao urang katiko mati. Ilmu yang bermanfaat, sadakah jariah, dan doa anak yang shaleh. Nan duo tu tanggung jawab Abak adil, nan doa anak shaleh, iyo itu berharap Amak ka Adil

(Don't fight anymore, Dil. Adil, do you still remember what *kakek haji* said at your father's funeral? There are three deeds a person brings along when he dies; the knowledge from which benefit is gained, the continuous charity, and the prayer of *anak saleh*. The first two are the responsibility of Adil's father, and that pious child is what Mom expect Adil to be).”

Adil agrees his mother's advice. However, being a pious child is not that easy. It requires hard effort and patience. According to him, when we do good to others, it will not necessarily make them kind to us. *“Itu bana nan Adil usahoan, Mak. Tapi payah. Payah sangaik ka balaku elok. Elok wak, urang nan jaek. Awak baleh jaek urang, awak tapaso pulo manjadi jaek* (That's what Adil want to do, Ma. But it's hard, it's very hard to be good. When we are good, other people are bad. If we pay back their crimes, we are forced to be bad then).” This leaves Adil with a dilemma on what else to do.

The hadith also appears in another scene, with no text involved however. It depicts Johar sitting in front of the laptop typing, then Erna (Johar's wife) comes with a cup of hot tea and puts it on his desk.



Picture 2. Johar and Erna having conversation

Erna then sits next to Johar and asks him why he doesn't want to teach Adil and his friends to learn *silat*. Johar says his biggest objection, that they studied *silat* only to be brave, to show their prowess to their friends. Erna goes on trying to convince Johar by mentioning the hadith and the concept of the useful knowledge and its role at the end of the day.

“Da. Apo jawaban Uda nanti jikok ditanyo Allah tentang ilmu nan bermanfaat? Okelah Uda salamo ko jadi dosen. Alah banyak memberikan ilmu ka urang lain. Tapi untuak anak-anak di kampung ko?

(Da [traditional Minang way to call the husband], what will you say when God ask you about your useful knowledge? It's just fine that you've been lecturing all this time, giving a lot of knowledge to other people. But for the children in this village?)”

This leaves Johar in silence for a moment while sipping the hot tea in his hands. Erna then continues trying with even greater emotion. She says that they had no children to pray for them in the afterlife. *“Awak indak punyo anak. Awak indak punyo anak nan ka mandoakan awak di akhirat nanti. Iko ladang amal nan baru ko mah, Da. Cubolah Uda pikia-pikia baliak* (We do not have children. We do not have children who will pray for us in the hereafter. This will become a new field of charity for us, *Da*. Please have second thoughts).”

This concept appears one more time in Johar's house. This time it is Johar that comes to Erna while she reads the Quran. He makes an admission that he already missed the *silat-surau* atmosphere in the village. This longing is one of

the biggest reasons for him returning home. However, Johar is not ready to teach Adil and his friends *silat* because their motivation is only to win a match, plus they have not been able to completely fulfill their daily prayer obligation. Erna says “*Mereka tu kan masih anak-anak, Da. Justru di situ lah peranan Uda nan sabananya. Baa Uda bisa maagiah pemahaman tentang silek nan sabanano* (They are still children, *Da*. That is your turn. Show them the real *silat*).”

Again, this leaves Johar in silence, thinking. Erna goes on saying “*Lagi pulo kini awak alah gaek, Da. Indak ado nan bisa awak perbanyak kecuali amal ibadah. Dari tigo perkaro nan ka dibao mati tu, Da, sadakah jariah, ilmu nan bermanfaat, dan doa anak yang shaleh, awak kan indak punyo nan katigo ko. Kok lai Allah mengizinkan, doa anak-anak iko lah nan ka manolong awak nanti. Ajarilah anak-anak sarupo anak awak surang. Teorinyo Uda tulis di buku tu, prakteknyo jo anak-anak tu* (After all, now we are old, *Da*. There is nothing we can do but worshipping God. Of the three things we will bring after death, *Da*, continuous charity, benefitting knowledge, prayer of a righteous children, the third we don’t have, do we. If Allah permits, the prayer of these children will help us later. Teach these children as they are our own. The theory *Uda* wrote in a book, the practice you do with the children).”

Johar ends up returning to his desk, turns off the laptop and closes it.

2. Forgiving mistakes and not letting angry consume



Picture 3. Adil bursts out in anger

The picture above is a scene that takes place behind Adil's house. Adil appears to be upset and angry while hitting and kicking a banana tree beside the well of his house. Adil gets angry because Dayat said that he no longer wanted to seek out a *silat* teacher. Dayat said it when the group of three returned from helping people harvest fish. Each of them then got a crochet fish to take home. On the way home, Adil asked Dayat and Kurip about the *silat* teacher they were looking for, and Kurip answered by saying that he was desperate and was trying not to force himself to participate in *silat* matches. Suddenly Adil got angry and cried Kurip's neck. Dayat immediately stops his two friends from fighting and finally makes them fell.

Wearing a t-shirt and shorts, having done expressing his anger, Adil then takes a break and sits down holding in his hand a worn-out match invitation. Minutes later, Adil throws away the invitation. Ida, who was drawing water from the well, then approaches Adil and sits beside him.



Picture 4. Ida advising Adil

Ida starts taking Adil to a warm conversation and gives him an advice not to let angry consume him. Ida says "*Dil, awak samo gadang ko biaso tunyo basalisiah paham. Jadi jan sampai balaruik-laruik kalau ado masalah. Duduak batigo, musyawarahkan elok-elok* (Dil, it is just natural for us this age to disagree with one another. So don't drag it on if there's a problem. Sit together, the three of you, make a *mushāwara*)."

 Adil remains in silence, thinking about what his mother has said.

Ida's advice not to let the angry consume him is just on par with the guidance of the prophetic hadith about the limit for a Muslim to forsake his brother.

حَدَّثَنَا مُحَمَّدُ بْنُ رَافِعٍ حَدَّثَنَا مُحَمَّدُ بْنُ أَبِي فُدَيْكٍ أَحْبَبْنَا الضَّحَّاكَ وَهُوَ ابْنُ عُثْمَانَ عَنْ نَافِعٍ عَنْ عَبْدِ اللَّهِ بْنِ عُمَرَ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ لَا يَحِلُّ لِلْمُؤْمِنِ أَنْ يَهْجُرَ أَحَاهُ فَوْقَ ثَلَاثَةِ أَيَّامٍ

Has told us Muḥammad bin Rāfi', has told us Muḥammad bin Abū Fudaik, has informed us ad-Ḍaḥḥāk, that is Ibn Uthman, from Nāfi' from 'Abdullāh bin 'Umar that the Prophet says "It is not lawful for a Muslim to forsake his (Muslim) brother beyond three days." (Muslim: 4644)

In addition to that, Ida also offers Adil a solution for deliberation/*mushāwara* to solve the problem. This is however reflects another teaching of the prophetic hadith which recommends deliberation, *mushāwara*, in any disputed affairs in order to find a win-win solutions or at least not to harm one party.

حَدَّثَنَا وَكَيْعٌ حَدَّثَنَا عَبْدُ الْحَمِيدِ بْنُ بَهْرَامٍ عَنْ شَهْرِ بْنِ حَوْشَبٍ عَنِ ابْنِ عَنَمٍ الْأَشْعَرِيِّ أَنَّ النَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ لِأَبِي بَكْرٍ وَعُمَرَ رَضِيَ اللَّهُ عَنْهُمَا لَوْ اجْتَمَعْتُمَا فِي مَشُورَةٍ مَا خَالَفْتُكُمَا
"Has told us Wakī', had told us 'Abdul Ḥāmid bin Bahzām from Syahr bin Ḥaushab from Ibn Ghanm al-Ash'arī, that the Prophet once said to Abū Bakr and Umar "If both of you agree on a mashūra, I will not go against it." (Ahmad: 17309)

Historically speaking, *mushāwara* has been the tradition of the Prophet and his companions in solving any problem or affair in order to reach an agreement/consensus that does not harm any party. According to Dudung Abdullah, *mushāwara* is a negotiation on a good matter to get the best ideas for the benefit of all (Abdullah, 2014). The Prophet himself did not give any specific rules with regard to *mushāwara*, for he thought that the form of *mushāwara* may vary dependent on the development of the situation and condition of the community. Had the Prophet specified any rules, the Muslims would have made it a *sharī'a* they must obey and practice at all times and situation (Fahriana, 2018).

3. Committed to Establishing Prayers

The prayer (*ṣalāt*), especially the obligatory daily prayers, occupies such an important position that no other kind of worship can replace. It is obligatory that no single Muslim can deny if he/she would worship God. The prayer is the first worship received by the Prophet Muhammad after the divine official acknowledgment of his prophethood (*nubuwwa*). It is thus mostly referred to as a pillar of religion. He/she who abandons it demolishes the religion, and vice versa (Mahani, 2008). In order to show one's high commitment to the prayers, one may perform it right as its specified time comes. It is thus one of the three things that are loved by Allah.

وعن أبي عبد الرحمن عبد الله بن مسعود - رضي الله عنه - قَالَ: سألت النبي - صلى الله عليه وسلم: أَيُّ الْعَمَلِ أَحَبُّ إِلَى اللَّهِ تَعَالَى؟ قَالَ: «الصَّلَاةُ عَلَى وَقْتِهَا»، قُلْتُ: ثُمَّ أَيُّ؟ قَالَ: «بِرُّ الْوَالِدَيْنِ»، قُلْتُ: ثُمَّ أَيُّ؟ قَالَ: «الْجِهَادُ فِي سَبِيلِ اللَّهِ». مُتَّفَقٌ عَلَيْهِ.

From Abū 'Abdirraḥmān, that is Abdullāh bin Mas'ūd, he said 'I asked the Prophet: 'Which practice does Allah love more?' He replied 'pray on time.' I asked again, 'and then?' replied, 'honoring both parents' I asked again, 'what else?' he replied, 'jihād fī-sabilillāh.'" (Muttafaq 'Alaih).

The obligation to establishing prayers and performing it on time appears at the beginning of the story in this film. It is when Rustam gives advice to Adil, Kurip and Dayat after their defeat in the match.



Picture 5. Cibia comes when Rustam gives advices to Adil, Kurip and Dayat

In the picture above, they appear to be discussing Adil's defeat from Hardi in the match. Rustam feels embarrassed, since Adil is his own nephew. He gives an advice to Adil with anger and sadness and it makes Adil very embarrassed. Witnessing this, Dayat and Kurip look at each other while hearing Rustam's words, which were heartbreaking for Adil. The call for 'ishā prayer comes when Rustam is in the middle of his 'lecture'. Dayat then reminds Rustam, but the teacher argues and says

"Beko selah. Isya itu wakatunyo paliang lamo, sampai manjalang subuah. Kini danga dulu wasiat dari ambo. Kito harus tingkatan kesungguhan latihan untuk pertandingan semester muko
(Later, 'ishā is the longest time, until near fajr. Now, listen to my will first. We have to increase the seriousness of training for next semester's match)"

Rustam continues his 'lecture' until the three students becomes astonished by Rustam's attitude of ignoring the call to prayer. Shortly thereafter, Cibia (Rustam's best friend) passes by and sees Rustam lecturing his protégé. *"Oi, Rustam. Indak tadanga diang adzan? Baa indak ka kalah juo murid-murid ang, waang indak sumbayang. Ee ya yai* (Oi, Rustam. Didn't you hear the call to prayer? How can your students not keep losing, you yourself don't pray)." Cibia's words make Rustam 'burn his beard' and tell his students to go to the mosque to perform the congregated 'ishā prayers.

This neglecting of prayer also occurs in another scene, performed by the three friends (Adil, Dayat, and Kurip). The scene depicts them looking for a new silat teacher all day long until they forget the 'aṣr prayer. When they feel tired and it is getting dark, on the way home they pull over and rest in a *surau*. Kurip then asks Adil and Dayat to pray Maghrib, but Adil refuses. Adil argues *"Eh, kalian ko lai. Beko selah dirumah. Amak den payah ma angkek kain jam sagiko ko. Ang ma bisa shalat, Yat. Tadi tu ang pipis disarawa* (Uh, you guys do first. I'll do it later at home. My mother has a hard time lifting the clothesline at this hour. How can you pray, Yat. You peed in your pants earlier)." When Adil and Kurip laughs at

him, Dayat answer Adil by saying “*Ang takuik jo amak ang, atau takuik jo Tuhan, Dil?* (Are you afraid of your mother, or afraid of God, Dil?)” Dayat’s answer suddenly makes Adil speechless and in the end they pray Maghrib in congregation. Kurip leads the prayer and Dayat changes his pants by wearing a *sarong* the *surau* has prepared for the visitor.

This attitude has its relation to Surat al-Mā’ūn (107): 4-5 “*So woe to the worshippers. Who are neglectful of their prayers.*” These two verses warn the reader that the sign that a person is serious about his religion is his commitment to prayer. It is worth attention that this verse uses ‘*an* rather than *fī*, which hints at a different interpretation. If the verse uses the phrase *fī ṣalātihim*, it may mean a criticism for people who forget their prayers (such as deliberately not performing the prayer, forgetting the number of *rak’a*, and so on). The phrase ‘*an ṣalātihim* however targets people who are negligent of the nature, meaning, and purpose – in other words the deeper meaning – of prayer (Yasir, 2003).

4. Honoring Parents

Honoring both parents is an obligation for the child. According to the Kamus Besar Bahasa Indonesia (KBBI, the official Bahasa dictionary) “*berbakti* (to honor)” comes from the word “*bakti* (devotion)” which means submission and respect. The affix “*ber-*” means to do so (Ministry of National Education, 2008). The basis text for honoring parents is found in the Quran itself. This teaching is often paralleled with the command to believe in Allah (see al-Baqarah (2): 83, al-Nisā’ (4): 36, al-An’ām (6): 151, al-Isrā’ (17): 23, and Luqmān (31): 13) (Adawiyah, 2017). The teaching of honoring parents is also found in a hadith.

حَدَّثَنَا عُثْمَانُ بْنُ أَبِي شَيْبَةَ حَدَّثَنَا جَرِيرٌ عَنْ الْحُسَيْنِ بْنِ عَبْدِ اللَّهِ عَنْ أَبِي عَمْرِو الشَّيْبَانِيِّ عَنْ عَبْدِ اللَّهِ عَنِ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ أَفْضَلُ الْأَعْمَالِ أَوْ الْعَمَلِ الصَّلَاةُ لَوْ قَتَبَهَا وَبُرُّ الْوَالِدَيْنِ

“Has told us ‘Uthmān bin Abī Shaiba, has told us Jarīr from Ḥasan bin ‘Ubaidullāh from Abī ‘Amr ash-Shaibānī from ‘Abdullāh from the Prophet, he says ‘The most important deed (or charity) is to pray on time and honor both parents.” (Muslim: 123)

This movie features Adil with this attitude. He always respects and obeys his mother. One tradition he has is helping his mother earn money by working side jobs after school and on holidays.



Figure 6. Adil helps people sun drying the rice

The picture depicts Adil working his side job. It all started when he saw his mother running out of steam to make money to make their daily life. It coincided the school study tour. Adil decided not to join the tour because he did not want to put any load to his mother's shoulder. Adil rather helped his mother earn money. Adil then receives 20,000 rupiah from sun drying the rice. He gives the money to his mother who was sewing clothes at home. *"Iko ka tambah utang Amak ka tek Risma* (this will help Mom to pay off the debt to Risma's mother)." Ida then asks Adil why he did not join the tour. Adil replies that he could still learn even though he did not join the tour. He could learn from the nature.

"He he he ... Walaupun indak pai jalan-jalan, bisa juo kito baraja di alam, Mak. Ko alam laweh nan ka dipelajari disiko. Lah, Adil ka tampek Mak Ujang dulu, Mak. Beliau minta tolong marutiah lado untuk ka dibao ka kadainyo di pasa bisuak

([laughing], although I did not join the tour, I could still learn from nature, Mom. There are so many things to learn here. Adil need to go to Mak Ujang, Mom. She asks for help picking chilies to sell in the market tomorrow)."

Adil's answer and the money he earns leave Ida in tears.

Another scene also tells us this teaching. It depicts Adil helping his mother picking chilies in someone else's field after school. When they are busy picking chilies, a woman calls her mother from the other side of the field. Ida then approaches her and receives an amount of money. It turns out to be a *zakat* (alms). "Alhamdulillah, Dil. Haji Asni maagiahkan zakat dari anaknya yang sukses di rantau untuk kito. Dari asnaf yang delapan golongan, awak termasuk duo diantaronyo (Alhamdulillah, Dil. Haji Asni gave us the alms from her son. He gains success. Of the eight groups *asnaf*, we belong to two of them)."



Figure 7. Adil helps Ida pick chilies

The very dialogue informs us that Adil's family belongs to a group of eight categories of *mustahiqq zakat* (those eligible to receive alms). They are poor and *gharim* (person in debt). This is based on, Surah al-Tauba (9): 60 "Alms are for [1] the poor and [2] the needy and [3] those employed to administer the (funds); for [4] those whose hearts have been (recently) reconciled (to truth); for [5] those in bondage and [6] in debt; [7] in the cause of Allah; and for [8] the wayfarer: (thus is it) ordained by Allah and Allah is full of knowledge and wisdom."

D. The 'Surau dan Silek' and the Transformation of Hadith Studies in Indonesia

The forms of hadith reception in the "Surau dan Silek" mentioned above could be regarded proof of the development of hadith studies in Indonesia. Historically speaking, the study of hadith has always developed along with the development of human civilization from time to time. It initially lived in an oral world. It was then compiled and recorded in the form of hadith books. Over time,

the technology and information era, emerging in the 1970s (Suryadilaga, 2014), also known as a technocentric era, produces another form of hadith development. In this era, every single aspect of human life is very dependent on technology. This in turn inevitably affects hadith reception and studies; Indonesia is no exception.

In this era of technology and information, the integration between technology and hadith has a major influence on hadith studies be it focuses on the text or practice. The impact of the technology development on studies related to hadith text is, for example, the digitization of hadith books resulting in the production of e-books and software. Among the popular hadith software today are encyclopedias of hadith books such as *Lidwa Pustaka*, *Jawami'ul-Kalim*, *al-Maktabah al-Syamilah*, *Mausu'ah al-Hadis al-Syarif*, and *Maktabah Alfiyah* (Zemakhsyari dan Fadlillah, 2016). The emergence of technology also has an impact on the everyday practices—later known as living hadith, which stems from the understanding of the hadith. Such practices has in turn been captured by the technology, of which film is one. These developments, as Saifuddin Zuhri (Qudsy, 2016) argues, grew from the text-based study of hadith, both *sanad* and *matn*. In the course of the history, a branch of the study that focuses on practices (context) inspired by the hadith text emerges and gets a name, living hadith.

The “Surau dan Silek” proves the existence of such transformation. It focuses on the practical aspect (living hadith) which takes an aid of audio-visual technology. The hadith has featured every scene and dialogue, albeit at different scales and forms. This film with religious and educational nuances has such a positive impact on society and constitutes an alternative method of studying the prophetic hadith. As Fahrudin (Fahrudin, 2019) points out, the development of technology today makes it much easier for the public Muslim to access religious studies, especially the Quran and hadith. In the past, one can only study the Quran and hadith through printed manuals and textbooks. It currently has a very dynamic medium. Therefore, the “Surau dan Silek” has helped a wide public

learn and understand the prophetic hadith practically and quickly, with a hadith text explicitly appears in dialogue and or implicitly represented in various scene.

As an educational film, the “Surau and Silek” through the new form of hadith reception conveys a message about pious children, the *anak saleh*. Basically, the main hadith that is conveyed is about the three deeds with continuing reward even after death; the continuous charity (*ṣadaqa jāriya*), knowledge from which benefit is gained, and the prayer of an *anak saleh*. It emphasizes however in the latter two and their characteristics. A pious child is characterized as having the attitude of always-forgiving, committed to establishing the prayers, and honoring the parents. The whole concept of an *anak saleh* finds its roots in the traditional hadith books. However, having undergone such an extreme formal transformation through technology, resulting in a highly different model and shape, the very ideas of the concept are essentially the same. It further contributes to the ‘life’ of hadith, by keeping the people in touch with the study of the prophetic hadith in whatever sense – all leads to a specific goal, to make the messages of the prophetic hadith exist forever in every context and era.

E. Conclusion

This research concludes that the “Surau dan Silek” is a film with religious and educational nuances. In every scene and dialogue, this film bases itself on and thus has receive the prophetic hadith. The receptions observed in this film are generally exegetical and functional. The hadith text is interleaving the dialogue, but in some cases appears in the acts of the characters, thus physical practices. The hadith reception in the “Surau dan Silek” has every relation to the traditions about pious children, the *anak saleh*, and their characteristics. In this film, the pious child is conceived as of three deeds with a continuous, never-ending reward. An *anak saleh* is characterized by the commitment to establishing the daily prayers, honoring the parents, having the attitude of forgiving, and conducting a

consultation (*mushāwara*) as a main problem-solving. The concept of *anak saleh* as a whole proves that the hadith, used to merely be the text of a textbook decades before, has undergone a transformation. On account of the rapid development of technology it has anew (audio) visual form, with scene and dialogue in the case of this movie. As such, this film constitutes an alternative for the Muslim community to study the prophetic hadith. On the other hand, this also proves that the prophetic hadith and its studies will always exist in every time and place.

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