

## SOCIAL ISSUES IN FILM HAFALAN SURAT DELISA

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### ABSTRACT

This study aims to analyze the film "Hafalan Surat Delisa." This research uses a qualitative approach, which is to look at human social behavior which seeks to understand the social meaning of phenomena and reveal the reasons hidden behind a social action. Data collection techniques will be carried out using documentation and recording. Documentation techniques were used to obtain data about the profile of the film Hafalan Surat Delisa. The data can be obtained with existing literature, both in the form of books, articles, the internet, and written materials to complete. The film is the art that in short stories is of both fiction and true story. After analyzing social issues using qualitative analysis, the researcher can conclude that in the film Hafalan Sholat Delisa there are social issues that can be realized in our lives, namely how to speak and dress appropriately and appropriately, a sense of empathy for our brothers and sisters who have been hit by disasters, holding fast traditions and always prioritizing obligations, repaying good and bad deeds by the charity of our worship, having faith in good and bad destinies, one of which is natural disasters. We should take the wisdom behind it, be sincere and tough to the calamities that befall us, do something selflessly, and only hope for blessings from God, A polite way of speaking according to our interlocutor, avoiding social jealousy in the family, loving and respecting each other, respecting and loving each other despite different languages and cultures. From the eight images above, it is clear that social values are in action. Existing social values refer to three established benchmarks, namely self-actions, motives, and circumstances.

### 1. Introduction

A film is a masterpiece of art packaged in a short story of duration based on both fiction and true stories. The main element in a movie is to have visuals or images and audio or sound that can transmit messages to create a deep impression for those who watch it. The film is one of the mass communication tools that tell stories, inspire, entertain, and teach things through the circumference of its frame. It conveys messages that can affect the audience's emotions. As the second mass communication medium in the world, the film experienced a period of growth at the end of the 19th century, when the elements that hindered the development of newspapers disappeared. It is easier for movies to become a true medium at the beginning of the story because they do not experience technical, political, economic, social, and demographic elements (Abdullah 2021).

The anxiety that makes the author feel that the script of this study needs to be carried out is based on the relationship between film, and society has a long history in the research of communication scholars. As the second mass communication medium in the world, the film experienced a mass resurgence at the end of the 19th century, when the elements that hindered the development of newspapers had been eradicated. This meant that in its early history, the film could more easily

become a true medium because it was unaffected by the technical, political, economic, social, and demographic elements that hindered the development of newspapers in the 18th and early 19th centuries. Developed a century. The film reached its peak during World War I and II but then declined sharply after 1945 with the advent of the television medium. American cinema underwent a resurgence after 1970, revived by generations of television, that is, the generation of Spielberg and George Lucas. As a television generation, they are well aware of all the advantages and disadvantages of the television community. They made ritual films that had a new feel over television rituals and brought the power of television into the film. They can create the sensation of cinema-backed images and sounds that are film-type, filled with plot structures full of shock and suspense in a very strong impression in a widescreen format. For example, the film ET Spielberg or Jaws by Lucas. Movies are usually built around a lot of characters. These brands include brand systems that work well together to achieve the desired effect. The most important thing in a film is the image and sound, the spoken word (as well as other sounds contained in the picture simultaneously), and the film's music. An even more important sign system in the movie is iconic signs, that is, signs that depict something. A film is not just a picture of reality. A movie is a representation or image of reality that shapes and presents facts based on its codes, conventions, and cultural ideologies (Fauziyah 2018).

In this study, researchers were interested in researching director Soni Gaokasak's Indonesian drama film entitled *Hafalan Sholat Delisa*. The film, which is based on the novel of the same name, is set in the Aceh tsunami natural disaster, played by familiar actors and actresses, namely Reza Rahadian, Nirina Zubir, and Chantiq Schagerl. At first glance, it is about the historical record of natural disasters that occurred in Indonesia on Sunday, December 24, 2004, earthquakes and tsunamis in Indonesia. The natural disaster occurred at 07:58:53 WIB and its contents. Approximately 500,000 lives floated in an instant across the edge of the world directly adjacent to the Indian Ocean. The Aceh region is the largest casualty in the world. Thousands of buildings were destroyed, and thousands of bodies were never found (Fikri 2019).

The new thing from the research or script that the author wrote, namely about the issue raised in the analysis of the film *hafalan surat delisa*, namely social issues. Social issues are matters that affect most or all members of society, either directly or indirectly, and are considered moral or both. It includes issues of poverty, ferocity, pollution, injustice, human rights suppression, discrimination, and injustice, in addition to miscarriages, homosexual marriages, gun control, and upheaval between adherents of one religion and followers of another. Social issues related to the structure of society, including conflicts of interest between community members and are beyond the control of any individual (Hutama 2019).

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This study uses qualitative analysis with the aim that, in addition to describing the visible content (manifest content) can also describe hidden content (latent content). Analyzing a film from a blend of sound and image, the film does not always have the same meaning depending on the audience; what is important here is to conduct qualitative analysis to analyze events that are considered signs of the communication process. In this background, this research justified the social issue of the film *Hafalan Surat Delisa*.

## 2. Methodology

### 2.1. Research approach

This research uses a qualitative approach, which is to look at human social behavior, which aims to understand the social meaning of a social phenomenon and reveal the hidden reasons behind a social action. Qualitative research examines participants' perspectives with interactive and flexible strategies. The purpose of qualitative research is to understand social phenomena from the point of view of those involved so that the meaning or understanding of qualitative research is used to examine the condition of natural objects where the researcher is a key instrument in research.

### 2.2. Data Collection

The suitable technique for collecting data for this study is to analyze the film *Hafalan Sholat Delisa* through qualitative analysis, which is to look for latent or connotative meanings in cinema. Its context can be defined as the flow of the narrative (plot), the closest (meaningless) environment, the prevailing style of language, and the relationship between the text and experience or knowledge.

The film tells its story, in particular, on its own. The specificity of the film is the medium, the way it is made with a camera with its shown with a projector and screen. In the syntax and semantics of film can be used senses borrowed from the science of literary language but will be metaphors. The film essentially contains visual and linguistic symbols to encode the message.

Data collection techniques will be carried out using documentation and recording. Documentation techniques were used to obtain data about the profile of the film *Hafalan Surat Delisa Prayers*. The data can be obtained with existing literature, both in the form of books, articles, the internet, and written materials to complete. All data acquired will be analyzed qualitatively according to Charles Sanders Peirce's semiotic perspective, which is through the following stages:

- The data regarding each figure is sorted out.
- The data is then analyzed through qualitative analysis units with audio and visual analysis units.
- From such units of analysis are analyzed and interpreted by the researcher.
- Then Then, the results of such analysis and interpretation will be concluded.

## 3. Theory

First, the film was born as part of technological developments. It is found in developing the principles of photography and projectors. Thomas Edison first developed a film camera in 1888 when he made a 15-second film of one of his sneezing assistants. Soon after, the Lumiere brothers showed the film to the audience in a café in Paris. A movie is a game (story) of a living picture. According to the definition of film in Law No. 8 of 1992, a film is a work of art and creation that becomes a medium for a visual audience based on the film, made on celluloid, video, videodisc, and other works. The invention of techniques in any form, type, and size of chemical processes, electronic processes, or other processes with or without sound that mechanical projection systems and others can demonstrate. A film is a series of moving images that form a story or often referred to as a film or video.

A film is a well-known form of mass communication. What is special about it is that it can convey messages uniquely. Movies can also be used as a medium to present other media, but also as a cultural medium closely related to books, cartoons, TV stars, series, and songs. The actualization of human development in those days was poured into the form of a film. Films over

time have been developed both according to the technology used and the subjects discussed. However, several cultural elements are captured in the film's background, including the use of language in the dialogue between the characters in the movie.

The film is a depiction of creative ideas that are poured into a whole story arrangement and packaged in such a way as to produce an entertaining story. Films can shape and represent reality both logically and fictitiously based on its codes, conventions, and cultural ideologies. The film is one of the complex forms of mass media. The film becomes an aesthetic work as well as an information medium that can be used as a means of entertainment, propaganda, and political tools. It can also be a means of entertainment and education, as well as contribute to the spread of new cultural values.

One of the effective media to convey humanitarian messages is to summarize a series of events in the form of a film. The film is a modern means to spread entertainment familiar to a general audience. Efforts to reach society are colored by various historical phenomena and experience a long history in their development in the entertainment industry.

With so many films that have been produced in various types and genres, films can be classified by story, creation orientation, and genre. Based on the deck, films can be distinguished between fiction and non-fiction films, based on the orientation of making can be characterized as commercial films, that is, types of films whose orientation is business and profit-chasing and non-commercial, that is, films that are devoted to being enjoyed by all people for free, and based on genres, movies can be categorized in several genres, including comedy, drama, action, adventure, horror, musicals, animations, and so on.

One of Indonesia's best films that have successfully amazed thousands of viewers throughout the country is the film titled "Hafalan Shalat Delisa," directed by Sony Gaokasak and starring Chantiq Schagerl, Nirina Zubir, and Reza Rahadian. The film is adapted from the best-selling novel of the same name by Tere Liye, where all scenes of the film were shot in Aceh. A drama film that tells the story of an innocent, intelligent, pleasant, and Salihah little boy who goes to great lengths to memorize his prayer readings which is an obligation for every Muslim.

Peirce's theory is often called grand theory in qualitative analysis because Peirce's ideas are comprehensive, structured descriptions of all notation systems. Pierce wanted to identify the brand's base particles and combine all the components into one structure. According to Charles S. Peirce, a sign or representation represents something else or quality to a person. Another thing that Peirce refers to as interpretation is the interpretation of the first sign, which in turn refers to a specific object. Thus, according to Peirce, the sign or representation has a direct triadic relationship with its interpretation and object. What is meant by the qualitative process is a process that combines an entity (in the form of a representative) with another entity called an object. Peirce calls this process significantly.

#### **4. Findings and Discussion**

At the beginning of the story, in a small village called Lhok Ngah on the coast of Aceh, there lives a happy little girl, Delisa, six years old, with her mother, who calls her Ummi, and her three older siblings, Cut Fatimah (15 years old), the twins Cut Aisyah and Cut Zahra (12 years old). His father, Abi Usman, worked on an oil tanker and returned home every three months. Delisa went to great lengths to memorize prayer readings, not only for memorization but also for the gift of Ummi's gold necklace. On December 26, 2004, Delisa stood in front of the classroom for a prayer exam. Ummi was already waiting in front of the school. After the memorization of his prayers was over, the tsunami came. A jet of water hit the wall of the school. Teacher Nuri shouted in panic. Delisa's body was thrown off. Delisa groaned.

The background in a film is an element of the story that represents the ins and outs of the character's life. The scene in the film can be combined with fictional things or based on real phenomena that have occurred. The film entitled *Hafalan Doa Delisa* was released in Indonesian cinemas and set against the backdrop of the Aceh tsunami in 2004. This social and religious film tells the story of a girl who became a survivor of the Aceh tsunami. The film, directed by Sony Gaokasak, is adapted from a best-selling novel by renowned writer Tere Liye. "*Hafalan Shalat Delisa*" is one of the few Indonesian films intended for everyone, regardless of age.

Six days later, U.S. soldier Smith found Delisa trapped in a bush with white flowers four kilometers from her school. Delisa was unconscious because her body was injured, her legs were torn with pus, and she was hungry, hot, and cold. He was immediately flown by helicopter to John F. Kennedy. He didn't know that his ummi had disappeared out of nowhere. His twin brother was found dead while hugging. His eldest brother was buried three days after the disaster. The house is at ground level. The stadium where he played was flat. Only the foundation of the flagpole is left in the school. His father was still far away in the middle of the Canadian Ocean. He was completely alone, and even more frighteningly, he didn't know it when he realized that he had completely forgotten his prayer. From the style of the language spoken in the film *Hafalan Sholat Delisa*, it can be known the ethnic group of the film players, namely the Malays. In each scene, we can find the language used in general is Malay.

For example, here is one of the scenes where it seems clear the players are using Malay. For example, the sentence "Don't want to wake up," which is interpreted in Indonesian according to the enhanced spelling, means "Don't want to wake up." The dressing style of the players who wear brackets and veils the women. The social issue that exists is politeness, which is based on the rules of behavior that apply in society, such as how to dress, how to behave in associations and speak. Relative. Its application is different in different places, environments, and times. If in the film *Hafalan Sholat Delisa* wearing brackets and veils is the identity of the people, then it is not necessary if we compare it with other regions, Jakarta, for example. In our capital city, it is not required to wear brackets and veils because Muslims and Malays are not the majority. The social issue that exists is religion, which is derived from God Almighty. Natural disasters are destiny from God, so we are obliged to believe and should take wisdom from natural disasters that occur.

Ummi gifted gold necklaces to her daughters if she successfully passed the memorization of prayer readings perfectly. Giving a gold necklace here is a hereditary tradition in the *Delisa* family. In addition, it is also a motivational tool for *Delisa* and her siblings to memorize prayer readings well and perfectly. However, this does not mean they remember prayer readings solely because of gifts. They must do it sincerely because of Allah, just as Ummi *Delisa* always teaches her children. When they were in the makeshift evacuation tent, the memorization test of prayer readings was still carried out. This reinforces that memorizing prayer readings has become part of the community in the film *Hafalan Sholat Delisa*. Even in times of emergency and with limited conditions, prayer memorization exams must still be carried out. The social issue that exists is habit. A pattern results from actions done repeatedly in the same form until they become a habit. People who do not perform are usually considered strange by the surrounding environment.

A huge roll of water hit the buildings around the tsunami disaster area contents. The surrounding natural situation after the disaster is very heartbreaking. Not a single intact structure remains. There were only pieces of wood coming from the surrounding forest and from residential buildings and buildings that were devastated by the tsunami waves. The social issue is morality, which is based on human conscience or morals. Is universal. That is, everyone in this world has it. Only the form and embodiment are different. At this point, the decency that we can take is from empathy for the condition of Aceh after the tsunami disaster. Our compassion and concern will arise at the suffering of our brothers and sisters who were hit by the natural tsunami.

Ustad Rahman's words about "one mind." One thought is the key to concentration on what we are doing. If we have entered the thought of the one, then whatever disturbances occur around us will

not be able to damage our concentration, as explained by Ustad Rahman to Delisa and his friends by exemplifying the companion of the Prophet Muhammad, who was solemnly praying and bitten by a poisonous animal. However, because he had entered the first thought, the pain of the animal's bite could not disturb and affect his prayer concentration. Delisa whispered, "Delisa loves Ummi for God." This can be interpreted as loving both parents because of God so that we sincerely obey the commands of both parents. The conversation between Ustad Rahman and Delisa as Delisa recounted her difficulty in memorizing prayer readings that she had begun to forget due to the trauma of the tsunami disaster she had experienced. Ustad Rahman said that it was difficult because it was not sincere and not because of Allah. In her dream, Delisa meets Ummi. In the imaginary conversation between Delisa and Ummi, Ummi shows the gold necklace promised to Delisa if she can pass the prayer memorization test properly and perfectly.

However, Delisa refused the chain from Ummi because she just wanted to pray well selflessly. The social issue is morality, which is based on human conscience or morals. Is universal. That is, everyone in this world has it. Only the form and embodiment are different. An example of the value we can take from social issues at this point is the nature of sincerity. The nature of thinking is one, that is, concentration. We can achieve that concentration if we are sincere in doing so. In this scene, what is told is a solemn prayer. Doing something is solely hoping for blessings and rewards only from Allah SWT, not because of dividends or appreciation from others.

When Delisa, Ummi, and her siblings engage in a conversation about their Abi. Ummi speaks a subtle language full of affection, and this means that Ummi has a heart full of respect toward her children because the way a person speaks words can reflect his nature. When talking to your elders, you should speak kind and polite words. We say meek and affectionately to the younger interlocutor and those of our age to speak politely and reasonably. When Ummi persuades Aisyah, Delisa is jealous of Delisa's sister, Delisa, who will buy her a nicer bicycle and necklace than hers. Ummi used a subtle word so that Aisyah's heart was initially hard and obedient to Ummi. When Fatimah, the eldest sister of Delisa, reprimands Delisa, who came home late. Fatimah did not show the slightest anger or annoyance towards her youngest sister. He said meekly, which made Delisa obedient to him because we should have spoken a soft and affectionate word to our younger interlocutor.

Delisa's scene entertains a young child of foreign nationality whose father died due to the tsunami disaster. Delisa explained by drawing the positions of the deceased people. According to Delisa, those killed due to the tsunami disaster have gathered together in a good place and will not feel lonely. The social issue that exists is politeness, which is based on the rules of behavior that apply in society, such as how to dress, how to behave in associations and speak. Relative. Its application is different in different places, environments, and times. At this point, the value we can take is how the ordinance of speaking corresponds to the age at which our opponent speaks, whether older than us, younger than us or the same period as us.

A conversation between Shopie, Smith, and Delisa while filling out a form at an emergency hospital. Sophie, who is a foreign national, finds it difficult when communicating with Delisa, who uses Indonesian. By doing nonverbal communication movements, Delisa tells her name. Like pointing yourself to the owner of the term. Delisa explained the terms of her family members to sister Sophie and soldier Smith. By drawing and explaining one by one the symbols of the picture, Delisa finally helped Shopie in completing the administration of her hospital. The images are symbols of nonverbal communication between Delisa, Shopie, and Smith constrained by language differences. The social issue that exists is politeness, which is based on the rules of behavior that apply in society, such as how to dress, how to behave in associations and speak. Relative. Its application is different in different places, environments, and times. At this point, politeness is reflected in the conversation scene of Delisa, their sister Sophie, and soldier Smith. Although language differences constrain them, they do not reduce politeness in speaking.

This film tells the sincerity and stubbornness of a child struck by a barrage of disasters. Starting from his lost residence swept by the tsunami waves. Lost his mother and older siblings, who died as a result of the tsunami disaster, and had to be quite content to live with only one leg left, which was also due to the tsunami disaster. Through Delisa's imagery in the film, Hafalan Sholat Delisa tucked away a social message formed from engineering that is made real. Movies offer a fantasy world where each individual with different experiences has different judgments of the same movie. Therefore, the social message displayed in a film has different interpretations for the person who watches it.

## 5. Conclusion

After analyzing social issues using qualitative analysis, the researcher can conclude that in the film Hafalan Sholat Delisa there are social issues that can be realized in our lives, namely, how to speak and dress appropriately and appropriately, empathy for our brothers and sisters who have been hit by disasters, holding tight to traditions and always prioritizing obligations, repaying good and bad deeds by our worship charity, have faith in good and bad destinies, one of which is natural disasters. We should take the wisdom behind it, be sincere and tough to the calamity that befalls us, do something selflessly, and only hope for blessings from God, A polite way of speaking according to our interlocutor, avoiding social jealousy in the family, loving and respecting each other, respecting and loving each other despite different languages and cultures. From the eight images above, it is clear that social values are in action. Existing social values refer to three established benchmarks, namely self-actions, motives, and circumstances.

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