Visualization of Understanding Hadith in Animated Cartoon; Veil of Religious Orthodoxy and Visual Illustrated Performance of Hadith Commentary in Riko the Series

Animated cartoons are cultural products born from the world movement that led to virtuality. All aspects of culture, including religion, are encouraged to package themselves in a visual form. When religion began to be conveyed in a visual medium, the implications of the al-Quran and Hadith were also affected. In the case of animated cartoons, the al-Quran and Hadith will undergo a semiotic transformation. It is no longer limited to written or spoken forms. The interpretation of the Quran as well as the understanding of hadith will develop and take new forms in images, sounds, and colors. This article will review the problem of visualizing the understanding of hadith in animated cartoons. In addition to aiming to open up new lands in the arena of hadith understanding studies, this article also aims to examine the performance and efficacy of visualizing the understanding of hadith that have been happening so far. By utilizing Lexia's offer from Roland Barthes, this paper will slice Riko The Series cartoon scene by scene and reveal what is going on in it.

Keywords: Riko the Series, Understanding of Hadith, Visualization of Hadith Commentary, Animated Cartoon


Kata Kunci: Riko the Series, Pemahaman Hadis, Visualisasi Syarah Hadis, Kartun Animasi
The Textuality of Hadith Studies and the World Moving Towards Virtuality; an Introduction

Today, the study of hadith understanding still limits itself to textual objects. Research on books and statements, both from groups and individuals, is a common area of study in the study of understanding hadith. Analysis of A's understanding of Hadith A, analysis of group B's understanding of Hadith B or how Hadith C is understood in a certain frame, are some of the typologies of research around the study of developing hadith understanding.  

This fact bears two consequences. First, the study of hadith is far behind because the meaning of textuality understood so far is limited to written or spoken products. As an object, the character of the textuality of the text as it has developed. It is no longer limited to written and spoken forms. Roland Barthes, for example, presupposes that texts are all cultural products, which include other forms such as color, image, and sound. And just as the function of the text in its written and spoken forms, the text in its image, sound, and color forms also packs a certain constellation of discourse that makes it effective as a medium for ideological interests.

This is then reinforced by the reality that is in front of our eyes. The world is moving towards virtuality. Social media has become a second life, even rivaling real life. At a global level, 16-24 year olds spend 170 to 190 minutes a day on social media. They are the largest portion of the 20 billion people who are actively using social media worldwide (53.6% of the world's population).

The data will be bigger if we narrow it down to the case of Indonesia. Of the 275 million people, 73.7% are actively using the internet and 61.8% are actively using social media. This means that approximately 200 million people in Indonesia are actively engaged in virtual activities today. These hundreds of people spend 4-8 hours a day surfing the internet. Of the many and Muhammad Alfath Suryadilaga, “Women's Advice Hadith Comic: Informative and Performative Understanding”, Journal of Living Hadith 2, No. 2 (2017).


platforms available, 93.8% of them spend time on YouTube.\(^7\)

YouTube was chosen and liked because it offers benefits not found on television or other similar platforms. The variety of viewing offerings, duration of time, effectiveness, and lack of advertising, are some of the things that tend to make people interested in watching YouTube shows.

Based on 2020 data, animated movies and cartoons are among the types of YouTube content that gets the most views. The amount is even greater than the content of lectures or education.\(^8\) This figure is understandable, because the majority of YouTube visitors are those who are looking for entertainment. In addition, movies, including animation and cartoons, are the choice. This is further strengthened by the fact that in the history of YouTube, the video “Baby Shark” is the most watched video. The video has been played and watched more than 10 billion times.\(^9\) If we try to randomly track children's content, the majority of viewers are in the range of millions.\(^10\) There are many reasons why children's content always gets many viewers. One of them is because it is always played repeatedly and is a way out for parents who want their children to calm down.\(^11\)

From this fact, we can conclude several things; first, today teenagers to early childhood are more dominant in accessing audio-visual products than scripted products. In other words, they prefer to watch and listen rather than have to read. Second, the virtuality phenomenon, which is engaged in the massive production of visual content, encourages the world of Islamic \textit{dakwah} to package Islamic themes in a similar presentation. Likewise, the same thing must be done so that ideological messages can enter and be accepted by the community. Third, in the end, both the al-Quran and the hadith, undergo a transformation of visual interpretation and understanding. Every word and sentence in the form of writing or speech becomes more diverse in this momentum, transforming into images, sounds, and colors. Fourth, as a medium, visual products such as movies and cartoons, can be a wrapper for ideological interests through the fantasy structure they present.\(^12\)

Based on this background, this article asks the question, "How does the understanding of hadith move in its visual form?" This question is important to ask. Apart from that, he will try to work on the character of a new object in the study of hadith; he also functions to continue to examine all forms of understanding of religion that are offered for consumption by the public.

Semiotics of Signs and Lexia Work: Theoretical Framework

By proposing a new thesis that language is something autonomous, Saussure then introduces structural analysis.\(^13\) In fact, because of the

\(^7\) In second place is WhatsApp with a share of 87.7%, followed by Instagram 86.6%, Facebook 85.5%, Twitter 63.6% and so on. \url{https://andi.link/hootsuite-we-are-social-indonesian-digital-report-2021/}. Accessed 02 December 2022.


\(^9\) \url{https://www.youtube.com/watch?v=XqZsoesa55w}. Accessed 02 December 2022

\(^10\) \url{https://www.youtube.com/results?search_query=anak}. Accessed 02 December 2022


coolness of the analytical model, structuralism has become the name for one of the most widely practiced schools of philosophy until now. Saussure started a school of structuralism, and many of the philosophers and philosophical debates we know today are actually the legal heirs of this school.

With such an analysis, Saussure also implicitly says that language, as an autonomous system that can be studied scientifically like any other object of scientific study, has a structure that makes it stable and transformative. Stable means that language has an order that frames its construction. Transformative means that the structure maintains the integrity of the language from all the erosion that occurs in time as well as regulates and directs it to a more productive system.

Saussure’s structural analysis begins by distinguishing between parole, langage, and langue. All three are types of languages that differ in the content of the conventions they contain. Parole is an individual speech. When parole is in accordance with existing language rules, it is called langage. In the social context, langue occupies a position as an abstract system that underlies all communication activities by releasing various individual elements.\(^{14}\)

However, by defining langue as an abstract system that exists in language, the language remains inextricably linked to the complexities of the signs it contains. Because all language activities are originally a process of giving and receiving signs, the meaning of this sign is determined by the relations that are also formed by the existing social order. One sign, with different social conventions, will indicate something different.

For this reason, Saussure then proposes a difference trick to explain the working mechanism of the relationship between signs and other signs. This differentiation is useful for confirming the identity of a sign. A sign has a meaning when it is distinguished from a sign that has the opposite meaning. By utilizing this black-and-white binary, Saussure explores how to explain the working mechanism of the sign relation. According to Saussure, the differential element of a sign can be seen from two aspects; the first is the conceptual aspect, which considers the elements of the value system or the valence of a language. The two material aspects are derived from the valence content of language that focuses more on the process of phonetic change.

In the end, Saussure concluded that the conceptual aspect is the primary aspect that should receive more attention. Why is it not the material aspect? First, it is because this aspect is a derivative aspect of the value system built in the first aspect; second, because it focuses on the material side of language, a researcher will be deceived and plunged into various confusions and ambiguities. On the other hand, by focusing on the substance of the language that is packaged in the form of sound, language analysis will develop along with the development of speech sounds. Because in Saussure’s semiology, it is the acoustic image that stimulates the work of ideas to form a concrete picture of something. When a friend says a car, it will automatically draw the general concept of a car in our minds.

In semiology, the word as a sign actually has two folds; signifier and signified. A signifier is a word or language material. Meanwhile, the signified is the mental object that emerges from the acoustic image. In other words. The actual meaning of the word is not in the material form of language, but the material conception that arises from acoustic images or sounds.\(^{15}\) In other words, in the activity of commentary (which incidentally is the activity of explaining the "sign" in the


hadith), the use of pictures and illustrations is more effective than the use of words. A trick commonly used in dictionaries.\textsuperscript{16}

In other words, the visualization of hadith that occurs in modern pop culture products such as cartoons is actually a semiotic consequence of the form of hadith in the form of text. And because of that, the research and observations that this paper intends to carry out on the visualization works of hadith that appear in \textit{Riko The Series} will be carried out within a framework of Barthesian semiotics-hermeneutics analysis. More specifically, this paper will describe it by utilizing a Lexia analytic scheme, as Roland Barthes has also shown in \textit{S/Z}.

Not only that, through the lexia slice scheme, this paper will also observe and make corrections to the works of visualizing the understanding of hadith that displayed in the cartoon. This will give us an idea of the epistemic format at work in the cartoon, as well as the ideological format and patterns that underpin all the urges, conscious or unconscious, to display a certain image in the context of Indonesian religion.

\textbf{The Profile of Riko The Series}

There are at least three important figures behind \textit{Riko The Series}. They are Teuku Wisnu, Arie Untung and Yuda Wirafianto. The three of them are also important figures and founders of Garis 10 Ten Corporation, a company and content production house that oversees the entire production process of Riko The Series. Riko The Series is the first production of Garis 10 which was launched on February 9, 2020.

There are two interrelated reasons why \textit{Riko The Series} was produced. According to Teuku Wisnu on his press conference, \textit{Riko The Series} was produced because, first, “a lot of animated content in various media is not suitable for children.”\textsuperscript{17}

Therefore, \textit{Riko The Series} is here as a solution “to eliminate uneducated spectacle. Based on that problem, the second reason is they want "our children to love science and the Quran". Because of that, there is an insertion of “sirah-sirah, histories that are still relevant to the storyline, scientists in the Abbasid dynasty or whatever, so they are still very relevant.”\textsuperscript{17}

This animated cartoon tells the life of a boy who has a complete family. His father is a doctor, his mother is a journalist, and he as an older sister named Kak Wulan. In addition, Riko has a yellow advanced robot named Q110 (Qio). This animated cartoon presents a story about Riko’s daily life with his family.

In general, the story line presented in \textit{Riko The Series} is a plot around Riko’s playing activities with Qio, the robot. In the first ten episodes of the first season, the setting is limited to Riko’s room.\textsuperscript{18} Only in the tenth episode, the setting of the location of the story begins to vary with the appearance of the setting of Sis Wulan’s room.\textsuperscript{19} In the episodes that follow, other room settings appear in succession; from the inside of Riko’s


\textsuperscript{19} “Mengetahui Peristiwa Isra Mi’raj”, Riko The Series Season 1 Eps. 10.
house to the terrace and courtyard where Riko played with Qio.  

Likewise, the plot of the appearance of characters in *Riko The Series*, which initially only featured Riko and Qio.  

Only in the seventh episode of the first season, Sis Wulan, Riko’s older sister, appeared as the third character. In the sixteenth episode, Riko’s mother and father showed up sequentially to complete the character structure in the cartoon series.

In the first season of Riko the Series, the story structure that is presented is almost consistent. The story begins by presenting Riko and Qio’s playing activities. In the middle of the game, a question arose from Riko, which was then answered computationally by Qio. The dominant discussion in *Riko The Series*, as also stated by Teuku Wisnu, is the discussion about the relationship between science and religion. The story was then closed by reading the letter of the Quran and its meaning. This kind of narrative structure changes in *Riko The Series season 2*. The presentation of the verses of the Quran is no longer static, only used as a cover and presented at the end of the story. Several episodes of *Riko the Series Season 2* include Qur’anic verses in the middle of the story.

Today, *Riko The Series’* YouTube account has reached 1.25 million subscribers. On its YouTube page, it has at least + videos, including *Riko the Series* videos, song videos, murattal videos, and event videos.

**Narrative Format of Al-Quran and Hadith in Riko The Series**

So far, *Riko The Series* has produced two seasons of the series. In the first season, there are at least 26 episodes that last between 4-9 minutes. In the second season, there have been around 19 episodes that have been released via YouTube. In each episode, there is a title that becomes the topic of the story in it. This paper will specifically focus on *Riko The Series Season 1*.

After conducting a thematic search in the videos of the first season of Riko’s series, it can be concluded that the use of the Prophet’s hadiths as

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20 Example: “Keutamaan Berpuasa”, *Riko The Series Season 1 Eps. 12* dan “Jangan Marah”, *Riko The Series Season 1 Eps. 17*. The development of the spatial setting in the Riko series is most likely influenced by the process of making Riko The Series animation itself. As is well known, the process of making the details of space and animated characters takes a lot of time.


22 “Lawan Virus Dengan Madu”, *Riko The Series Season 1 Eps. 07*.

23 “Ayahku Pahlawanku”, *Riko The Series Season 1 Eps. 16*.

24 In almost all episodes of Riko The Series, it presents a discussion about the relationship between science and the Quran. Example: “Pelindung Bumi”, *Riko The Series Season 1 Eps. 09*. In this episode, Qio talks about the atmosphere as a helmet and protector of the earth. The findings in science are in accordance with Surah Al-Anbiya Verse 32 – which is then read at the end of the video.


26 This data was taken on November 18, 2021. [https://www.youtube.com/c/RikoTheSeries](https://www.youtube.com/c/RikoTheSeries)
a story line and the values to be displayed do not appear consistently. Compared to the number of occurrences of the verses of the Quran – which seems to be the standard of Riko’s video series – the appearance of the Prophet’s traditions in the Riko cartoon series is quite rare.27

<table>
<thead>
<tr>
<th>Eps</th>
<th>AQ</th>
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<td>1</td>
<td>Yes</td>
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<td>14</td>
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<td>No</td>
<td>15</td>
<td>Yes</td>
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<td>3</td>
<td>Yes</td>
<td>No</td>
<td>16</td>
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<td>10</td>
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<td>23</td>
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<td>11</td>
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<td>Ada</td>
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<td>13</td>
<td>No</td>
<td>Ada</td>
<td>26</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

Table of the number of presentations of Al-Quran and Hadith in Riko The Series Season 1

Based on this data, out of 26 episodes in the first season of the Riko cartoon series, the appearance of hadith is only around 27% when compared to the number of occurrences of verses from the Quran. These figures show an early indication that the values and religious messages to be inserted into the narrative of Riko’s story are religious messages that come directly from the Quran.

Even so, almost all of the verses of the al-Quran are actually presented incidentally in the closing of each video series. There is no explanation why it was done. Perhaps, in addition to strengthening the argumentation base for the existing story, the presentation of the Quranic verse complete with its recitation serves as an example for the audience on how to read the al-Quran properly.

This is different from the case of presenting the Prophet’s hadith. It is not separated from the structure of the story or placed in one particular section as in the presentation of the verses of the al-Quran. The Prophet’s hadiths actually enter and become part of the structure of the story. As a result, not all the hadiths that appear are presented in a scripted manner completed with the text and the meaning. However, in the context of visual understanding and interpretation as the focus of this research, the case of the emergence of hadith is more relevant to be analyzed, even though in quantity it is inferior to the verses of the al-Quran.

In the context of presenting the verses of the Quran, Riko The Series actually does not always present the relationship between the Quran and Science – as was the original vision. There are several episodes that turn out to only present ethical verses, not verses that are considered to have scientific content. Nonetheless, the

27 For the record, the occurrence of hadith in the Riko cartoon series in this paper is measured as text data, not value data. In other words, the occurrence of a hadith will be recorded if it is preceded by “the prophet said”, or there is a doctrinal explanation that is not the Quran. As seen for example in episode 12. “Keutamaan Berpuasa”, Riko The Series, Season 1 Eps. 12.
occurrences of "scientific verses" remain dominant. The science themes raised were varied, ranging from mathematics, astronomy, physics, biology to the themes of mechanics. In addition to tethering his scientific narratives to scientific theories, the narratives of the findings in science described by Qio are often also tied to a prominent Muslim scientist.

In other words, the vision of linking scientific facts to the verses of the Quran in *Riko The Series* is actually inconsistent. Several presentations of scientific facts in several episodes are actually linked to unrelated verses. Likewise, some episodes do not even present a discussion of scientific facts at all.

The following is a map of the distribution of the verses of the Quran in *Riko The Series* and the accompanying scientific narrative;

<table>
<thead>
<tr>
<th>Title</th>
<th>Scientific Facts</th>
<th>Al-Quran</th>
<th>Categori</th>
</tr>
</thead>
<tbody>
<tr>
<td>'Berani Sama Besi?'</td>
<td>The views of scientists about the origin of the emergence of a metal called iron on earth</td>
<td>Al-Hadid 25</td>
<td>Geologi</td>
</tr>
<tr>
<td>'Siapa Yang Menciptakan?'</td>
<td>Song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'Aku Ingin Terbang'</td>
<td>Explaining the figure of Ibn Firmas and the Discovery of the Airplane</td>
<td>Al-Mulk 19</td>
<td>Aerophysics</td>
</tr>
<tr>
<td>'Mobilku Melaju Cepat'</td>
<td>Explaining the figure of al-Jazari and the Invention of the Gear Wheel</td>
<td>Al-Isra' 7</td>
<td>Mechanic Figure</td>
</tr>
<tr>
<td>'Kekuatan Susu'</td>
<td>Biological explanation about the process of milk production in the work of the human and animal bodies</td>
<td>Al-Nahl 66</td>
<td>Biology/ Sponsor</td>
</tr>
<tr>
<td>'Main-main Sama Air'</td>
<td>The History, Urgency and Existence of Water</td>
<td>Al-Mukminun 18</td>
<td>Environmental Ethics</td>
</tr>
<tr>
<td>'Lawan Virus dengan Madu'</td>
<td>Benefits of Honey and Bees</td>
<td>Al-Nahl 69</td>
<td>Sponsor of Hilo Susu Madu</td>
</tr>
<tr>
<td>'Lebih Baik Memaafkan'</td>
<td>-</td>
<td>Al-Nur 22</td>
<td>Ethics</td>
</tr>
<tr>
<td>'Pelindung Bumi'</td>
<td>Explanation of the atmosphere</td>
<td>Al-Anbiya 32</td>
<td></td>
</tr>
<tr>
<td>'Mengetahui Peristiwa Isra Mi'raj'</td>
<td>Explanation of Isra' Mi'raj Events</td>
<td>Al-Isra' 1</td>
<td>History</td>
</tr>
<tr>
<td>'Jarak Matahari dan Bumi'</td>
<td>Explaining the figure of al-Batani and physical calculations about the distance between the sun and the earth</td>
<td>Al-Zumar 5</td>
<td>Astro-Physical Figure</td>
</tr>
<tr>
<td>'Keutamaan Berpuasa'</td>
<td>Medical explanation about the body's detoxification performance while fasting</td>
<td>Al-Baqarah 183</td>
<td>Medic</td>
</tr>
<tr>
<td>'Ayo Sholat'</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>'Penemu Jam Mekanik'</td>
<td>Al-Jazari and the invention of the gear wheel</td>
<td>Al-Ashr 1-3</td>
<td>Mechanic Figure</td>
</tr>
<tr>
<td>'Seperti Bunglon'</td>
<td>Biological-chemical explanation of the factors of color change or mimicry in the chameleon's body</td>
<td>Al-Jatsiyah 4</td>
<td>Biologi</td>
</tr>
<tr>
<td>'Ayahku Pahlawan'</td>
<td>-</td>
<td>Al-Baqarah 214</td>
<td>Parenting</td>
</tr>
<tr>
<td>'Jangan Marah'</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>'Ayo Tumbuh ke Atas!'</td>
<td>Explain the content and substances of protein and its benefits for the human body</td>
<td>Al-Mukminun 21</td>
<td>Chemical/ Sponsor</td>
</tr>
<tr>
<td>'Mengenal Huruf Hijaiyah'</td>
<td>Lagu</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'Tanaman Bertasbih'</td>
<td>Findings of Prof. William Brown on acoustic imagery produced by plants</td>
<td>Al-Isra 44</td>
<td>Physics-Acoustic</td>
</tr>
</tbody>
</table>
In the table above, in general, several narrative patterns can be found regarding the content presented in *Riko The Series* episodes. First, not all content in *Riko The Series Season 1* contains stories. Three of the twenty-six episodes turned out to be children’s song content. Second, of the 23 episodes that present stories, not all of them also present content about science and religion. Six of the 23 episodes actually talk about history, doctrine, and matters related to ethics and even sponsorship. In other words, the theme of science and the Quran [religion], can only be seen in at least 17 episodes, out of a total of 26 episodes of *Riko The Series* season one.

Regarding the theme of science and the Quran itself, there are at least two patterns that can be found; The first is the pattern of explanations about findings and figures, while the second is the pattern of explanations about theories and concepts of science. In the first pattern, from 17 videos containing the theme of science and the Quran, it was found at least 7 videos containing descriptions of findings in the field of science and their inventors. Of the seven videos, 6 videos describe the figure of Muslim scientists. Meanwhile, in the second pattern, there are at least 10 videos explaining theories, concepts, and how science works. In this context, the scientific clumps under the scientific knowledge presented are quite diverse, starting from physics, biology, mathematics, geophysics, medical, optics, mechanics, to geology.

One thing that actually deserves to be examined is the compatibility between the narrative structure presented and the logic of the inclusion of the Quranic verse. However, because this paper limits itself to the study of hadith understanding, it was deliberately not done. We think that the analysis and examination of the suitability should also be carried out in other places and occasions.

Meanwhile, in the context of the inclusion and structure of the hadith narrative, the general description that can be given is as follows:

<table>
<thead>
<tr>
<th>Episode</th>
<th>Narrative Structure</th>
<th>Hadith</th>
<th>Scientific Fact</th>
<th>Categori</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eps. 12, “Keutamaan Berpuasa”</td>
<td>Riko looks weak from fasting. He then slept in his room and asked Qio about fasting.</td>
<td>Fasting is the only practice that we specifically give to Allah, and Allah will also immediately give the reward</td>
<td>Medical explanation about the body’s detoxification performance while fasting</td>
<td>Doctrinal Motivation</td>
</tr>
<tr>
<td>Eps. 13, “Ayo Sholat”</td>
<td>A song about motivation and an invitation to pray diligently</td>
<td>Salat is the pillar of religion.</td>
<td>-</td>
<td>Doctrinal Motivation</td>
</tr>
</tbody>
</table>
In the table above, it is clear that the hadith is not the main text reference in the production process of Riko The Series videos. This can be seen from the number of hadiths that appear; Of the 26 videos in the first season, 23 of them included the Quran, 17 of them explained the theme of science and the Quran, and only 3 of the total videos of the first season included hadith.

The pattern of presenting hadith in the first season of the Riko cartoon series also seems to be uniform. There has never been a hadith text in Arabic, as is the way in which verses of the Qur’an are included. Of the three hadiths that appeared, only one hadith was verbally spoken by Kak Wulan. The rest, the hadith is only conveyed in a meaningful narrative, either with the appendage of the inclusion of the sentence “The Prophet said”, or not.

In addition, in the table above, it can also be concluded that the relationship between religion and science referred to by Teuku Wisnu, which is also the background of Riko’s vision of The Series, contains an intention that tends towards the relationship between the Quran and science, not hadith and science. So, what is meant by religion in Riko’s cartoon series, is dominated by the Quran, not hadiths let alone the vows of scholars. Why does the Quran appear dominant? This will be answered later in another sub-chapter of this paper.

### Audio-Visual Hadith Commentary Performance in Riko The Series: Visual Commentary And The Threshold Between Efficacy and Simplification of Understanding

The discussion in this sub-chapter will focus on the process and performance of audio-visual hadith commentary that appears in the Riko cartoon series. For the purposes of parsing, examining, and analyzing, considering that the majority of the presentations of hadith in cartoons are conveyed in the form of their intent or translation, we will first identify the original text of the hadith. After that, the hadith will be recorded in a simple takhrij format; the location of the hadith in the al-Kutub al-Ummahat, the editorial version, and the quality of the hadith. It does not stop there; we will also present a version of the understanding of the hadith as has been reviewed by the scholars in the books of hadith commentaries. After that, we will describe the audio-visual product for understanding hadith that appears in the Riko cartoon series. And specifically, for this purpose, we will use the lexia method that Roland Barthes has applied when reviewing and parsing Honore de Balzac’s S/Z.

We think this method is quite powerful because it provides technical steps for slicing semiotic structures in a “text”. In addition, we feel that this method is quite efficient and effective when applied to one version of the text in the form of images and sound.

In lexia, there are at least five codes to be recorded; the first is the code of semes [code 1],

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28 “Lexia since they are units of reading. This cutting up, admittedly, will be arbitrary in the extreme. The lexia will include sometimes a few words, sometimes several sentence. The lexia is only the wrapping of a semantic volume, the cres line of the plural text, arranged like a berm of possible (but controlled attested to by a systematic reading) meanings under the flux of discourse: the lexia and its unit will there by from a kind of polyhedron faceted by the word, the group of words, the sentence or the paragraph i.e., with the language which is its “natural” excipient.” Roland Barthes, S/Z (France: Editions Dul Seul, 1975), p. 13-14.
the second is the symbolic code [code 2], the third is the proairetic code [code 3], the fourth is the hermeneutic code [code 4] and the last is the cultural code [code 5].

Code of Semes or connotation is a code that utilizes cues, instructions, or "meaning flashes" generated by certain markers. It is a thematic grouping that covers the emergence of symbolic condiments.²⁹ Symbolic code is a "grouping" or configuration code that is easily recognizable because of its appearance that is repeated regularly through various textual means and means. This code provides the basis for the symbolic structure.³⁰ The proairetic code is a code of "action".³¹ Hermeneutic codes are units that function to articulate problems, their solutions, and various events that can formulate these problems, or which actually delay their completion, or even compose a kind of puzzle (enigma) and just give a signal for its solution.³² People use this as a cultural code or reference code. It is a kind of collective voice that is anonymous and authoritative because it comes from people's own experiences. It talks about something that the person wants to make "generally accepted" knowledge or wisdom. These codes can be codes of knowledge or wisdom which are constantly referred to by the text, or which provide some kind of basis of moral and scientific authority for a discourse.³³

The five codes actually do not operate hierarchically in a textual performance. It is intertwined and takes a variety of formats in describing a message. However, for the sake of a more systematic description, the arrangement as we presented above, will be used in parallel to parse Riko The Series videos.

First of all, the entire Riko video series will be watched. At this stage, storyline mapping will be carried out from one scene to another. Any changes to the setting, storyline, and images that appear will be recorded. Each scene will be marked based on a code that has been described by Barthes in Lexia. The codes in question are the codes that appear before or after the presentation of the hadith. The structure of the story that is built through these codes will give us an illustration of the impression that will be displayed, including in understanding what kind of hadith will be placed.

In presenting the results of the analysis, we will use a hierarchical table that will present a brief description of Riko's storyline. The table will be divided into columns; the scene fragment column containing the codes, the columns based on the category of the lexia code, and the hermeneutical conclusion column obtained from the pile of codes.

**Hadith of “Keutamaan Puasa” In Episode 12**

Of the twenty-six episodes in the first season of the cartoon series Riko, the first episode that appears with the hadith narration is the 12th episode entitled "The virtue of fasting". In this episode, the hadith appears in Qio’s explanation narration answering and motivating Riko who is fasting. Qio explained that, "Berpuasa itu satu-satunya amalan yang khusus kita berikan untuk Allah, dan Allah juga yang langsung akan memberikan pahalanya".

The hadith was conveyed by Qio without including the sentence "Prophet Said". Though the sentence is a part of the hadith narrated by Muslim.³⁴ And part of the text presented by Riko, is part of the hadith qudsi that appears in a hadith narrated by al-Bukhārī and Muslim. But even so,

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³⁴ Muslim bin Hajjāj, Ṣaḥīḥ Muslim (Bayrūt: Dār Iḥyā’ al-Turāth, tt.), v. 3, p. 158.
Qio also did not include the sentence "Allah SWT said". Here is the full version of the hadith as stated in Sahih Muslim;

"Qāla Allah Ta'ālā kullu 'amal ibn ādam lahu illā al-šiyām huwa lī wa anā ajzī bihi".

And the last part is the sentence, "wa lakhulūf fihī atyabu 'inda Allah min rīh al-misk".

The five parts in the structure of the hadith are interrelated and chained into one complete understanding of the content of the hadith. In the second part, for example, one will find it difficult to imagine the meaning if he does not first understand the first part of the piece. Because the second part is a superlative structure of the semiotic construction that has been built in the previous section. That all worship will be rewarded a multiple of 700 times, while fasting is not rewarded quantitatively like other worship. This shows that fasting has a much greater multiple of rewards than other acts of worship. The absence of numbers in the parable of rewards as stated in the first part of the hadith is a form of superlation of the content of goodness in fasting itself. The case is true with the hermeneutical attachment in other parts of the hadith.

According to al-Nawawī in al-Minhāj, scholars differ on the meaning of the sentence “Qāla Allah Ta'ālā kullu 'amal ibn ādam lahu illā al-šiyām huwa lī wa anā ajzī bihi” because in fact all forms of worship are intended for Allah SWT. Some scholars argue that Allah SWT said that because fasting is a special worship that is only prescribed for Muslims. There are also those who argue, because fasting is worship that tends to be safe from the nature of riya'. There are also those who argue that being self sufficient or avoiding food is one of the attributes of Allah SWT. The opinions presented by al-Nawawī in general are talking about the superiority of fasting over other forms of worship.

Then how does Riko’s cartoon present the hadith? The following is a description in the lexia schema that shows the semotic slices in the audio-visual narrative work in the episode “keutamaan berpuasa”.


36 Ahmad bin Hanbal, Musnad Ahmad bin Hanbal (Mu’assasah al-Risālah, 1999 M/1420 M.), v. 4, p. 267.
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<tr>
<td>Pre-Hadith Narration</td>
<td>Daytime situation with quite hot weather</td>
<td>Code 2. The clock shows 13:49; television shows showing the city of smoke a little foggy</td>
<td>The pre-narrative structure of the hadith in the Riko series shows a situation in a very hot day and Riko's condition is holding back her hunger and thirst due to fasting. From being so hungry, Riko then hallucinates and imagines every object in front of her is food; including Qio who looks like a burger. Unable to stand it, Riko goes to the kitchen and intends to find a way to quench his hunger and thirst.</td>
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<td></td>
<td>Riko looks weak from thirst and hunger</td>
<td>Code 3. Riko is lying on the sofa, with an irregular shape. Code 2:3. Riko sat down with a languid face and two palms holding her stomach.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Due to fasting, Riko experiences hallucinations. Everything in front of him became like food</td>
<td>Code 2. Qio who turns into a burger Code 3. Riko opens a food magazine/book</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Riko went to the kitchen because her hunger was unbearable.</td>
<td>Code 3. Riko went to the kitchen and opened the lid on the food on the table.</td>
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<tr>
<td>Scientific Narration</td>
<td>Shows the time of Ramadan and a child who is limp</td>
<td>Shows the time of Ramadan and a child who is limp</td>
<td>A narrative structure that refers to medical findings, that fasting can remove toxins, viruses and bad bacteria from the human body.</td>
<td></td>
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<tr>
<td></td>
<td>Hunger because fasting is able to remove viruses / bacteria from the body</td>
<td>Hunger because fasting is able to remove viruses / bacteria from the body</td>
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<tr>
<td>Hadith Narration</td>
<td>Qio explained seriously</td>
<td>Code 3. Qio looks with big eyes, hands raised</td>
<td>Qio explained one thing in the aspect of fasting, which he hoped would motivate Riko to endure her</td>
<td></td>
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</tbody>
</table>
The Lexia-Semiotic Sequence of Inclusion of Hadith 1 Riko The Series Eps. 12, “Keutamaan Berpuasa”

Based on the lexia data above, there are several things that can be noted regarding the presentation of the hadith in episode 12 of the Riko cartoon series.

First, of the five parts in the original version of the hadith, the Riko cartoon only presents one part, namely the qudsi hadith section. The presentation of a truncated hadith like this, admit it or not, will have consequences in the form of a distortion of understanding. Because the part of the hadith that is displayed animatively, in the complete version of the hadith, turns out to be hermeneutically linked with the first and third parts of the hadith. Through Qio’s explanation, for example, Riko did not know that fasting that was rewarded in such a way by Allah SWT was fasting that was done sincerely for Allah SWT (min ajli). Not just fasting in the context of holding back hunger and thirst from morning to evening. In other words, simplification, which is a necessity in animated treats that rely on sound and images, will eventually lead to consequences in the construction of a complete understanding of a hadith, including the verses of the Quran.

Second, it is unknown how old Riko really is. If we agree that Riko is a child under the age of puberty, then the doctrine of the obligation to fast does not fully apply. Even if it is done, then it should be moved in the context of training. And it seems that using hadith qudsi with a thick tasawwuf pattern, as in Riko’s cartoon, is a way that is quite foreign for motivational purposes. Even if you want to consider it, the fourth and fifth parts of the hadith actually have content that is more suitable to motivate a small child who is being trained to fast. Is the reason for choosing the second part of the hadith because it is a qudsi hadith? While the other part is just an ordinary hadith? Even if the second part must be presented, then it will not have a hermeneutical impact without presentation of the first and third parts of the hadith.

Third, visually, the part that shows that Riko is actually very hungry and thirsty occupies the dominant portion compared to the other parts. Hungry Riko is shown for 3 minutes. The rest, opening 14 seconds, Qio’s explanation of 1 minute 6 seconds, Riko’s response to Qio’s explanation of 12 seconds, murattal 53 seconds and closing 40 seconds. What does it mean? A small child on a hot day was desperately holding back his hunger and thirst until he was hallucinating. This description seems to want to emphasize an orthodox religious format that worship must be carried out according to the original law. At the same time, this condition also seems to try to eliminate technical details that, under certain conditions, religion actually provides an option where worship may not be carried out according to the law and its original form. A small child who is practicing fasting, in
the daytime conditions are so hot that even skyscrapers smoke, it is possible to break his fast in the middle of the day and continue his fast until maghrib. To put it another way, there is a tendency to make religion easier and more common by simplifying and doing it in its original and orthodox form.

Hadith “Salat Tiang Agama” In Episode 13

In episode 13, the second hadith in the first season of Riko cartoon series appears. This episode is not an ordinary episode like other episodes. This episode is an episode of the song “Let’s Pray!” Unlike the other episodes, this episode does not provide narrative data in the form of stories that present stories, conflicts, and solutions. What we can trace in the case of visualization of hadith in this episode is only the way Riko The Series provides visual explanations regarding the hadith “Salat is the Pillar of Religion”.

And here are the complete lyrics of the song "Ayo Salat" in Riko The Series eps. 13;

Ayo teman cepatlah bangun
Lekas berwudhu dirikan sholat
Ayo teman jangan melamun
Yuk kita ke masjid jangan terlambat
Ayo teman cepatlah bangun
Lekas berwudhu dirikan sholat
Ayo teman jangan melamun
Yuk kita ke masjid jangan terlambat
In the lyrics, the cartoon uses the phrase “when the Prophet said prayer is the pillar of religion. Whoever has done it Allah will always love him.” In the snippet of the lyrics, what is included in the editorial of the hadith is “prayer is the pillar of religion.” And this hadith is a famous hadith. And the most famous editorial version of the hadith is;

الصلاة عماد الدين من أقامها فقد أقام الدين ومن هدمها فقد هدم الدين

One editorial format that is considered a hadith seems to be memorized by the majority of Muslims. He means, "Salat is the pillar of religion, whoever establishes it establishes religion, and whoever destroys it destroys religion." In the process of searching for the hadith in the hadith books, I did not manage to find a version of the history that presents a complete editorial model like the text above. Among the many narrations about prayer, the most similar editorial version of the hadith is;

أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْدِ اللهِ الْحَافِظُ أَخْبَرَنا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدِ بْنِ عِكْرِمَةَ عَنِ ابْنِ عُمَرَ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ أَخْبَرَنَا أَبُو عَبْd
The hadith above was narrated by al-Bayhaqi in *Shu‘ayb al-Imān*. The same version of the narration was also narrated by al-Munāwī in *Fayḍ al-Qādir* and al-Suyūṭī—by relying on the narration of al-Bayhaqī—in *al-Jāmi‘ al-Ṣaghir*. The version above in fact only presents one sentence fragment from the more famous editorial version of the hadith, namely the piece “al-salāḥ ‘imād al-dīn.” The same thing is also stated, for example, in *Nawādir al-Usūl fi Ahādīs al-Rasūl*.

In the context of the same meaning, there are other hadith narrations but in different editorial versions. It reads;

٦ ٦ ٦

According to al-Mubarakfūrī, Islam is a religious building without being supported by pillars. And the pillars are prayer. By praying, one’s religion will be strong and perfect.  

The hadith is narrated by al-Tirmidhī. The same version of the narration is also found in the Musnad of Ahmad bin Hanbal, Musnad al-Ṭayālīsī, Sunan Ibn Mājah, Sunan al-Nasā’ī, and Musnad Abd al-Razzaq and other hadith books. When compared with the previous version which uses the editorial "al-salāḥ ‘imād al-dīn", the version of the hadith that uses "‘umūduhu al-salāḥ" seems to be a hadith that is more qualitative. In the context of the above narration, for example, al-Tirmidhī commented on it as a hadith with a hasan and valid tramission.

Then what is meant by the sentence "‘umūduhu al-salāḥ" or "al-salāḥ ‘imād al-dīn"? According to al-Mubarakfūrī, Islam is a religious principle but it cannot stand upright like a building without being supported by pillars. And the pillars are prayer. By praying, one’s religion will be strong and perfect.

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42 Ahmad bin Hanbal, *Musnad Ahmad bin Hanbal* (Mu’assasah al-Risālah, 1999 M/1420 M.), v. 8, p. 205.
47 Muhammad bin Abdurrahman Al-Mubarakfūrī, *Tuhfah al-Ahwādhī bi-Sharh Jāmi‘ al-
In conclusion, in the context of the hadith editorial, the content of the sentence in the lyrics of the song "Ayo Salat!" is just a snippet of the sentence "Salat adalah tiang agama". And based on the observations of the hadith commentary, what is meant by the pillar of religion is the function and position of prayer as a pillar in the structure of large Islamic buildings.

Then how is this hadith visualized in Riko's cartoon? The following is a description based on the structure of the lexia:

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<tbody>
<tr>
<td>Pre-Narration</td>
<td></td>
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<tr>
<td>Invitation to wake up in the morning and pray at dawn. Riko seemed to wake up and startled Qio, then invited him to pray. Riko then took Wudhu</td>
<td>Code 2. Two forefingers, Riko’s self-image that fills the screen</td>
<td>Code 3. Riko yawned. Raised both hands. Code 2. The atmosphere of the room is dim.</td>
<td>The visual narration in the video shows an attitude, practice and lifestyle to start the day with prayer.</td>
<td></td>
</tr>
<tr>
<td>Hadith 1</td>
<td>Prayer in religion is the same as the function of a pillar in a mosque building</td>
<td>Code 2. One pole behind, tiled floor, spotlight. Riko and Qio’s caps and enlarged eyes with raised eyebrows</td>
<td>Prayers in religious buildings have the same function as pillars in building structures. When a pillar is damaged or collapsed, the building will collapse. Likewise, prayer is able to prosper the life of the earth, bring in the lights of goodness and dispel the darkness of immorality and evil.</td>
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<td>Those who have performed the prayers will be shone with divine light and be rewarded with high degrees. And God will really love him.</td>
<td>Code 2. The symbol of the crescent moon and the shining star, the dome of the mosque. Code 3. Riko and Qio who looked up.</td>
<td></td>
<td></td>
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<tr>
<td>Hadith 2</td>
<td>Prayer is the command of Allah and His Messenger</td>
<td>Code 2. Names of Allah and Muhammad</td>
<td></td>
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<tr>
<td></td>
<td>Prayer is able to prosper the earth and human life. At the same time, prayer is also able to</td>
<td>Code 2. Brown barren land, green grass and light silhouette. Code 3. Riko and Qio cross</td>
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Based on the lexic slices in the table above, there are several things that can be noted regarding the work of visualizing the "religious pillar prayer" hadith in the Riko cartoon series.

First, in the fragments of the narrative sequence of hadith 1, the majority of the visualization displays of the hadith are in accordance with the explanation of the hadith as written by al-Mubarakfūrī. For example, images of the pillars of a mosque appear, which are symbols and images of the function and position of prayer as pillars for religious buildings. As for the following sequence pieces, the consequences of performing one's prayers are depicted by a light that surrounds the symbol of the crescent moon and star in the sky.

Second, in the narration sequence of Hadith 2, the visualization of the hadith “Salat is the pillar of religion” experiences variations. What appears is no longer the image and appearance of the pillars of the mosque as it appeared in the first sequence. What emerges is a picture of a world that is divided in two conditions; fertile-barren and light-dark. This visualization seems to give a new meaning to the hadith "prayer is the pillar of religion". One variant of meaning that does not appear in the book of hadith commentary is that the variant has no semiotic connection with the text in the editorial of the hadith.

Hadith “Jangan Marah” In Episode 17

The third hadith that appears in the first season of the Riko cartoon series is a hadith about anger. Compared to the two previous hadiths, the visualization work seems to be more visible in the case of this third hadith. In addition, the presentation of hadith in cartoons is also complete. It is leaning on the Prophet by including the sentence, "The Prophet said", also includes the Arabic version of the editorial of the hadith.

As for the editorial of the hadith that appeared in episode 17, Kak Wulan said by referring to the hadith:

لا تغضب ولكل أجلة

This part of hadith, when traced back, turns out to be part of a whole hadith text which sounds;

عن إبراهيم بن أبي عبادة قال سمعت أبا الدرداء تُحْيِيَ عن أبي الدرداء قال فَلَنَّا يَا رَسُولَ اللَّهِ دُلْنِي عَلَى عَمَلٍ يُدْخِلُنِي الْجَنَّةَ لا تَغْضَبْ وَلَكَ الْجَنَّة

The above hadith was narrated by al-Tabrani in al-Mu’jam al-Kabīr. Hadith with the same editorial version, also appears in several hadith
books, such as *Musnad al-Shamisyin* which is also
the work of al-Tabrānī,⁴⁸ *al-Jamī‘ al-Saghir* by al-
Suyūtī⁴⁹ and *Majma‘ al-Zawā‘id* by al-Haithami⁵⁰.
All of them are narrated in the editorial model as
the version of al-Tabrānī’s above.

Although it is not listed in *al-Kutub al-Sittah*,
it seems that this hadith is not problematic in
quality. Al-Tabrānī’s transmission is only filled by
three narrators; Ibrāhīm bin Abī Ablah, Umm al-
Dardā‘ and culminated in the Companions of Abū
al-Dardā‘. In *Siyyar A‘lām al-Nubalā‘*, al-Dhahabī
noted that the figure of Ibrāhīm bin Abī Ablah
was confirmed by Yahyā bin Ma‘īn and al-
Nasā‘ī.⁵¹

The hadith "Iā taghda‘ wa laka al-jannah" was
originally the answer of the Prophet Muhammad
SAW when asked by Abū al-Dardā‘s friend about
a practice that was able to enter him into heaven.
And briefly, the Prophet also explained that not
being angry is an act that can make a person enter
heaven.

In addition to the above hadith, the hadith of
"angry" also appears in *al-Kutub al-Sittah*;

\[\text{فُسْفِسَ عَنْهُ أَنَّ رَسُولَ اللََِّّ صَلَّى اللََُّّ}
\]


The hadith was narrated by al-Bukhārī in
*Sahih al-Bukhārī*.⁵² The same hadith was narrated
by Muslim in his *Sahih*.⁵³ In addition, several
hadith books also include the editorial of the
same hadith, including: *al-Muwatta*⁵⁴, *al-Sunan
al-Kubrā* lil Bayhaqī⁵⁵, *Sunan al-Nasā‘i*⁵⁶ dan *Musnad
Ahmad*⁵⁷. However this better quality hadith is not
used and appears in episode 17 of the cartoon
Riko.

Then how does Riko’s cartoon visualize
the understanding of the hadith? The following is
a description based on the lexia;

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⁵¹ Shamsuddīn Muhammād bin Ahmad al-
Dhahabī, *Siyyar A‘lām al-Nubalā‘* (Bayrūt: Mu‘assasah al-
Risālah, 1985), v. 6, p. 323.
⁵² Muḥammad bin Ismā‘īl al-Bukhārī, *Sahih al-
Bukhārī* (Dār Tūq al-Najah, 1422 H.), v. 8, p. 28.
⁵⁵ Ahmad bin Ḥusayn al-Bayhaqī, *al-Sunan
al-Kubrā* (Bayrūt: Dār al-Kutub al-Ilmiyyah, 2003), v. 9,
p. 152.
p. 152.
⁵⁷ Ahmad bin Hanbal, *Musnad Ahmad bin
478.
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<tr>
<td>Pre Narration</td>
<td>Riko and Qio prepare for the race, and Sis Wulan becomes the judge.</td>
<td>Code 3. Riko and Qio bowed their heads, knelt down and put their hands on the ground</td>
<td>Anger in episode 17 of Riko The Series is shown visually through Qio's condition which changes drastically after installing the emotion application. With this application, Qio's battery runs out quickly and over-heats, which indirectly illustrates the impact of anger on the human body.</td>
<td>Anger as part of human emotions can cause a loss of clarity in thinking. Anger can make people act without consideration and do things without judgment of the consequences. In Riko's cartoon, it is then legitimized by the hadith of the Prophet which indirectly wants to emphasize that anger is a source of evil, and every badness will bring humans to hell.</td>
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<td>Code 2. The index finger.</td>
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<td></td>
<td>Originally, Qio was in the front. Riko then cheated him, so Riko came out victorious. And Riko also mocked Qio.</td>
<td>Code 2. White horizontal line. Qio in front of Riko.</td>
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<td></td>
<td></td>
<td>Code 2. Tongue sticking out, palms open next to ears, eyes closed</td>
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<td></td>
<td>Riko expressed her disappointment that Qio wasn’t angry.</td>
<td>Code 2/3. Disappointed face, flat eyebrows, tired eyes.</td>
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<td></td>
<td></td>
<td>Code 3. Riko seems to leave Qio</td>
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<td></td>
<td>Qio installed the emotion app into his body. And Qio started to joke about Riko who was sleeping</td>
<td>Code 2. Some kind of disk. Code 3. Qio opened his body, and inserted an object.</td>
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<td>Code 2. Line loading install.</td>
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<tr>
<td></td>
<td></td>
<td>Code 3. Qio touches Riko's feet with a feather</td>
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</tbody>
</table>
The second race seemed even more fierce because Qio had already installed the emotion app. In the middle of the race, Riko again cheated Qio until she fell.

Qio was angry and tried to catch up and avenge Riko's treatment.

Qio's battery weakened and he fell to the ground.

The emotion disk was unplugged and the emotion app was uninstalled from Qio's body.

<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image 1" /></td>
<td>Code 2. Blue Z line in the middle, wide eyes, raised eyebrows.</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image 2" /></td>
<td>Code 2. White stripes.</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image 3" /></td>
<td>Code 2. Riko looks back, Qio chases</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image 4" /></td>
<td>Code 2. Qio's eyes are shrinking</td>
</tr>
<tr>
<td><img src="image5.png" alt="Image 5" /></td>
<td>Code 2. Qio's eyes, grass</td>
</tr>
<tr>
<td><img src="image6.png" alt="Image 6" /></td>
<td>Code 2. Qio's eyes are red. White stripes around Qio</td>
</tr>
<tr>
<td><img src="image7.png" alt="Image 7" /></td>
<td>Code 2. Aim at Riko</td>
</tr>
<tr>
<td><img src="image8.png" alt="Image 8" /></td>
<td>Code 2. Qio's eyes are red, Riko's eyes are surprised. Code 3. Qio's hand is about to grab Riko</td>
</tr>
<tr>
<td><img src="image10.png" alt="Image 10" /></td>
<td>Code 2. Red battery image.</td>
</tr>
<tr>
<td><img src="image11.png" alt="Image 11" /></td>
<td>Code 2. Disk</td>
</tr>
<tr>
<td><img src="image12.png" alt="Image 12" /></td>
<td>Code 2. Image of loading green</td>
</tr>
</tbody>
</table>
Based on Lexia's description of the sequences in episode 17 above, there are several things that can be noted:

First, the work of visualizing hadith in episode 17 is more dominant and dense than the work of visualizing hadith that appears in episode 12 and episode 13. All sequences in the cartoon, from the first minutes to the last minute, form a narrative structure that provides a complete picture. regarding the procession of visualization of the hadith which culminated at 5.20 minutes.

Second, accompanying the visual images that appear, Kak Wulan's verbal explanation should also be included here to get a complete picture of the understanding of the hadith that appears. When Kak Wulan realized that Qio had actually installed and inserted an emotion disc, she then said, “Hmmm, before you had the angry, sad emotion app, you were fine Q110. Your battery can last a long time. But after knowing the feeling of anger, therein lies the problem. Your anger eats up your battery, so it drains fast. That’s why the Prophet reminded, ‘la taghdab wa laka al-jannah. Don’t be angry, it’s heaven for you.’” Then Riko asked, “Humans are like that too, Sis?” “Yeah, that’s why grumpy people get old fast, slow down fast, hahaha…”, explained Sis Wulan.58

If Kak Wulan’s explanation is observed, an attempt appears to explain the hadith beyond its textual meaning. That anger can make people lowbat quickly, eat up battery power, and make people old fast. The snippets of sentences in Kak Wulan’s explanation do not have a link with the hadith listed. Why? Because the textual logic in the hadith "la taghdab wa laka al-jannah" is actually causality. By restraining anger, a person will avoid bad deeds that make him go to hell. And Kak Wulan’s explanation regarding the hadith is

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Not included in the logical network of causality of the hadith, whether it is in the context of explaining, developing meaning or contextualizing. So when juxtaposed, will appear a syllogistic confusion; what is the relationship between getting old quickly and going to heaven? Then, what is the relationship between running out of batteries (energy) and entering heaven? There is not any.

<table>
<thead>
<tr>
<th>Syllogism Structure of Hadith Contents</th>
<th>Wulan’s Syllogism Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don’t be angry, you will be able to control yourself</td>
<td>Don’t be angry, it will slow down and eat up battery power</td>
</tr>
<tr>
<td>By controlling yourself, you will avoid bad deeds</td>
<td>If you are lowbat, humans can get old quickly</td>
</tr>
<tr>
<td>By not doing bad deeds, then heaven for you</td>
<td>Get old quickly, then heaven for you</td>
</tr>
</tbody>
</table>

Third, even if the visual narration in episode 17 must be maintained, we think the hadith that is suitable to be displayed is the hadith narrated by al-Bukhari and Muslim above. A strong person is not the one who wins the game or is physically strong but who is able to control their anger. However, there is a further confusion here: controlling anger as referred to in the hadith is not suitable when visualized with the sequence of a disk installed in the Q110 body, which instead of being controlled, can actually be removed.

From the three samples above, the procession of visualizing the understanding of hadith that appears in the Riko cartoon series actually has problems. The main problem that arises is the simplification of understanding, which leads to errors in placing a hadith as an argument for the religious message to be conveyed. This problem is an indicator that the presentation of hadith in Riko’s cartoon is a pragmatic need that functions instrumentally. He is in accordance with his initial vision that this cartoon was indeed wanted to be "Islamic". The trick is to strengthen the storyline with verses from the al-Quran and the hadith of the Prophet.

In one case, as in series 12, the visualization of the hadith actually gave rise to a strong impression that this cartoon was carrying out an orthodoxy mission. Islam is shown in his stiff face. There is no room to show that Islam also provides a second option and rules that make it easier for its people to carry out worship.

**Conclusion**

The Riko cartoon series is one of the many pop culture products that are involved in visualizing the Prophet’s hadiths. Through the digital world and its animated products, Riko’s cartoon has proven that, apart from including verses from the Quran, it also includes the hadiths of the Prophet to assert himself as a cartoon identity and a spectacle that is thick with Islamic nuances. However, as described previously, there are ideological elements that emerge, which are implied to emphasize an orthodox religious model that fully refers to doctrinal standards that are directly referred to the Qur’an.

The desire to emphasize religious orthodoxy by returning directly to the Quran and hadiths is also reinforced by the many terms “Islamic” that appear in the cartoon series. Preparatory sentence in competition, which usually uses the phrase "one, two, three, go!", is replaced with "bismillah". The sentences "mashaallah" and "subhanallah" also often appear in every conversation, - which often also has positional errors; between when and under what conditions “masyaallah” should be used, and under what conditions "subhanallah" should be used. But right-wrong no longer counts. As long as it can strengthen the
style and color of Islam and “syar’i”, technical matters seem very easy to ignore.

In the context of visualizing the understanding of hadith, the Riko cartoon series has actually worked quite well in the technical aspect. However, one thing that must be noted is that the visualization of the hadith must be in harmony with the semiotic and hermeneutical structure in the hadith itself. If not, then what will happen is the distortion of the meaning of the hadith, either by distorting its meaning or by supplying swelling of the meaning.

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Disclaimer
The views and assumptions expressed in this article are those of the authors and do not necessarily reflect the official policy or position of any affiliated agency of the authors.

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Visualization of Understanding Hadith in Animated Cartoon


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