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## TEXTUAL INTERPRETATION OF THE PROHIBITION OF MAKEUP: RECEPTION AND DISCOURSE ANALYSIS OF NUSSA GIRLS TALK

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### Abstrak

#### Kata Kunci:

Resepsi Al-Qur'an; Tafsir Tekstual; Animasi Nussa; Analisis Wacana Kritis

*Studi ini bertujuan untuk menjelaskan secara analitis, mengenai resepsi Al-Qur'an yang ada di dalam animasi episode Nussa Girls Talk. Penggalan ayat Al-Qur'an dari Surat Al-Ahzab: 33 di dalam episode ini, menunjukkan adanya pengaturan berhias bagi perempuan yang cenderung dipahami secara tekstual. Dengan berpijak pada kategorisasi interaksi penganut agama terhadap kitab suci Sam D. Gill dan analisis wacana kritis Teun A Van Dijk sebagai alat analisis, hasil studi menemukan bahwa resepsi yang ada di dalam episode Nussa Girls Talk ini bersifat eksegesis sekaligus informatif. Penafsiran yang disajikan di dalam episode ini berbentuk tekstual. Bentuk tafsir tekstual dipilih oleh si pembuat animasi, karena sifatnya yang selain ringkas juga dianggap lebih relevan bagi anak-anak sebagai target utama konsumen. Selain itu, karena latar belakang si pembuat animasi Nussa Girls Talk yang diketahui ada kedekatan dengan komunitas pengusung gerakan hijrah, sebuah gerakan keislaman yang cenderung bersifat fundamentalis, maka pemahaman tekstualis muncul dan cenderung mendominasi di dalam animasi ini.*

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**Abstract****Keywords:**

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reception;  
Textual  
Interpretation  
; Nussa  
Animation;  
Critical  
Discourse  
Analysis

This study aims to explain analytically the receptions of the Qur'an in the animated movie, episode Nussa: Girls Talk. A part of the Qur'anic verse from Surat Al-Ahzab: 33 presented in this episode shows that there are makeup rules for women that tend to be understood textually. Based on the categorization of interaction between religious followers and the holy book by Sam D. Gill and Teun A Van Dijk's critical discourse analysis as an analytical tool, the study found that the reception in the episode of Nussa: Girls Talk is both exegetical and informative. The interpretation (tafsir) presented in this episode is textual. The form of textual interpretation was chosen by the producers because of its concise and considered more relevant for children as the main targets/audiences. Besides, the socio-religious background of the producers of Nussa: Girls Talk is known to have a close relationship with the hijrah movement; an Islamic movement that tends to be fundamentalist. As a results, textual understanding develops and tends to dominate in this animated movie.

**Introduction**

The Qur'an which is believed to be compatible with the time and place is always accepted by Muslims. Reception Theory is how an object reacts to the Qur'an by responding, utilizing, or using it.<sup>1</sup> This reception at least gave birth to some products in various forms and media. In the context of the media, Hirschkind states that the Qur'an today has been circulated in various products. This process seems to have continued to develop in the print media, phonographs, radio, cassette, CD-Room, and the internet. This is in line with Endy Saputro's opinion, that apart from culture and structure, new media is a factor that influences the form of the Qur'an receptions.<sup>2</sup> On that basis, it is not surprising that nowadays the phenomenon of the Qur'an reception can be found in different media and spaces, one of which is in cyberspace.

One of the phenomena of the Qur'an receptions in cyberspace is seen in Nussa's animation. In the episode of Nussa: *Girls Talk*, we can see the use of Q.S Al-Ahzab [33]: 33 as part of the story. This verse is used as an argument regarding the regulation of women's makeup with a textual

<sup>1</sup> Ahmad Rafiq, "Sejarah Alqur'an: dari Pewahyuan ke Resepsi (Sebuah Pencarian Awal Metodologis)", dalam Sahiron Syamsuddin (ed), *Islam, Tradisi, dan Peradaban* (Yogyakarta: Bina Mulia Press, 2012), 73.

<sup>2</sup> M. Endy Saputro, "Everyday Qur'an di Era Post-Konsumerisme Muslim," *Mutawatir: Jurnal Keilmuan Tafsir Hadith*, Vol. 5, no. 2 (2015), 188.

interpretation. It is certainly interesting to see the reasons for the textual interpretation presented; whether there is anything to do with certain interests or ideology. Nussa is an Islamic animation produced and promoted by the groups who are identical or familiar with the hijrah movement when viewed from its identity and appearance. This also becomes the distinction between Nussa animation and other Indonesian Islamic animations.

So far, the trend of studying Nussa animation only exposes aspects of education and Islamic teachings contained in it.<sup>3</sup> Meanwhile, the study of the reception of the Qur'an in the film only focuses on the reception analysis.<sup>4</sup> Ideological aspects inherent in media discourse have not been explored further. Therefore, this study tries to complement the shortcomings of studies that have been done so far. This study wants to answer two questions: how is the reception of the Qur'an in the animation series of Nussa, episode "Nussa: Girls Talk"? and what is the ideology represented in this episode?

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<sup>3</sup> Airani Demillah, "Peran Film Animasi Nussa dan Rara dalam Meningkatkan Pemahaman Tentang Ajaran Islam pada Pelajar SD," *Jurnal Interaksi: Jurnal Ilmu Komunikasi* Vol. 3, no. 2 (31 Juli 2019), 106-115; Diah Novita Fardani dan Yorita Febry Lismanda, "Nilai-Nilai Pendidikan Karakter untuk Anak Usia Dini dalam Film 'Nussa,'" *Thufuli: Jurnal Ilmiah Pendidikan Islam Anak Usia Dini* Vol. 1, no. 2 (31 Desember 2019), 34-49; Moch Eko Ikhwantoro, Abdul Jalil, dan Ach Faisol, "Nilai-Nilai Pendidikan Islam dalam Film Animasi Nussa dan Rara Karya Aditya Triantoro," *Vicratina: Jurnal Pendidikan Islam* Vol. 4, no. 2 (15 Juli 2019), 65-72; Bagus Mustakim, "Kontestasi Identitas dan Kesalehan Anak Usia Dini Islam dalam Animasi Nussa," *Al-Atbjal: Jurnal Pendidikan Anak* Vol. 5, no. 2 (7 Februari 2019); Cut Nuraini, "Kedidaktisan di dalam Genre Fiksi Anak 'Fiksi Realistik' (Film Pendek Berseri Nussa dan Rara)," *Rikya Babasa: Jurnal Babasa, Sastra, dan Pembelajarannya* Vol. 5, no. 2 (30 November 2019), 141-44; Ima siti Rahmawati, "Film Nussa dan Rara untuk Meningkatkan Keterampilan Berbahasa pada Anak Usia Dini," *Metababasa: Jurnal Pendidikan Babasa dan Sastra Indonesia* Vol. 1, no. 2 (2018): 1-7; Octavian Muning Sayekti, "Film Animasi 'Nussa dan Rara Episode Baik Itu Mudah' sebagai Sarana Penanaman Karakter pada Anak Usia Dini," *Jurnal Pendidikan Anak* Vol. 8, no. 2 (31 Desember 2019), 164-71.

<sup>4</sup> Fahrudin, "Resepsi Alqur'an di Media Sosial (Studi Kasus Film Ghibah dalam Kanal YouTube Film Maker Muslim)," *Hermeneutik: Jurnal Ilmu Alqur'an dan Tafsir* Vo. 14, no. 1 (2020); Muh Alwi Hs dan Amrina Rosyada, "Fenomena Living Islam dalam Sinetron," *MAGHZA: Jurnal Ilmu Alqur'an dan Tafsir* Vol. 3, no. 2 (28 Desember 2018), 214-27; Ahmad Muttaqin, "Film 'Kehormatan di Balik Kerudung' sebagai Living Al-Quran," *Muwazah: Jurnal Kajian Gender* Vol. 8, no. 1 (June, 2016).

To answer the questions above, this study uses two analytical frameworks. First, an analysis of the model of interaction among religious adherents of their scriptures offered by Sam D. Gill. A reception which is a response to the scriptures will give birth to models of interaction which Gill categorized into informative and performative aspects. The informative aspect is the interaction that produces an understanding of the scriptural text which in its development would create certain written works. Meanwhile, the performative aspect is the interaction that would result in certain behaviors, traditions, or rituals.<sup>5</sup> Gill's categorization is at least useful for unveiling how the Quran receptions are created through the Nussa animation series.

The second analysis in this study uses the Teun A. Van Dijk model of critical discourse analysis (AWK) which is used to reveal the ideological aspects of Nussa's animation. As Eriyanto's explanation, Dijk argues that discourse represents several things, i.e. action, where discourse is positioned as a form of interaction that has a specific purpose and is expressed in a controlled manner; context, i.e. discourse understood and interpreted from the underlying social conditions and environment; historical, i.e. discourse positioned in relation to the context or atmosphere in which it appeared; power, i.e. discourse as a form of contestation of power; and ideology, i.e. discourse is an ideological practice or reflects a certain ideology.<sup>6</sup>

As quoted from Wahyono, Dijk explains that power or "control" is the main part that must be criticized in discourse. According to him, a group is considered powerful if it can control the actions and thoughts of other groups through various sources of power or certain access, such as; politics, media, education, and science. The situation is controlled by public texts and conversations carried out by the media or dominant

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<sup>5</sup> Sam D. Gill, "Nonliterate Traditions and Holy Books: Toward a New Model", in Frederick Mathewson Denny dan Rodney Leon Taylor, *The Holy Book in Comparative Perspective* (Columbia, S.C.: University of South Carolina Press, 1985), 224–39.

<sup>6</sup> Eriyanto, *Analisis Wacana: Pengantar Analisis Teks Media* (Yogyakarta: LKiS, 2001), 8–13.

groups that have access to most people when entering the social world. Context control, discourse structure, and conversation here are the first forms of the use of power. While the second form is mind control, although carried out indirectly, this mind control is at least a fundamental method for reproducing domination and hegemony. Thus, discourse is intended to control the will, plans, knowledge, opinions, behavior, ideology, and consequences of the recipient's actions.<sup>7</sup>

### The Qur'an and Animation

Animation in KBBI is defined as a film in the form of a series of paintings or pictures that differ slightly so that when played, the screen appears to move. In Indonesia, animation has been known since 1933 no longer after the end of the colonial era. This is shown by the existence of a Walt Disney animation ad published in local newspapers at that time.<sup>8</sup> Along with technological developments, nowadays animation has been widely produced and easy to find. The existence of animation in cyberspace at least appears and exists through several internet devices such as Google as well as some social media such as Facebook, Twitter, Instagram, YouTube, and the like.

Animation is a medium that has lots of benefits. Except being easy to work with on a computer, it can be a media that can explain a concept or process that is difficult to explain with other media. Animation also contains aesthetic value so that it can increase the attractiveness as well as an alternative that can replace the actual product. So that animation can be a medium of entertainment, presentation media, advertising media, scientific media, assistive media, complementary media, and so on.<sup>9</sup> Some of these positive aspects are then used by some Muslims as supporting

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<sup>7</sup> Sugeng Bayu Wahyono, "Analisis Wacana Kritis Model Teun A. Van Dijk", dalam Wening Udasmoro (ed), *Hamparan Wacana: dari Praktik Ideologi, Media, Hingga Kritik Poskolonial* (Yogyakarta: Penerbit Ombak, 2018), 40–42.

<sup>8</sup> Arik Kurnianto, "Tinjauan Singkat Perkembangan Animasi Indonesia dalam Konteks Animasi Dunia," *Humaniora* Vol. 6, no. 2 (30 April 2015), 245, <https://doi.org/10.21512/humaniora.v6i2.3335>.

<sup>9</sup> Munir, *Pembelajaran Digital* (Bandung: CV. Alfabeta, 2017), 179–82.

media for the activities of preaching and learning the Qur'an. This, at least, can be seen from the emergence of various forms of animation products that play Islamic content, including the Qur'an. The products are diverse such as videos, films, and even game models that can be enjoyed via smartphones or computers. The Qur'an learning content that is displayed in the animation usually contains a reading guide, writing, commentary, or just a complementary background image for the Qur'an murottal.

In Indonesia, Islamic animation producers come from various circles, starting from government agencies, universities, to the general public consisting of certain groups and individuals. Government elements who are active in producing Islamic animation, for example, Lajnah Pentashihan Mushaf Al-Qur'an (LPMQ). The animation video that has been produced is uploaded via the YouTube channel: @Lajnah Kemenag with the website address <https://www.youtube.com/channel/UCmMeumAq7JIVHIL7-4MUIAQ>. The scientific commentary book (tafsir) on the Qur'an which was previously produced by LPMQ is the primary source of animation videos. Animation content combines 2D versions of animation and motion graphics, which are created by combining the original illustration and animation versions and accompanied by narrative explanations and descriptions in it. Meanwhile, the animation video of the Qur'an commentary received thousands of views on average with a varying number of likes.

The State Islamic University of Sunan Kalijaga is an example of a university that is active in producing Islamic animated film content by the Center for The Study of Islam and Social Transformation (CISform) community. The center focuses on contemporary socio-religious issues. The animated film content produced is based on research findings which are then uploaded to the YouTube channel: @Cisform Uinsuka with the address: <https://www.youtube.com/channel/UCLL5VsrBABdk98EYGj03K6A>. The film is presented in 2D characters, which contain dialogue and advice with an illustration of the activities of the village inhabitants.

Unfortunately, this Islamic animated film produced by CISform just attracts little viewers.

From the professional group, there are several Islamic animation production houses, including Yufid Kids under the Yufid Network. This channel provides Islamic education specifically for children via YouTube @Yufid Kids. Content is presented simply and attractively, with an average duration of under 10 minutes. So that the Yufid Kids channel can receive hundreds of thousands of viewers and hundreds of likes. Besides, the production house "The Little Giantz" produces the animation "Nussa" which tells the story of a small family life full of Islamic values. This animation was originally broadcasted regularly via the official YouTube channel @Nussa or can be directly referred to the website address <https://www.youtube.com/channel/UCV2jNjEtO0Hr3b1Es3xPJg>.

However, along with its development and considering several things, now Nussa's animation starting from August 1, 2020, is moved to the Nussa and Friends application which can be installed via Playstore / Google Play. The animation, which began broadcasting in November 2018, is a 3D animation type and has been displayed in cinemas, national private television stations such as Net TV, Indosiar, Trans TV, and Astro TV (Malaysia). It shows that Nussa is an Islamic animation that has received positive recognition in Indonesia and even outside of Indonesia.

In addition to the animation product, the Educa studio application presents special content for learning the Qur'an with the theme "Learning the Quran: Reciting the Qur'an with Marbel". This application uses animation to support the Qur'an learning content. This application focuses on learning content for hijaiyah letters. So far, this application has received a rating of 4.6 with a rating of 3+ and has been downloaded more than 1 million times. It shows that this application is in great demand among the Muslim community as an alternative to learning the Qur'an.

The emergence of animation as a support for the Qur'an learning content in particular and Islamic content in general shows that Muslims are open to technological progress. Besides, the existence of Islamic

animation series shows that the animation discourse of the Qur'an is not only limited to reciting the Qur'an from the perspective of reading, but also from the side of understanding its contents. The children and the millennial generation are one of the main factors triggering the emergence of these Islamic animations. With the increase of animation, it is hoped that learning the Qur'an can be more effective and able to increase the desire to learn the Qur'an.

### **Nussa Animation**

Nussa is a web-based three dimensional (3D) Indonesian animation series designed to build children's morality and character through fun stories and Islamic musicals. Nussa animation provides entertaining educational-based Islamic content. Both parents and children can enjoy Islamic programs in the form of stories about everyday problems. This animation is played by Nussa and her younger sister, Rarra. In short, Nussa can be called a virtual Islamic animation with character education nuances.

The history of the emergence of Nussa animation began from anxiety over the decline in the character of Indonesian children.<sup>10</sup> Nussa animation was officially released on November 20, 2018, through the Indonesian animation production houses, "The Little Giantz" and "4Strip Production". The animation production house was initiated by Aditya Triantoro as Chief Executive Officer of The Little Giantz, Bony Wirasmono as Creative Director, Yuda Wirafianto as Executive Producer, and Ricy Manoppo as Animation Producer of "Nussa".<sup>11</sup>

The voice actor of Nussa is a child actor, Muzakki Ramdhan, and Aysa Ocean as Rara's voice actor. Meanwhile, Umma, who is a mother figure in the Nussa animated series, is filled by an experienced animation voice actor, Jessy Milianty. On the other hand, Nussa's animation actually wants to show original Indonesian works by using Indonesian names.

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<sup>10</sup> Sayekti, "Film Animasi 'Nussa dan Rara Episode Baik Itu Mudah' sebagai Sarana Penanaman Karakter pada Anak Usia Dini", 166.

<sup>11</sup> Ikhwantoro, Jalil, dan Faisol, "Nilai-Nilai Pendidikan Islam dalam Film Animasi Nussa dan Rara Karya Aditya Triantoro", 67.



Therefore, the names used are *Nusa*, *Rara*, and *Anta* (Nusa and Rara's pet cat). These three names if combined would be "Nusantara". Apart from that, the emphasis of the letter 'S' in the name Nussa, also aims to characterize that Nussa's animation is an Indonesian work.<sup>12</sup>

Initially, the Nussa animation airs every Friday at 04.30 WIB on the Youtube channel 'Nussa Official'. To reach wider audiences, they are now creating an application called 'Nussa and Friends' which can be installed from the play store and the like. While his YouTube channel and Instagram account 'Nussaofficial' are still active and used as a medium for disseminating information about Nussa animation.

So far, Nussa's animation has aired in two seasons and will start the third season in 2020. The first season contains 23 episodes and 28 episodes in the second season. Overall, the episodes presented are 3 to 10 minutes in length. The stories presented are educational and easily accepted by all groups. Nussa animation also doesn't take complicated and sensitive topics. The animation is presented in Indonesian and displays a kind of sayings at the end of the video which are in line with some of the Prophet's hadith. Table (1) shows the animated Nussa episodes presented in the *Nussa & Friends application*.

List of Nussa Animated Episodes		
No	Season 1	Season 2
1	Nussa: Sleep alone, not Afraid	Nussa: Nussa's Tooth is Dislodged!
2	Nussa: Eat Don't just Eat	Nussa: Rarra's New Friend
3	Nussa: Awesome Basmalah	Nussa: Sovereign !!!
4	Nussa: A Smile Is Alms	Nussa: Pillars of Faith
5	Nussa: Viral !!! - Clean Our Cities Clean Indonesia	Nussa: Learn from Bees
6	Nussa: Azan is Coming, Don't be Noisy	Nussa: Do not Talk
7	Nussa: Friday is Feast Day	Nussa: Free Reward
8	Nussa: Learn Sincerity	Nussa: Hijaiyah Letters
9	Nussa: Who Are We?	Nussa: Girls Talk
10	Nussa: Don't be Extravagant	Nussa: Love Them

<sup>12</sup> Ikhwantoro, Jalil, dan Faisol, "Nilai-Nilai Pendidikan Islam dalam Film Animasi Nussa dan Rara Karya Aditya Triantoro", 67.

11	Nussa: The Hijri Month is full of Blessings	Nussa: Don't be Arrogant!
12	Nussa: Yeah .. Raining!!!	Nussa: Allah is All-Seeing
13	Nussa: Brother Nussa	Nussa: Hiiii....Scary !!!
14	Nussa: Don't Lose to Satan	Nussa: Prayer is Obligatory
15	Nussa: Cannot Reply	Nussa: Owe money or not?
16	Nussa: Rarra is Sick	Nussa: 25 Prophets
17	Nussa Special: Nussa Can	Nussa: My Neighbor is Wonderful
18	Nussa: Pillars of Islam	Nussa: Let's go for Sports!
19	Nussa: Don't Neglect during Holidays	Nussa: Lets Dzikir
20	Nussa: Become Loving Vegetables	Nussa: Say Good Or Silence
21	Nussa: Love Mom and Dad	Nussa: My Mother
22	Nussa: Fasting Exercises	Nussa: Experiment
23	Nussa: Not Mahram	Nussa: Take it or not ???
24		Nussa: Etiquette of ask for Permission
25		Nussa: Tolerance
26		Nussa: Getting Angry?
27		Nussa: Alhamdulillah Come true
28		Nussa: Treat Competition

Table (1). List of Nussa Animated Episodes

Even though Nussa's animation has moved to the application, the content on the YouTube channel is continuing. Meanwhile, the episode of "Nussa Berkisah" is intermittent content that fills its YouTube channel. The content is a development of Nussa's story which has been broadcasted previously by adding the character 'Kak Cahyo', played by Cahyo Ahmad Irsyad as a story editor. The presence of this new content at least shows how the level of creativity and productivity of Nussa's animation is dynamic and continues to transform. However, Nussa's animation still has not yet exposed aspects of Indonesian locality. As an animation that wants to show the products of the Indonesian people, this animation should highlight more local values as an effort to strengthen Indonesian animation.

### Storyline of Episode “Nussa: Girls Talk”

The storyline in the episode *Nussa: Girls Talk* begins with Rara watching a *makeup* tutorial program on television with her cat Anta. After

the program was over, Rara then went to find her mother in her room but Rara's mother, Umma, was not there. Rara then saw her mother's *makeup* and wanted to do a *makeup* tutorial as she saw on television.



#nussadisa #Rara #GirlsTalk  
NUSSA : GIRLS TALK

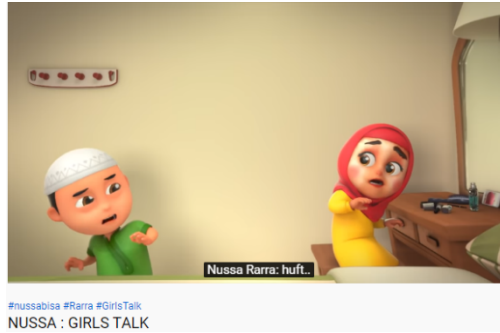


#nussadisa #Rara #GirlsTalk  
NUSSA : GIRLS TALK

After that, Rara then activated the video feature on her smartphone to record while practicing *makeup* tutorials. The *makeup* she does is untidy so that her face looks strange. Nussa, who was also looking for Umma in her room, looked surprised when she saw Rara doing *makeup*. The two of them looked at each other in surprise and immediately shouted.



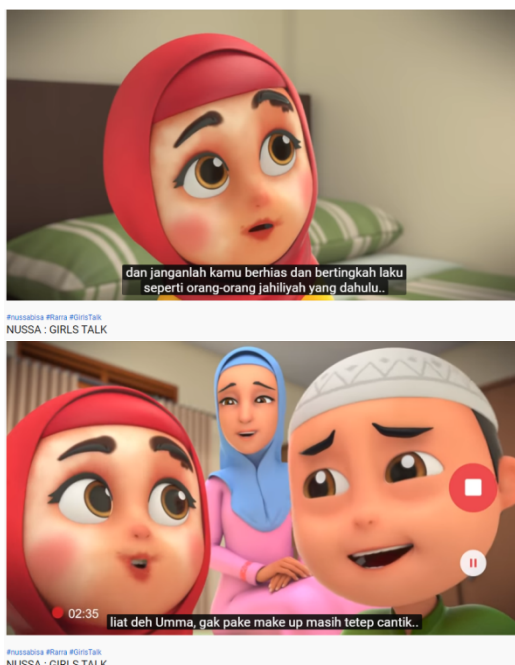
#nussadisa #Rara #GirlsTalk  
NUSSA : GIRLS TALK



It didn't last long, Umma appeared over to them and engaged in conversation with her two children. Here, Rara asked if the *makeup* she did was good? Nussa replied that Rara's *makeup* was not good and that she should imitate Umma's natural beauty without *makeup*. Rara also asked Umma, is it okay to *makeup*? Umma wisely replied that *makeup* is fine, as she did when Abba (Nussa and Rara's father) was around. Umma also explained that what is not allowed in *making up* is *tabarruj*, which means exaggerating in the showing off the beauty. Umma mentioned the translation of Q.S. Al-Ahzab [33]: 33 but not completely.

Settle in your homes, and do not display yourselves as women did in the days of pre-Islamic ignorance. Establish prayer, pay alms-tax, and obey Allah and His Messenger. Allah only intends to keep 'the causes of' evil away from you and purify you completely, O members of the Prophet's family!

The text stated is just "*Settle in your homes, and do not display yourselves as women did in the days of 'pre-Islamic' ignorance*". Hearing these words, Rara responded by saying that she did not want to be like an ignorant person and she apologized to Allah and Umma. "It was better not to makeup and just follow Umma who was still beautiful even though she didn't wear makeup", Nussa said. Finally, at the end of this episode, it closes with a saying, "*what is attractive from the heart, no need for decoration. Good morals, that is true beauty*".



### Reception of the Qur'an in Episode “Nussa: Girls Talk”

The reception of the Qur'an in the episode *Nussa: Girls Talk* can be found when Umma reads Q.S. Al-Ahzab [33]: 33. In this episode, the verse is read incompletely and textually explained to Rara to give teachings regarding the rules of decoration. Here, the Qur'an is perceived as a guide to behavior in life. This shows that the Qur'an is positioned as a holy book that is read, understood, and practiced according to the content of the text. That means this interaction is included in the informative aspect, i.e. interactions that give birth to an understanding of the scriptural text.

If the Qur'an reception is placed in the context of its object, then the Qur'an reception in the *Nussa: Girls Talk* episode is included in the form of a reception of *tafsir*, which is an act of the acceptance of the Qur'an from the aspect of its *tafsir*.<sup>13</sup> This is in line with Rafiq's explanation that the response to the Qur'an as a written text ranges from accepting *tafsir* to

<sup>13</sup> Ahmad Ahmad Rafiq, *The Reception of the Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community*, Disertasi (Philadelphia: Temple University, 2014), 14–15.

understanding its prevailing textual meaning.<sup>14</sup> As explained in the previous section, that the reception of the Qur'an is a person's reaction to the Qur'an, regarding how to receive, respond to, use, or use it as a text or as a mushaf.<sup>15</sup> Based on this explanation, there is factually Qur'an reception in the episode "Nussa: Girls Talk".

The reception of tafsir of the Qur'an in this episode shows at least some patterns of acceptance and reaction. Umma as a figure who tells the rules of makeup can be considered as a character who transmits the Qur'an to Nusa and Rara as listeners as well as objects of teaching. Umma is at least considered as a person who accepts and functions the Qur'an as a guide for life. Nusa and Rara as the object also reacted and accepted what Umma has said. Due to the short duration of the scenes, such a recitation of the Qur'an is categorized as textual tafsir. The reason is that the interpretations put forward are relatively concise and even belong to the category of Qur'an translations.

As a medium that aims to provide *edutainment* to strengthen children's character, the content of the Qur'an reception seems to be an option. In line with that, Khakim and Sofiana explain that the existence of the animated film Nussa functions as a counterweight to the existence of soap operas or shows that were deemed inappropriate for children's consumption. Electronic media as one of the elements that influence the process of forming children's character makes the presence of entertainment-based Islamic educational shows becomes important.<sup>16</sup>

On the other hand, Endy Saputro notes that the media and the new media era are the most influential factors in disseminating Islamic teachings that affect the construction of religious practices in life.<sup>17</sup> This at

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<sup>14</sup> Ahmad Rafiq, *The Reception of the Qur'an in Indonesia: A Case Study of the Place of the Qur'an in a Non-Arabic Speaking Community*, 183.

<sup>15</sup> Ahmad Rafiq, *Sejarah Al-Qur'an: dari Pewahyuan ke Resepsi (Sebuah Pencarian Awal Metodologis)*, 73.

<sup>16</sup> Amin Arif Al Khakim dan Dyah Ayu Aprilia Wahyu Sofiana, "Pemilihan Film Anak dan Kaitannya dengan Pendidikan Karakter," *Prosiding Seminar Nasional Pagelaran Pendidikan Dasar Nasional (Ppdn) 2019*, Vol. 1, no. 1 (25 August, 2019), 105.

<sup>17</sup> M. Endy Saputro, "Everyday Qur'an di Era Post-Konsumerisme Muslim,"

least has caused the integration of Qur'an education into the virtual world. The existence of Islamic education in digital form is also a factor in the emergence of the phenomenon of Qur'an receptions in virtual spaces such as the Nussa animation series Nussa.<sup>18</sup>

Apart from the universal function of the Qur'an,<sup>19</sup> the purpose of reciting the Qur'an is also one of the factors that led to the emergence of Qur'an receptions in one of the episodes of Nussa's animation. According to Rafiq, the reception of the Qur'an is closely related to the purpose of reading it. He then divided the purpose of reciting the Qur'an into three; First, reading the Qur'an as worship to practice teachings in a normative way. Second, reading the Qur'an as a guide for anyone who wants to get information from the Qur'an by studying it. Third, reading the Qur'an to be used as a means of justifying a particular interest or momentum. At this point, there is a hidden purpose or agenda behind the recitation of the Quran.<sup>20</sup> This division, if it is related to the phenomenon of the Qur'an receptions, is sometimes related to the reading of the Qur'an which is atomistic or has its meaning which is independent of other contexts.<sup>21</sup>

### Discourse of Makeup Rules

The story in the Nussa: Girls Talk episode presents an educational discourse on the rules of makeup for Muslim women. In this context, Nussa is positioned as a dominant character who wants to convey the knowledge that women should prioritize perfecting their morals rather than their faces. The idea of this episode is in response to the rampant

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*Mutawatir: Jurnal Keilmuan Tafsir Hadith*, Vol. 5, no. 2 (2015), 188.

<sup>18</sup> Shulhan Alfinnas, "Arah Baru Pendidikan Islam di Era Digital," *FIKROTUNA*, Vol. 7, no. 1 (2018), 816.

<sup>19</sup> Moh Zahid, "Posisi dan Fungsi Mushaf Al-Qur'an dalam Komunikasi Massa," *NUANSA: Jurnal Penelitian Ilmu Sosial Dan Keagamaan Islam* Vol. 11, no. 1 (5 January, 2014), 100.

<sup>20</sup> Ahmad Rafiq, "Pembacaan yang Atomistik terhadap Al-Qur'an: Antara Penyimpangan dan Fungsi," *Jurnal Studi Ilmu-ilmu Al-Qur'an dan Hadis*, Vol. 5, no. 1 (2004), 4-5.

<sup>21</sup> Ahmad Rafiq, "Pembacaan yang Atomistik terhadap Al-Qur'an: Antara Penyimpangan dan Fungsi", 2.

phenomena of makeup tutorial. Therefore, the animated stories that are presented are then expressed in a controlled manner, starting from the background of the story, the positioning of the characters, to the narrative of the text to influence the behaviors and thoughts of the audience.

Text and context are things that can be observed in examining the process of production and reproduction of a discourse. Through conversations or narrative text that is displayed, it can be understood that the animation gives a message so that women are supposed to not exaggerate in making up. Makeup is needed when there is a mahram. Yet, women are still beautiful even though they do not makeup. And, morals are the most important ornament for women. This message is based on Q.S. Al-Ahzab [33]: 33 which is understood and interpreted textually. In the context of animation, presenting a clear and concise interpretation of the Qur'an is a common practice. According to Johanna Pink, the interpretation aimed at children and families as the main consumers does not try hard to accommodate the horizons of their understanding. Therefore, the narrative of the interpreted text presented is very clear, simple, unambiguous, and uses language that is relevant to audiences.<sup>22</sup>

Control over the context of the story and the narrative text of the tafsir in the episode has significant implications in establishing the desired discourse. The knowledge conveyed by the mother as the dominant character becomes stronger with the use of the Qur'anic verse and its tafsir for legitimation. That is why children as the receivers of the messages in the film obey their mother. By van Dijk, such an influence is caused by contextual conditions and interpretation in discursive control. That is, the object tends to comply with the dominant figure's definition of beliefs, knowledge, and ideas as authoritative.<sup>23</sup>

On a larger scale, Nussa's animation can be positioned as a dominant character who tries to control the behaviors and thoughts of the

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<sup>22</sup> Johanna Pink, *Muslim Qur'anic Interpretation Today: Media, Genealogies and Interpretive Communities* (Bristol, CT: Equinox Publishing Ltd, 2019), 24.

<sup>23</sup> Sugeng Bayu Wahyono, "Analisis Wacana Kritis Model Teun A. Van Dijk", 50.



audience. This action is also a fundamental way of exercising domination and hegemony. The choice of animated film as a discourse as well as the method used to provide character and moral education for children is the right choice. Animated films are a medium that has significant implications for the formation of children's characters. Interestingly, animated films can also reflect the identity, ideology, and social situation of the producer and society.<sup>24</sup>

### Ideological Trend

The reception of the Qur'anic commentary in the episode Nussa: Girls Talk certainly did not come by chance. According to Islah Gusmian, the emergence of an interpretation of the Qur'an is influenced by the social dimensions surrounding it and at the same time representing certain interests and ideologies. The ideological aspect here can at least be defined as the vision and movement of works of tafsir. Therefore, this can relate to the audience field and the social context in which the interpretation is presented. On that basis, ideology here can be a regime, community, discourse, and so on, which have implications in constructing a narrative text of tafsir.<sup>25</sup>

Apart from the genre of animation, aspects of the social environment are also another factor that causes its appearance. If we look exactly, the majority of members involved in producing Nussa animation come from Muslims who are identical or familiar with the “hijrah” movement. From the costumes of the animation, they show Salafi Islamic sect. Further, it can be proven by browsing the content on the Nussa's animated Youtube and Instagram channels that feature Felix Siau, Mario Irwinsyah, and Cahyo Ahmad Irsyad (Kak Cahyo) as involved partners. If we observe these figures further from their social media, the information

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<sup>24</sup> Rianna Wati dan Dwi Susanto, “Islamic Children Literature in Digital Media as Religious Literacy Movement,” *AKSIS: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, Vol. 3, no. 1 (9 September, 2019), 144–49.

<sup>25</sup> Islah Gusmian, *Khazanah Tafsir Indonesia: dari Hermeneutika Hingga Ideologi* (Yogyakarta: LKiS, 2013), 293-294.

will be obtained that they are indeed the supporters of the hijrah movement. Also, portraits of several Nussa Ukhuwah Show events that can be found on the @nussaukhuwahshow Instagram account show moments that inform that Nussa's animation is indeed filled by the “hijrah” movement circles and communities.

The activities, direction of movement, and ideology of the hijrah community tend to be fundamentalism. Fundamentalism here is understood as explained by Rofhani that fundamentalist groups are people who tend to be reactive in responding to cultural globalization and emerge as a new social movement that tries to creatively reproduce the face of Islam in the past for today's goals. They make sharia an alternative solution to the cultural crisis caused by globalization. Such a kind of fundamentalism is at least synonymous and is played by urban Muslims.<sup>26</sup> This is then in line with the hijrah community where the majority of its followers come from urban Muslims. Thus, fundamentalism is an ideological aspect that is involved in constructing the emergence of textual interpretation of the Quran.

## Conclusion

Qur'an in the episode *Nussa: Girls Talk* has been perceived in terms of its interpretation, i.e responding to the Qur'an as an Arabic text and interpreted or understood textually. This can be seen from the response shown in the form of understanding as well as textual interpretation of Q.S. Al-Ahzab [33]: 33 regarding the provision of makeup for women. In Sam D. Gill's categorization, it is included in the informative aspect, namely interactions that give birth to an understanding of the scriptural text. Besides, this episode uses a narrative textual interpretation as an effort to simplify the content because it addresses children as the target of the animation. The actors that play behind-the-scenes are those who carry the hijrah movement and belong to Islamic fundamentalists. This study

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<sup>26</sup> For further explanation, see Rofhani, “Budaya Urban Muslim Kelas Menengah,” *TEOSOFI: Jurnal Tasawuf dan Pemikiran Islam* Vol. 3, no. 1 (3 June, 2013), 181–210.

can at least be developed with other perspectives, such as literature, digital-humanities, media perspectives to reveal other sides of the relationship between the Qu'ran and digital media.

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