



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

Kartun animasi adalah produk kebudayaan yang lahir dari pergerakan dunia yang mengarah pada virtualitas. Seluruh aspek kebudayaan, termasuk agama, didorong untuk mengemas diri dalam bentuk visual. Ketika agama mulai disampaikan dalam medium visual, maka al-Quran dan Hadis juga terkena implikasinya. Dalam kasus kartun animasi, al-Quran dan Hadis akan mengalami transformasi semiotis. Ia tidak lagi terbatas pada wujud tulisan ataupun ujaran. Penafsiran al-Quran maupun pemahaman hadis akan berkembang dan mengambil bentuk baru berupa gambar, suara dan warna. Artikel ini akan mengulas masalah visualisasi pemahaman hadis dalam kartun animasi. Selain bertujuan membuka lahan baru dalam kancas studi pemahaman hadis, artikel ini juga bertujuan memeriksa bagaimana kinerja dan efikasi visualisasi pemahaman hadis yang selama ini terjadi. Dengan memanfaatkan Leksia tawaran Roland Barthes, paper ini akan mengiris adegan per adegan kartun *Riko the Series* dan menguak apa yang sedang terjadi di dalamnya.

Kata Kunci: *Riko the Series*, Pemahaman Hadis, Visualisasi Syarah Hadis, Kartun Animasi

Author:

Hilmy Firdausy

Affiliation:Universitas Islam Negeri Syarif
Hidayatullah Jakarta**Corresponding author:**

hilmy.firdausy@uinjkt.ac.id

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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 groups¹ and individuals², 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.³

¹ Something like Zunly Nadia Nadia, "Perilaku Keagamaan Komunitas Muslim (Pemahaman Hadis dalam NU dan Salafi Wahabi di Indonesia)", *Jurnal Living Hadis* 2, No. 2 (2017); Salsabila Firdaus and Ulfah Rahmawati, "Hadis dalam Tradisi Nahdlatul Ulama: Studi Atas Pemahaman hadis Lajnah Bahtsul Masa'il", *Addin* 7, No. 2 (2013) and M. Ilham Kurniawan, "Pemahaman hadis zikir dalam pandangan Tarekat Al-Qadiriyyah wa Al-Naqshabandiyah: studi living hadis di pesantren Raudlatul Ulum Kediri", Thesis UIN Sunan Ampel Surabaya (2022).

² Muhammad Qomarullah, "Pemahaman Hadis Ali Mustafa Yaqub dan Kontribusinya Terhadap Pemikiran Hadis di Indonesia", *Al-Quds: Jurnal Studi al-Quran dan Hadis* 4, No. 2 (2020); Muhammad Alfatih Suryadilaga, "Membaca Pemahaman Hadis Muhammad Al-Ghazālī dan Yūsuf Al-Qarḍāwī: Studi Kasus Pemikiran Suryadi", *Refleksi* 19, No. 2 (2020).

³ This is as seen in: Taufan Anggoro, "Development of Understanding Hadith in Indonesia: Analysis of Shifts and Current Offers", *Diya al-Afkar* 7, No. 1 (2019): 156-160. In his review, the study of hadith understanding was proven to only move on scriptural analysis. But that does not mean the development of the object of the study of understanding the hadith does not exist. Al-fatih Suryadilaga, for example, has started studying comics. Muhammad Alfatih Suryadilaga, "Sharah Hadith Sahih Bukhari and Muslim in Comics: Study of the Description of 99 Messages of the Prophet: Bukhari Hadith Muslim Comic (Complete Edition)", *Esensia* 16, No. 2 (2015)

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.⁴ 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.⁵

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).⁶

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 Alfatih Suryadilaga, "Women's Advice Hadith Comic: Informative and Performative Understanding", *Journal of Living Hadith* 2, No. 2 (2017).

⁴ Roland Barthes, *Image Music Text* (London: Fontana Press, 1977), p. 32

⁵ Paul Ricoeur, *The Rule of Metaphor: Multidisciplinary Studies of The Creation of Meaning in Language* (Toronto: Toronto University Press, 1977), p. 319.

⁶ <https://databoks.katadata.co.id/datapublish/2022/02/07/berapa-lama-masyarakat-global-akses-medsos-setiap-hari>. Accessed 02 December 2022.





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

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. <https://andi.link/hootsuite-we-are-social-indonesian-digital-report-2021/>.

Accessed 02 December 2022

⁸ <https://databoks.katadata.co.id/datapublish/2020/11/11/jenis-konten-yang-paling-banyak-ditonton-di-youtube>. Accessed 02 December 2022.

⁹ <https://www.youtube.com/watch?v=XqZsoesa55w>. Accessed 02 December 2022

¹⁰ https://www.youtube.com/results?search_query=anak. Accessed 02 December 2022

¹¹ KS Yudanginggar, "Pola Komunikasi Orangtua dan Anak dalam Penggunaan Aplikasi Youtube", *Jurnal Ilmu Komunikasi Acta Diurna* 2, No. 2 (2021).

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 *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

¹² Todd McGowan, *The Real Gaze: Film Theory After Lacan* (New York: State University of New York Press, 2007), p. 35.

¹³ Harimurti Kridalaksana, "Morgin-Ferdinand de Saussure [1857-1913], Bapak Linguistik Modern dan Pelopor Strukturalisme", on Ferdinand de Saussure, *Pengantar linguistik Umum*, terj. Rahayu S. Hidayat, (Yogyakarta: UGM Press, 1996), p. 6.





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 it is 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

¹⁴ Ferdinand de Saussure, *Pengantar linguistik Umum*, terj. Rahayu S. Hidayat (Yogyakarta: UGM Press, 1996), p. 6.

¹⁵ Roland Barthes, *Elements of Semiology* (New York: Hill and Wang, 1994), p. 36.





hadith), the use of pictures and illustrations is more effective than the use of words. A trick commonly used in dictionaries.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 *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 *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.

The Profile of *Riko The Series*

There are at least three important figures behind *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 *Riko The Series* was produced. According to Teuku Wisnu on his press conference, *Riko The Series* was produced because, first, "a lot of animated content in various media is not suitable for children."

¹⁶ *al-Mu'jam al-Wasit* (Mesir: Maktabah al-Shurūq al-Dawliyah, 2011 M./1432 H), p. 286-287, 423, 612, dst.

Therefore, *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."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 has 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 *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.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.¹⁹ In the episodes that follow, other room settings appear in succession; from the inside of Riko's

¹⁷ All quotes are the result of an interview with Teuku Wisnu at the launching of *Riko The Series*. <https://www.liputan6.com/showbiz/read/4175825/teuku-wisnu-berikan-tayang-bermanfaat-dengan-riko-the-series>. Accessed 16 November 2021.

¹⁸ "Berani Sama Besi", *Riko The Series* Season 1 Eps. 01, "[Lagu] Siapa Yang Menciptakan", *Riko The Series* Season 1 Eps. 02, "Aku Ingin Terbang", *Riko The Series* Season 1 Eps. 03, "Mobilku Melaju Cepat", *Riko The Series* Season 1 Eps. 04, "Kekuatan Susu", *Riko The Series* Season 1 Eps. 05, "Main-Main Sama Air", *Riko The Series* Season 1 Eps. 06, "Lawan Virus Dengan Madu", *Riko The Series* Season 1 Eps. 07, "Lebih Baik Memaafkan", *Riko The Series* Season 1 Eps. 08 dan "Pelindung Bumi", *Riko The Series* Season 1 Eps. 09.

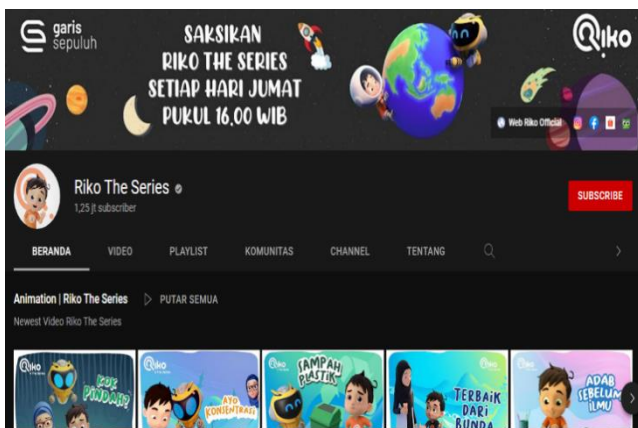
¹⁹ "Mengetahui Peristiwa Isra Mi'raj", *Riko The Series* Season 1 Eps. 10.





house to the terrace and courtyard where Riko played with Qio.²⁰

Likewise, the plot of the appearance of characters in *Riko The Series*, which initially only featured Riko and Qio.²¹ Only in the seventh episode of the first season, Sis Wulan, Riko's older sister, appeared as the third character.²² In the sixteenth episode, Riko's mother and father show up sequentially to complete the character structure in the cartoon series.²³



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 playing activities. In the middle of the game, a

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.

²¹ “*Berani Sama Besi*”, *Riko The Series Season 1 Eps. 01*, “[*Lagu*] *Siapa Yang Menciptakan*”, *Riko The Series Season 1 Eps. 02*, “*Aku Ingin Terbang*”, *Riko The Series Season 1 Eps. 03*, “*Mobilku Melaju Cepat*”, *Riko The Series Season 1 Eps. 04*, “*Kekuatan Susu*”, *Riko The Series Season 1 Eps. 05*, “*Main-Main Sama Air*”, *Riko The Series Season 1 Eps. 06*.

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

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

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.²⁴ 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.²⁵

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.²⁶

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

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.

²⁵ <https://www.youtube.com/c/RikoTheSeries>. Accessed 17 November 2021.

²⁶ This data was taken on November 18, 2021. <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

Eps	AQ	H	Eps	AQ	H
1	Yes	No	14	Yes	No
2	No	No	15	Yes	No
3	Yes	No	16	Yes	No
4	Yes	No	17	No	Ada
5	Yes	No	18	Yes	No
6	Yes	No	19	No	No
7	Yes	No	20	Yes	No
8	Yes	No	21	Yes	No
9	Yes	No	22	Yes	No
10	Yes	No	23	Yes	No
11	Yes	No	24	Yes	No
12	Yes	Ada	25	Yes	No
13	No	Ada	26	Yes	No

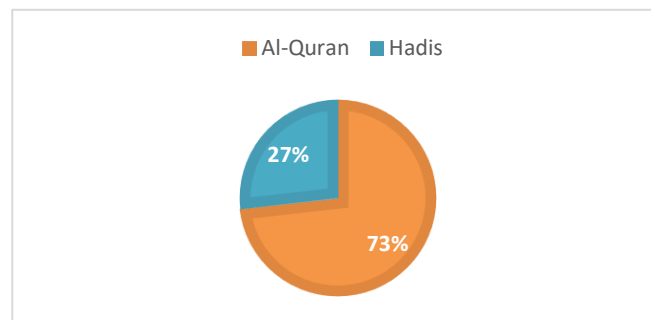
Table of the number of presentations of Al-Quran and Hadith in Riko The Series Season 1

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.



Comparison of the percentage of occurrences of verses of the Quran and hadith in Riko the Series

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;

Title	Scientific Facts	Al-Quran	Categori
"Berani Sama Besi?"	The views of scientists about the origin of the emergence of a metal called iron on earth	Al-Hadid 25	Geologi
"Siapa Yang Menciptakan?"	Song		
"Aku Ingin Terbang"	Explaining the figure of Ibn Firnas and the Discovery of the Airplane	Al-Mulk 19	Aerophysics
"Mobilku Melaju Cepat"	Explaining the figure of al-Jazari and the Invention of the Gear Wheel	Al-Isra' 7	Mechanic Figure
"Kekuatan Susu"	Biological explanation about the process of milk production in the work of the human and animal bodies	Al-Nahl 66	Biology/ Sponsor
"Main-main Sama Air"	The History, Urgency and Existence of Water	Al-Mukminun 18	Environmental Ethics
"Lawan Virus dengan Madu"	Benefits of Honey and Bees	Al-Nahl 69	Sponsor of Hilo Susu Madu
"Lebih Baik Memaafkan"	-	Al-Nur 22	Ethics
"Pelindung Bumi"	Explanation of the atmosphere	Al-Anbiya 32	
"Mengetahui Peristiwa Isra Mi'raj"	Explanation of Isra' Mi'raj Events	Al-Isra' 1	History
"Jarak Matahari dan Bumi"	Explaining the figure of al-Batani and physical calculations about the distance between the sun and the earth	Al-Zumar 5	Astro-Physical Figure
"Keutamaan Berpuasa"	Medical explanation about the body's detoxification performance while fasting	Al-Baqarah 183	Medic
"Ayo Sholat"	Song		
"Penemu Jam Mekanik"	Al-Jazari and the invention of the gear wheel	Al-Ashr 1-3	Mechanic Figure
"Seperti Bunglon"	Biological-chemical explanation of the factors of color change or mimicry in the chameleon's body	Al-Jatsiyah 4	Biologi
"Ayahku Pahlawanku"	-	Al-Baqarah 214	Parenting
"Jangan Marah"	-	-	-
"Ayo Tumbuh ke Atas!"	Explain the content and substances of protein and its benefits for the human body	Al-Mukminun 21	Chemical/ Sponsor
"Mengenal Huruf Hijaiyah"	Lagu		
"Tanaman Bertasbih"	Findings of Prof. William Brown on acoustic imagery produced by plants	Al-Isra 44	Physics-Acoustic





"Yuk Hemat Listrik"	Explain the process of how electric current is born	Al-Nur 35	Physics/ Energy Ethics
"Bermain Detektif"	Explaining the problems of optics and the character of Ibn Haitsam	Yasin 66	Optic
"Penemu Angka nol"	Explain how computers work, the discovery of algorithms and the figure of al-Khwarizmi	Yunus 5	Computing/ Mathematics
"Kambing Putih Riko"	-	Al-Hajj 34	Kurbans Doctrin
"Pahlawan Dalam Tubuh"	Explain the production of red and white blood cells and the body's performance in self-protection	Al-Infithar 7-8	Biologi
"Peringatan Kemerdekaan Indonesia"	Explanation of gravity	Al-Hajj 65	Physics

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, aeophysics, 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:

Episode	Narrative Structure	Hadith	Scientific Fact	Categori
Eps. 12, "Keutamaan Berpuasa"	Riko looks weak from fasting. He then slept in his room and asked Qio about fasting.	Fasting is the only practice that we specifically give to Allah, and Allah will also immediately give the reward	Medical explanation about the body's detoxification performance while fasting	Doctrinal Motivation
Eps. 13, "Ayo Sholat"	A song about motivation and an invitation to pray diligently	Salat is the pillar of religion.	-	Doctrinal Motivation





Eps. 17, "Jangan Marah"	Riko and Qio run a race. Having been cheated on, Qio, who had the emotion app installed in his body, became angry. Out of anger, Qio's battery drained quickly.	Prophet Said, "La Taghdab wa Lakal Jannah." Do not be angry! Then heaven for you.	-	Ethics-Doctrinal Motivation
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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-visualization 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*..²⁸ 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],

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 *crest* 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 facted 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 *qudsī* that appears in a hadith narrated by al-Bukhārī and Muslim. But even so,

²⁹ Roland Barthes, *S/Z*, p. 17.

³⁰ Roland Barthes, *S/Z*, p. 17.

³¹ Roland Barthes, *S/Z*, p. 18.

³² Roland Barthes, *S/Z*, p. 17; Alex Sobur, *Semiotika Komunikasi* (Bandung: Remaja Rosdakarya, 2013), p. 65. Kris Budiman, *Semiotika Visual: Konsep, Isu dan Problem Ikonitas* (Yogyakarta: Jalasurta, 2011).

³³ Roland Barthes, *S/Z*, p. 18.

³⁴ Muslim bin Hajjāj, *Ṣaḥīḥ Muslim* (Bayrūt: Dār Ihyā' 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*;

حَدَّثَنَا أَبُو بَكْرِ بْنُ أَبِي شَيْبَةَ حَدَّثَنَا أَبُو مُعَاوِيَةَ وَوَكَيْعٌ عَنِ الْأَعْمَشِ
ح وَحَدَّثَنَا زُهَيْرُ بْنُ حَرْبٍ حَدَّثَنَا جَرِيرٌ عَنِ الْأَعْمَشِ ح وَحَدَّثَنَا أَبُو
سَعِيدٍ الْأَشْجِيُّ وَاللَّفْظُ لَهُ حَدَّثَنَا وَكَيْعٌ حَدَّثَنَا الْأَعْمَشُ عَنْ أَبِي
صَالِحٍ عَنْ أَبِي هُرَيْرَةَ رَضِيَ اللَّهُ عَنْهُ قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ
عَلَيْهِ وَسَلَّمَ كُلُّ عَمَلٍ ابْنِ آدَمَ يُضَاعَفُ الْحَسَنَةُ عَشْرُ أَمْثَالِهَا إِلَى
سَبْعِمِائَةٍ ضِعْفٍ قَالَ اللَّهُ عَزَّ وَجَلَّ إِلَّا الصَّوْمَ فَإِنَّهُ لِي وَأَنَا أَجْزِي بِهِ
يَدْعُ شَهْوَتَهُ وَطَعَامَهُ مِنْ أَجْلِي لِلصَّائِمِ فَرْحَتَانِ فَرْحَةٌ عِنْدَ فِطْرِهِ
وَفَرْحَةٌ عِنْدَ لِقَاءِ رَبِّهِ وَلِخُلُوفٍ فِيهِ أَطْبَبَ عِنْدَ اللَّهِ مِنْ رِيحِ الْمَسْكِ

In addition to *Ṣaḥīḥ Muslim*, the hadith is also listed in several hadith books, including; *al-Sunan al-Kubrā* and *al-Sunan al-Suḡhrā* by *al-Bayhaqī*³⁵ and *Musnad Aḥmad bin Ḥanbal*.³⁶

In the construction of the Muslim version of the hadith chain, it appears that this hadith is a well-known hadith. There are at least three branches of narration which all originate from the Companions of Abū Hurayrah. Since the hadith appears in *Sahih Muslim*, it is quite safe to say it is authentic or good hadith.

Meanwhile, in the narrative structure of the hadith, there are at least five parts that make up the overall meaning of the hadith. The first part is the sentence, "kullu 'amal ibn ādam yuḍā'af al-hasanah 'ashr amthālihā ilā sab'imi'ati ḍi'fin". The second part is the sentence "Qāla Allah Ta'ālā kullu 'amal ibn adam lahu illā al-shiyām huwa lī wa anā ajzī bihi". The third part is the sentence, "yada'u shahwatahu wa ṭā'amahu min ajlī". The fourth part is the sentence, "li al-ṣā'im farhatāni farhatun 'inda

fiṭrihi wa farhatun 'inda liqā' rabbihi". And the last part is the sentence, "wa lakhulūf fīhi aṭyabu '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 superlatation 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 adam lahu illā al-shiyām 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 semiotic slices in the audio-visual narrative work in the episode "keutamaan berpuasa".

³⁵ Ahmad bin al-Husayn al-Bayhaqī, *al-Sunan al-Suḡhrā* (Bayrūt: Dār al-Kutub al-'Ilmiyyah, 2003), v. 3, p. 408.

³⁶ Ahmad bin Hanbal, *Musnad Ahmad bin Hanbal* (Mu'assasah al-Risālah, 1999 M/1420 M.), v. 4, p. 267.








	Scene	Semic Code [1]	Basic Code [2:3]	Hermeneutic Code [4]	Cultural Code [5]
Pre-Hadith Narration		Daytime situation with quite hot weather	Code 2. The clock shows 13:49; television shows the city of smoke a little foggy	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.	Eps "keutamaan berpuasa" in the cartoon series Riko wants to emphasize a doctrine that fasting in the month of Ramadan is obligatory, including for small children. No details of the other technical aspects of fasting appear. That children, people who are sick and who are in an emergency, are allowed not to fast, or to fast as usual. This episode only shows the orthodox format in the doctrine of fasting itself. Religious orthodoxy and the agenda of cultivating religious observance from an early age can be seen in this episode.
		Riko looks weak from thirst and hunger	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.		
		Due to fasting, Riko experiences hallucinations.	Code 2. Qio who turns into a burger		
		Everything in front of him became like food	Code 3. Riko opens a food magazine/book		
		Riko went to the kitchen because her hunger was unbearable.	Code 3. Riko went to the kitchen and opened the lid on the food on the table.		
Scientific Narration		Shows the time of Ramadan and a child who is limp	Shows the time of Ramadan and a child who is limp	A narrative structure that refers to medical findings, that fasting can remove toxins, viruses and bad bacteria from the human body.	
		Hunger because fasting is able to remove viruses / bacteria from the body	Hunger because fasting is able to remove viruses / bacteria from the body		
Hadith Narration		Qio explained explained seriously	Code 3. Qio looks with big eyes, hands raised	Qio explained one thing in the aspect of fasting, which he hoped would motivate Riko to endure her	





		Qio explained explained seriously	Code 3. Qio looks with big eyes, hands raised	hunger and thirst.	
Post-Narration		Riko was stunned and felt amazed	Code 2. Riko's eyes widen, eyebrows raised	Riko looked motivated. Hearing Qio's explanation, Riko started to get excited and energized.	
		Riko mulai bersemangat dan berenergi	Riko is getting excited and energized		

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
Ingatlah ketika rasul berkata
sholat adalah tiang agama
Siapa yang telah menjalankannya
Allah akan slalu menyayanginya
Subuh 2 raka'at
Dzuhur 4 raka'at
Ashar 4 raka'at
Maghrib 3 raka'at
Isya' 4 raka'at
Subuh 2 raka'at
Dzuhur 4 raka'at
Ashar 4 raka'at*

*Maghrib 3 raka'at
Isya' 4 raka'at
Ingatlah ketika rasul berkata
sholat adalah tiang agama
Siapa yang telah menjalankannya
Allah akan slalu menyayanginya
Ayo teman yuk kita sholat*

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 اللَّهِ الْحَافِظُ أَخْبَرَنَا أَبُو حَامِدٍ أَحْمَدُ بْنُ مُحَمَّدٍ بْنُ
أَحْمَدَ بْنِ شُعَيْبِ بْنِ هَارُونَ بْنِ مُوسَى الْقَفِيهِ، حَدَّثَنَا زَكَرِيَّا بْنُ
يَحْيَى بْنِ مُوسَى بْنِ إِبْرَاهِيمَ النَّيْسَابُورِيِّ أَخْبَرَنَا وَهْبُ بْنُ جَرِيرٍ
حَدَّثَنَا شُعْبَةُ عَنْ قَتَادَةَ عَنْ عِكْرِمَةَ عَنْ عُمَرَ قَالَ جَاءَ رَجُلٌ فَقَالَ
يَا رَسُولَ اللَّهِ أَيُّ شَيْءٍ أَحَبُّ عِنْدَ اللَّهِ فِي الْإِسْلَامِ قَالَ الصَّلَاةُ لَوْ قَمِيهَا
وَمَنْ تَرَكَ الصَّلَاةَ فَلَا دِينَ لَهُ وَالصَّلَاةُ عِمَادُ الدِّينِ قَالَ أَبُو عَبْدِ
اللَّهِ عِكْرِمَةُ لَمْ يَسْمَعْ مِنْ عُمَرَ وَأَطْنَهُ أَرَادَ عَنِ ابْنِ عُمَرَ





The hadith above was narrated by al-Bayhaqī in *Shu'ayb al-Īmān*.³⁷ The same version of the narration was also narrated by al-Munāwī in *Fayḍ al-Qadīr*³⁸ and al-Suyūṭī – by relying on the narration of al-Bayhaqī – in *al-Jāmi' al-Ṣaḡhīr*.³⁹ The version above in fact only presents one sentence fragment from the more famous editorial version of the hadith, namely the piece “*al-ṣalāh 'imād al-dīn*.” The same thing is also stated, for example, in *Nawādir al-Uṣūl fi Ahādīs al-Rasūl*.⁴⁰

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

حَدَّثَنَا ابْنُ أَبِي عُمَرَ قَالَ حَدَّثَنَا عَبْدُ اللَّهِ بْنُ مُعَاذٍ الصَّنْعَانِيُّ عَنْ مَعْمَرٍ عَنْ عَاصِمِ بْنِ أَبِي النَّجُودِ عَنْ أَبِي وَائِلٍ عَنْ مُعَاذِ بْنِ جَبَلٍ قَالَ كُنْتُ مَعَ النَّبِيِّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فِي سَفَرٍ فَأَصْبَحْتُ يَوْمًا قَرِيبًا مِنْهُ وَنَحْنُ نَسِيرُ فَقُلْتُ يَا رَسُولَ اللَّهِ أَخْبِرْنِي بِعَمَلٍ يُدْخِلُنِي الْجَنَّةَ وَيُبَاعِدُنِي عَنِ النَّارِ قَالَ لَقَدْ سَأَلْتَنِي عَنْ عَظِيمٍ وَإِنَّهُ لَيْسِيرٌ عَلَى مَنْ يَسَّرَهُ اللَّهُ عَلَيْهِ تَعَبُ اللَّهِ وَلَا تُشْرِكُ بِهِ شَيْئًا وَتُقِيمُ الصَّلَاةَ وَتُؤْتِي الرِّكَاعَةَ وَتَصُومُ رَمَضَانَ وَتَحُجُّ الْبَيْتَ ثُمَّ قَالَ أَلَا أَدُلُّكَ عَلَى أَبْوَابِ الْخَيْرِ الصَّوْمِ جُنَّةٌ وَالصَّدَقَةُ تُطْفِئُ الْخَطِيئَةَ كَمَا يُطْفِئُ الْمَاءُ النَّارَ وَصَلَاةُ الرَّجُلِ مِنْ جَوْفِ اللَّيْلِ قَالَ ثُمَّ تَلَا {تَتَجَافَى جُنُوبُهُمْ عَنِ الْمَضَاجِعِ} حَتَّى بَلَغَ {يَعْمَلُونَ} ثُمَّ قَالَ أَلَا أُخْبِرُكَ بِرَأْسِ الْأَمْرِ كُلِّهِ وَعَمُودِهِ وَذُرْوَةِ سَنَامِهِ قُلْتُ بَلَى يَا رَسُولَ اللَّهِ قَالَ رَأْسُ الْأَمْرِ الْإِسْلَامُ وَعَمُودُهُ الصَّلَاةُ وَذُرْوَةُ سَنَامِهِ الْجِهَادُ ثُمَّ قَالَ أَلَا أُخْبِرُكَ بِمَلَكَ ذَلِكَ كُلِّهِ قُلْتُ بَلَى يَا نَبِيَّ اللَّهِ، فَأَخَذَ بِلِسَانِهِ قَالَ

كُفَّ عَلَيْكَ هَذَا فَقُلْتُ يَا نَبِيَّ اللَّهِ وَإِنَّا لَمُؤَاخِدُونَ بِمَا نَتَكَلَّمُ بِهِ فَقَالَ تَكَلَّمْتُ أُمَّكَ يَا مُعَاذُ وَهَلْ يَكُفُّ النَّاسَ فِي النَّارِ عَلَى وُجُوهِهِمْ أَوْ عَلَى مَنْآخِرِهِمْ إِلَّا حَصَائِدُ أَلْسِنَتِهِمْ. هَذَا حَدِيثٌ حَسَنٌ صَحِيحٌ.

The hadith is narrated by al-Tirmidhī.⁴¹ The same version of the narration is also found in the *Musnad of Ahmad bin Hanbal*⁴², *Musnad al-Ṭayālisī*⁴³, *Sunan Ibn Mājah*⁴⁴, *Sunan al-Nasā'ī*⁴⁵, *Musnad Abd al-Razzaq*⁴⁶ and other hadith books. When compared with the previous version which uses the editorial “*al-ṣalāh 'imād al-dīn*”, the version of the hadith that uses “*umūduhu al-ṣalāh*” 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 transmission.

Then what is meant by the sentence “*umūduhu al-ṣalāh*” or “*al-ṣalāh 'imād al-dīn*”? According to al-Mubarakfuri, 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.⁴⁷

⁴¹ Muhammad bin Isā Al-Tirmidhī, *Sunan al-Tirmidhī* (Bayrūt: Dār al-Gharb al-Islāmī, 1998), v. 4, p. 308.

⁴² Ahmad bin Hanbal, *Musnad Ahmad bin Hanbal* (Mu'assasah al-Risālah, 1999 M/1420 M.), v. 8, p. 205.

⁴³ Sulayman bin Dāwūd al-Ṭayālisī, *Musnad Abū Dāwūd al-Ṭayālisī* (Hijr: Markaz al-Buhūth wa al-Dirāsāt al-Arabiyyah wa al-Islāmiyyah, 1999 M./1419 H.), p. 1, p. 455.

⁴⁴ Muhammad bin Yazīd Ibn Mājah, *Sunan Ibn Mājah* (Bayrūt: Dār al-Fikr, 1994), v. 2, p. 1314.

⁴⁵ Ahmad bin Shu'ayb Al-Nasā'ī, *Sunan al-Nasā'ī* (Bayrūt: Dār al-Kutub al-Ilmiyyah, 1991), v. 6, p. 428.

⁴⁶ Abd al-Razzaq bin Hammām al-Ṣan'āni, *Muṣannaḥ Abd al-Razzaq* (Bayrūt: al-Maktab al-Islāmī, 1403 H.), v. 11, p. 194.

⁴⁷ Muhammad bin Abdurrahman Al-Mubarakfūrī, *Tuhfah al-Ahwādihī bi-Sharh Jāmi' al-*

³⁷ Abū Bakar Ahmad bin al-Husayn Al-Bayhaqī, *Shu'ayb al-Īmān* (Bayrūt: al-Kutub al-Ilmiyyah, 1410) v. 3, p. 39.

³⁸ Muhammad Abdurroūf Al-Munāwī, *Fayḍ al-Qadīr Sharh al-Jāmi' al-Ṣaḡhīr* (Bayrūt: Dār al-Kutub al-Ilmiyyah, 1994 M/1415 H.), v. 15, p. 113.

³⁹ Jalāluddīn Al-Suyūṭī, *Al-Jāmi' al-Ṣaḡhīr min Ahādīs al-Bashīr al-Nadhīr* (Bayrūt: Dār al-Fikr, tt.), v. 3, p. 119.

⁴⁰ Muhammad bin Alī bin al-Husayn Al-Tirmidhī, *Nawādir al-Uṣūl fi Ahādīs al-Rasūl* (Bayrūt: Dar al-Jil, 1992), v. 3, p. 135-136.





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:

Tirmidhī (Bayrūt: Dār al-Kutub al-Ilmiyyah, 1353 H.) v. 14, p. 360.





	Scene	Semic Code [1]	Basic Code [2:3]	Hermeneutic Code [4]	Cultural Code [5]
Pre-Narration		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	Code 2. Two forefingers, Riko's self-image that fills the screen	The visual narration in the video shows an attitude, practice and lifestyle to start the day with prayer.	
			Code 3. Riko yawned. Raised both hands. Code 2. The atmosphere of the room is dim.		
			Code 3. Riko touches Qio.		
			Code 2. Running water, washing palms		
Hadith 1		Prayer in religion is the same as the function of a pillar in a mosque building	Code 2. Mosque ceramics. Five poles and spotlights.	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.	
			Code 2. One pole behind, tiled floor, spotlight. Riko and Qio's caps and enlarged eyes with raised eyebrows		
		Those who have performed the prayers will be shone with divine light and be rewarded with high degrees. And God will really love him.	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.		
		Code 2 and 3. The appearance of Riko and Qio who is pointing his index finger.			
Hadith 2		Prayer is the command of Allah and His Messenger	Code 2. Names of Allah and Muhammad		
		Prayer is able to prosper the earth and human life. At the same time, prayer is also able to	Code 2. Brown barren land, green grass and light silhouette. Code 3. Riko and Qio cross		





		remove darkness and bring light.	Code 2. Blue clouds, black clouds Code 3. Riko and Qio cross	
		Affirms that those who pray will be loved by Allah.	Code 2 and 3. The look of Riko and Qio embracing each other happily	
Post-Narration		Number of rakaat in prayer	Code 2. Qio with happy eyes, dawn board 2 rakaat	The visual narration of the hadith of the pillar of religion ends with an explanation of the number of rak'ahs of prayer.
			Code 2. Riko cap, hands raised, eyes looking down, head down.	

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 تَغْضَبْ وَلَكَ الْجَنَّةُ

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

عَنْ إِبْرَاهِيمَ بْنِ أَبِي عَبَّالَةَ قَالَ سَمِعْتُ أُمَّ الدَّرْدَاءِ تُحَدِّثُ عَنْ أَبِي الدَّرْدَاءِ قَالَ قُلْتُ يَا رَسُولَ اللَّهِ دَلَّنِي عَلَى عَمَلٍ يُدْخِلُنِي الْجَنَّةَ قَالَ لا تَغْضَبْ وَلَكَ الْجَنَّةُ

The above hadith was narrated by al-Tabrani in *al-Mu'jam al-Kabir*. Hadith with the same editorial version, also appears in several hadith





books, such as *Musnad al-Shamiyyīn* which is also the work of al-Tabrani.⁴⁸ *al-Jāmi' al-Saghīr* by al-Suyūṭī⁴⁹ and *Majma' al-Zawā'id* by al-Haithāmī⁵⁰. All of them are narrated in the editorial model as the version of al-Ṭabrānī's above.

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

The hadith "*lā taghdab 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*;

حَدَّثَنَا عَبْدُ اللَّهِ بْنُ يُوسُفَ أَخْبَرَنَا مَالِكٌ عَنْ ابْنِ شِهَابٍ عَنْ سَعِيدِ بْنِ الْمُسَيَّبِ عَنْ أَبِي هُرَيْرَةَ رَضِيَ اللَّهُ عَنْهُ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ لَيْسَ الشَّدِيدُ بِالصُّرْعَةِ إِنَّمَا الشَّدِيدُ الَّذِي يَمْلِكُ نَفْسَهُ عِنْدَ الْغَضَبِ

The hadith was narrated by al-Bukhārī in *Ṣaḥīḥ al-Bukhārī*.⁵² The same hadith was narrated by Muslim in his *Ṣaḥīḥ*.⁵³ In addition, several hadith books also include the editorial of the same hadith, including: *al-Muwattā'*⁵⁴, *al-Sunan al-Kubrā lil Bayhaqī*⁵⁵, *Sunan al-Nasā'ī*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;

⁵² Muhammad bin Ismā'il al-Bukhārī, *Ṣaḥīḥ al-Bukhārī* (Dār Tūq al-Najah, 1422 H.), v. 8, p. 28.

⁵³ Muslim bin Hajjāj, *Ṣaḥīḥ Muslim* (Bayrūt: Dār Ihyā' al-Turāth, tt.), v. 4, p. 2014.

⁵⁴ Mālik bin Anas, *al-Muwattā'* (Saudi Arabia: Mu'assasah Zayid bin Sultan, 2004), v. 5, p. 132.

⁵⁵ Ahmad bin al-Husayn al-Bayhaqī, *al-Sunan al-Kubrā* (Bayrūt: Dār al-Kutub al-Ilmiyyah, 2003), v. 9, p. 152.

⁵⁶ Ahmad bin Syu'aib al-Nasā'ī, *Sunan al-Nasā'ī* (Bayrūt: Mu'assasah al-Risālah, 2001 M/ 1421 H.), v. 9, p. 152.

⁵⁷ Ahmad bin Hanbal, *Musnad Ahmad bin Hanbal* (Mu'assasah al-Risālah, 1999 M/1420 M), p. 3, v. 478.

⁴⁸ Sulayman bin Ahmad bin Ayyūb al-Ṭabrānī, *Musnad al-Shāmiyyīn* (Bayrūt: Mu'assasah al-Risālah, 1984), v. 1, p. 36.



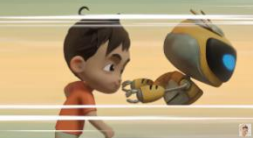




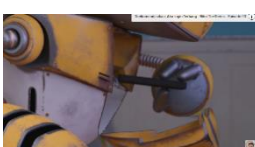
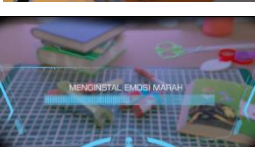
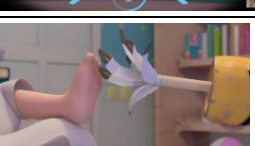
⁴⁹ Jalāluddīn al-Suyūṭī, *al-Jāmi' al-Saghīr fī Ahādīs al-Bashīr wa al-Nadhīr* (Bayrūt: Dār al-Fikr, tt), v. 4, p. 240.

⁵⁰ Nūruddīn Alī bin Abī Bakr al-Haythāmī, *Majma' al-Zawā'id* (Bayrūt: Dār al-Kutub al-Ilmiyyah, 1988), v. 3, p. 467.

⁵¹ Shamsuddīn Muhammad bin Ahmad al-Dhahabī, *Siyar A'lām al-Nubalā'* (Bayrūt: Mu'assasah al-Risālah, 1985), v. 6, p. 323.

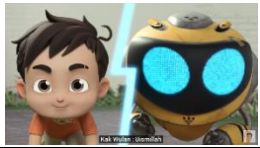






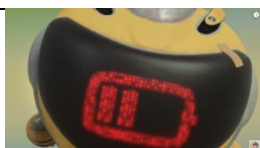
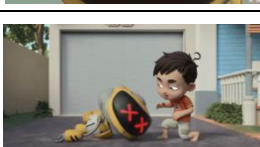






	Scene	Semic Code [1]	Basic Code [2:3]	Hermeneutic Code [4]	Cultural Code [5]
Pre Narration		Riko and Qio prepare for the race, and Sis Wulan becomes the judge.	Code 3. Riko and Qio bowed their heads, knelt down and put their hands on the ground	Anger in episode 17 of Riko The Series is shown visually 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.	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.
			Code 2. The index finger.		
		Originally, Qio was in the front. Riko then cheated him, so Riko came out victorious. And Riko also mocked Qio.	Code 2. White horizontal line. Qio in front of Riko.		
			Code 2. Tongue sticking out, palms open next to ears, eyes closed		
			Code 2. Eyes bulging, eyebrows raised, hands on waist.		
		Riko expressed her disappointment that Qio wasn't angry.	Code 2/3. Disappointed face, flat eyebrows, tired eyes.		
			Code 3. Riko seems to leave Qio		
		Qio installed the emotion app into his body. And Qio started to joke about Riko who was sleeping	Code 2. Some kind of disk. Code 3. Qio opened his body, and inserted an object.		
			Code 2. Line loading install.		
			Code 3. Qio touches Riko's feet with a feather		






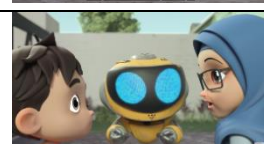




			Code 2. Blue Z line in the middle, wide eyes, raised eyebrows.		
	The second race seemed even more fierce because Qio had already installed the emotion app. In the middle of the race, Riko again cheated Qio until she fell.		Code 2. White stripes. Code 3. Riko looks back, Qio chases		
			Code 2. Qio's eyes are shrinking		
			Code 2. Qio's eyes, grass		
		Qio was angry and tried to catch up and avenge Riko's treatment		Code 2. Qio's eyes are red. White stripes around Qio	
			Code 2. Aim at Riko		
			Code 2. Qio's eyes are red, Riko's eyes are surprised. Code 3. Qio's hand is about to grab Riko		
	Qio's battery weakened and he fell to the ground		Code 2. Red battery image.		
			Code 2. Qio's eyes cross red. Qio fell asleep Code 3. Riko approached Qio		
	The emotion disk was unplugged and the emotion app was uninstalled from Qio's body.		Code 2. Disk		
			Code 2. Image of loading green		





		Qio is back to normal	Code 2. Qio's eyes are blue and wide.		
			Code 3. Riko and Sis Wulan stare sadly		
Hadith		Qio and Riko listened to Sis Wulan's explanation and advice about angry behavior.	Code 2. Qio's eyes are blue and wide.		
			Code 2. Qio's eyes are blue and wide.		
			Code 2. Qio's eyes are blue and wide.		
			Code 3. Qio, Riko and Sis Wulan look serious		

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

⁵⁸ "Jangan Marah", Riko The Series Season 1, episode 17. Min. 5:04 – 5:31.





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.

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

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 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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