

## Conference Paper

# The Construction of Pious Children in *Serial Salman Dan Hamzah*

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## Abstract

Children's literature is often used as a medium for teaching values, for example religious values, in order to shape children's character based on the understanding or ideology of certain groups. Through religious-based children's literature, the figure of a religious ideal child was created and called a pious child. This example is applied by Salafi Islamic groups in Indonesia. The group that bases its teachings from the *Salaf* creates Islamic children's book genre called "Sunna children's book". The method used in this article is library-based qualitative research. Studies of pious character in European minority Muslim children's literature have been widely carried out by Green-Oldendorf (2011), Shavit (2016) and Janson (2017), while studies of pious children in Indonesian contexts have only been done little, including this article. Textual study on the construction of pious children character is carried out according to the concept of ideal child in children's literature by Purbani (2009), children book illustration and visual by Nodelman (2004), and pious Muslim child and childhood by research approach (Hendra-Priadi, 2019 and Scourfield *et. al.*, 2013). The result of the research shows that pious children are represented through the main character who is very diligent in worshipping, behaving well, and obedient to parents. In addition, the construction of pious children in *Serial Salman dan Hamzah* is based on Salafi ideology concept of *tarbiyah* (education) that textually refers to the Quran and Hadith.

**Keywords:** Pious Children Construction, *Serial Salman dan Hamzah*, Islamic Salafi Ideology, Children's Literature

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## 1. Introduction

One aspect that is often attached to children's book is didactic or teaching aspect. This is because children literature is still didactic although its existence is aimed to entertain (Sarumpaet, 2010: 12). Nurgiyantoro (2010: 26) emphasizes this by saying that literature text, including children literature, contains the values that become the basis of education and character shaping. This argument is based on the assumption that children are *tabula rasa* or a white paper which must be filled with thought and good values (Locke, in Sit 2015: 7). Through this way, children are expected to grow to be a good and an ideal character like what is expected by adults. The construction of a

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good child is not only shaped by social values, but also religious values. Pious parents expect their children can grow to be pious children. This expectation is reflected by the widespread of religious-based of children's book in Indonesia, especially Islamic children's book.

In a larger context, children's book is used as a medium to teach Islamic values, which are believed by certain community. The Islamic community in Indonesia consist of various group, in which one of them is Salafiyah Group. The Salafy believe that the Islamic teaching must always refer to Al-Quran, Hadith, and *Salafus Shalih*. Etymologically, Salafi comes from the Arabic word, *Salaf* or *Salafus Shalih*, which means 'previous people' (Syamsuddin, 2015). They are the first three generations of Islam: *Sahabah* (Sahabah (Sahabat) are the Muslims who have strong relation with the Prophet Muhammad. They had direct interaction and lived in era of the Prophet Muhammad (Tim Penulis IAIN Syarif Hidayatullah, 1992: 829)), *Tabiin* (Tabiin or Tabiun are Muslims who lived during the Prophet Muhammad or the next generation, but never met directly with him. Even so, they have met with Sahabah (Ibid., 1992: 912)), and *Tabiit Tabiin* (Tabiit Tabiin are Muslims who have met Tabiun or the next generation (Ibid.)).

By referring to Jawaz (2018) and Syamsuddin (2015), there are three vital values of Salafi teaching, which are renewal (*Tajdid*), purification (*Tashfiyah*), and education (*Tarbiyah*). Renewal means that Salafi tries to renew the teaching of Islam, which are considered to have mixed with many things so that it must bring back to the teaching of Al-Quran and the Prophet of Muhammad as before. In Salafi perspective, the Islamic teaching has been perfect and pure since the era of the Prophet Muhammad, so that it is not necessary to be added or mixed with other elements like a culture of a certain community (Jawas, 2018: 21). Consequently, all forms of addition to the essential things of Islam are considered *bid'ah* or deviations. This is what is meant as purification in Salafi perspective. In order to implement the renewal and the purification, education becomes essential for the group of Salafi in spreading and internalizing its teachings to children and their families.

In order to transmit the teaching, including teaching the children to become pious children, several affiliated publishers and followed the ideology of Salafi also release Islamic children's literature called "Buku Anak Sunah" (Sunna (Sunna is a rule that comes from every word and deed of the Prophet Muhammad (Ibid., 1992: 271)) Children's Book). The main characteristic of this book is a faceless illustration of the character in the story. It is related to the faith of Salafi group about an aspect of Islamic law, which is *Tashwir* or visual activity. The implementation of faceless character is an interpretation of Salafiyah publisher about one *hadith* of the Prophet Muhammad, which is the prohibition

in drawing a living character because it is considered equal to God's power (Bukhari and Muslim, in Ali 2015). Among the variety of Islamic children's book, pictures book becomes a dominant type book that is in demand. The theme of this pictures book is dominated by a didactic story taken from Al-Quran, Hadith, and history of Islam such as the story of stories of prophets and apostles, and pious people like *Sahabah*, *Tabiin*, and *Tabiit Tabiin*. In addition, there is also a realistic story that contains the teachings of *hadith*-based *aqidah* and morals as well as the books of Islamic scholars.

One of the sunna children's picture books titled *Serial Salman dan Hamzah*. The *Serial Salman dan Hamzah* (SSH) is a series of picture book which consists of 10 titles. The titles of those books are *Main di Rumah Faisal*, *Siap-siap ke Masjid*, *Hadiah Puasa*, *Istirahat Malam*, *Pergi ke Rumah Nenek*, *Pesantren Kilat*, *Pulang Sekolah*, *Sarapan Pagi*, *Shalat di Masjid*, and *Tetangga yang Baik*. This series was first published in May 2018. The front cover of the book states that this book is especially aimed for children in the age range of *PAUD* (*Pendidikan Anak Usia Dini*, Early Childhood Education) and *TK* (*Taman Kanak-kanak*, Kindergarten) through the brothers named Salman and Hamzah.

Pictures book like the *Serial Salman dan Hamzah* usually uses a character of a pious child who is shown as a perfectly impeccable and religiously devout of the child, such as diligently praying and memorizing prayers. The piety of this character is displayed explicitly through his attitude and speech so that it gives an impression of patronizing in delivering the message of the story.

## 2. Literature Review

The use of children book as an instrument for shaping an ideal character, in this context, a pious child in the Islamic perspective, is shown in several types of research. Green and Oldendorf (2011) emphasizes the importance of the introduction of religious teaching values, including Islam, in shaping children character. Based on the point of view of Green and Oldendorf (2011), children book can be a medium to introduce those values because it has a direct correlation with the personal religious experiences of the children with their environment.

The usage of children's book as a medium for Islamic teaching values is also stated by Shavit (2016). In his research, Shavit (2016) explains that Salafi people, one of the groups in Islam, in Europe is used children's book to embed Islamic values that they believe to their children so that that they can grow to be pious children. It is similar with Janson (in Hamer, et. Al., 2017) regarding the use of children's book, especially Islamic children's book, as an instrument of Islamic identity shaping as a minority in the context

of European society. Children's book becomes socialization instrument for religious teaching in shaping children's piety, which actually reflects the wishes of adults. The research of Green and Oldendorf (2011), Shavit (2016), and Janson (2017) how a child is positioned as an object because, in the religious context, a child is a subject that must be nurtured and guided to be a pious child. Therefore, children's book is considered as an effective socialization tool in fostering religious awareness of children and in the end, it will construct a pious child like what is expected by the adults.

The three research reveal the construction of pious children in Islamic children's book within the context of Islam as the minority in European society. Meanwhile, this article examines the construction of pious children character in Islamic children's book in Indonesia, in which the majority of the society is Muslim. This implies an important and interesting problem because the issue of identity should not be a problem in Indonesia because it is the majority religion. In the minority society, Islamic identity is regarding as important to be strengthen so that the identity is not easily dissolved in majority identity, which is non-Islam. This trend is also seen in children's book that is published by the Salafi group publishers in Indonesia.

### 3. Research Method

This article focuses on the construction of the image of a pious child from an Islamic perspective on the *Serial Salman dan Hamzah*. To reveal that construction, first, it is revealed how a pious child is represented through both verbal narration and visual narration. The representation of a pious child in these two narrations will be textually examined by using the concept of pious children and piety according to Hendra and Priyadi (2019), also Scourfield, et. al. (2013), as well as the concept of ideal character in children book according to Purbani (2009). The analysis of visual narratives will refer to the visual elements which are described by Nodelman (2004).

#### 3.1. Pious children in islamic perspective

In general, the construction of pious children in Islamic perspective involves the rules of the adult. The adults include parents, teachers at school and Islamic teachers in the mosque (*ustadz* and *ustadzah*). According to Islamic teaching, parents like father and mother have a responsibility to shape the attitude and behavior of their children. Besides being a housewife, a mother has dominant roles in shaping the character of the children because "*mothers are, in general, much more heavily involved in childcare*

than fathers. This means that it is mothers who in practice tend to be the main guardians of appropriate behavior for Muslims and mothers who are most involved in teaching children about belief and practice in Islam." (Scourfield, et. al., 2013: 79). These embed of Islamic values which become the fundamental of character shaping of a pious child in the children themselves (Hendra and Priadi, 2019: 31).

Hendra and Priadi (2019: 32) brings up six characteristics of pious children based on Al-Quran and Hadith. First, believe and serve Allah. Second, love and follow the teaching of the prophet and apostles. Third, pray five times a day and perform the teaching in the Holy Quran. Fourth, pay respect to parents. Fifth, love knowledge and study hard. The last one is have noble character and behavior. These six characteristics imply an ideal construction of piety for children. This ideal construction of piety has been formed at early age through religious practices and teachings of the adults in the family to their children (Scourfield et. al., 2013).

According to Scourfield, et. al. (2013:205), there are four factors that influence and shape the piety of children. The first one is cognitive transmission or knowledge of religion, which is internalized through the use of indoctrination. This method is applied through ritual repetition such as conducting worship or reciting prayers from Al-Quran and Hadith. This cognitive transmission creates the second factor, which is the embodiment of Islamic teaching from the father then becomes habitus of the children. After those Islamic values are transmitted, it is manifested by the children to be their habitus. Moreover, the habitus of a Muslim child is a form of minority defense. This factor is relevant to the context of the Muslim minority community in Europe so that self-awareness and identity as a Muslim are important to be taught to the children. The last factor is religious organizations, for example, Islamic Boarding School (*Pesantren*) or additional education that is held in the mosque.

These four piety factors based on Scourfield, et. al. (2013) is used to see how the construction of pious children is represented in the *Serial Salman dan Hamzah*. Cognitive transmission that is conducted by the adults like father shapes the piety of the characters of Salman and Hamzah that implement those teaching to show their habitus as pious children. Moreover, the factors of minority defense and religious organizations are shown through both verbal and visual SSH narration.

### 3.2. Illustration in children's book

In children's book, words or text and pictures are an integral part which cannot be separated. Nodelman (in Hunt, 2004) stated that there are two types of correlation

between verbal and visual narration. The first one is a complementary relation, which is when two narrations complement each other. In this context, the verbal narration explains visual narration and otherwise. The second correlation is a counterpart, which is when verbal and visual narration show two different things, even it is contradictory. The harmony and inconsistency of both verbal and visual narration can indicate, although it is not always, an attempt to deliver a certain value or view. These values are not universal because they are related to certain cultural, social, or religious context. Picture, for example, implies an object that is related to the world outside the text. Pictures in Picture Books for children do not merely function as illustrations in picture books for children. Pictures describes and add more to the text; meanwhile the text sometimes provides additional information to the pictures. In this context, pictures and texts have dynamic relationships (Nodelman, 2004). Since readers of these books are children—which are considered to have lack of experiences (Nikolajeva, in Nodelman and Hunt, 2004), the narrative and the pictures are treated as the medium to teach the values believed by the adults. Furthermore, pictures mobilises the subjectivity of the child readers because they are free to use their imagination to make their own interpretations. On the other hand, the text often limits the child readers imagination by putting back the child reader as the object of adult ideological indoctrination.

### 3.3. The ideal character in children's book

The character in children's book usually becomes the medium for the spread of moral and religious values. According to Purbani (2009: 10), children's book often represents identification character, which is an ideal character that is deliberately created to be identified, imitated, and used as idols by children because of their character and actions. Such kind of character is a protagonist that usually the idealization of the author of children's book. In this case, the author of children's book attempts to build the image of a character who is expected to be a reflection of the ideal child's figure in an adult perspective. Therefore, the character in children books usually become a controlling tools of adult (Purbani, 2009: 10).

Identification character is often created and imaged as an ideal character based on the imagination an expectation of an adult. The presence of identification character is a form of the representation of adult's desire as well as indoctrination tool of those who have power or authority over the children as the readers (Purbani, 2009; 11). Through the identification character, children are constructed to have a good attitude and obey adults order. Purbani (2009: 11–12) states that identification character is often used as

a tool of adult colonialism because of its presence is like a country that colonizes other countries by controlling hegemonically. The identification character represents an ideal figure of children to become a medium to spread the ideology of adult.

## 4. Result and Discussion

### 4.1. Representation of pious children in serial *Salman dan Hamzah (SSH)*

In general, the construction of pious children in SSH can be seen through two aspects. First, the aspect of illustration, which often shows the religious symbols to show the piety of the characters and their family. Second, the aspect of narration that shows how that construction is represented through the interaction of adult character and children character. In the interaction, it is also shown the dominant role of the parents, especially a father. In addition, the representation of pious children in the character is shown through the piety attitude and behavior as well as dutiful to parents.

### 4.2. Religious symbols as markers of piety

The idealization of piety in the form of protrusion of material aspect is shown from physical illustration of the character and the atmosphere of the story. In this context, symbols of identity, which refer to adherents of Islam, is presented to strengthen Islamic aspects of SSH.

Picture (1) shows that Salman and Hamzah are living in an Islamic family and community. This can be seen through the depiction of Father and Mother as well as the adults in the background. Father is depicted has a beard while Mother is always illustrated wearing a veil. It is not only the character of Mother but in the background, there are also two women wearing *hijab*. This type of Islamic model, which are bearded men and hijab women, consistently appears in every picture throughout the series. This implies an effort to present a picture of a homogeneous society. In the picture above, even though the background is in a train station, there is no picture that indicates another group with different Islamic identity appears.

In Salafi perspective, having a beard is the Sunnah of the Prophet Muhammad. However, Shobrina (2017) explains that the tradition of having bread had been done by Arabic, Egypt, and Greece since the pre-Islam. In terms of religion, maintenance of beards is the implementation of religious teachings before Islam such as Jews and





Figure 1

Magi or Zoroaster. As mentioned earlier, the tradition of maintaining beards does not only come from Islam, but also from other religions such as Jews or Sikhs. In addition, maintenance of beards currently has become a trend of appearance (Shobrina, 2017). It means that maintaining the beards can no longer be interpreted as a differentiator of Muslim identity with adherents of other religions, but merely a marker of individual identity or a particular group: in this case, the identity of the Salafiyah group.

If it is linked to the finding of Scourfield, et. al. (2013) regarding the factor of Islamic Piety, this is the form of minority defense. The confirmation of minority identity as a different group is shown by SSH as a book published by Salafi publishers. This model of depiction can be said as a form of minority group defense mechanism.

In another title in the SSH series, this aspect of piety is shown through the presence of religious symbols such as mosques and the calligraphy of Allah's name and the Prophet Muhammad which are displayed in several corners of the Salman and Hamzah's home. In addition, in several titles such as the *Pesantren Kilat* dan *Shalat di Masjid*, Salman and Hamzah are also illustrated wearing skullcaps to confirm their identity as Muslim children.

Another characteristic of Salafi's children's picture books is the faceless figures. All living beings, humans and animals alike, are portrayed without facial features. As explained in the introduction, the faceless figures indicate that the picture books are *sunna* children's book, which is based on the belief in Taswir law or the Islamic



law in picture-making. The products of Taswir is called *Shurah*, which includes statues, paintings, pictures, animations, photos, toys, and dolls (Bangdzia, 2017: 32).

In the Islamic view, there is a difference of interpretation related to Taswir. Some scholars argue that Taswir is not permitted or unlawful because doing so means creating something: an action that can only be done by God. By conducting an act of creation, humans are considered to equate themselves with God and this action is seen as a serious violation of the essential values of religion. In one of the hadiths narrated by Bukhari and Muslim (Ali, 2015: 21), it is stated that such acts have the consequence of punishment in the form of torture in hell.

Meanwhile, some other scholars argue that Taswir is permissible as long as its purpose is not to match the power of Allah (Bangdzia, 2017: 151). Bangdzia (2017) explains that as a form of negotiation, Taswir can be done as long as the elements that make it alive, such as the head or face, are removed. This opinion is believed by the Salafis who have always based their rules and practices on life through the Al-Quran and hadith literally.

Nodelman (in Hunt, 2004: 157) also describes that the representation of an object that is displayed in the illustrations for children's book is more often as result of ideological conventions. Because it is the result of an agreement, this view is considered as something natural. In this context, the presence of object representations such as the picture of mosque or Qur'anic verses on Islamic children's books can be interpreted as natural. In addition, mosque representations or material things that show the Islamic things are considered as confirmation of book identity.

### 4.3. The criteria of pious children in the serial *Salman dan Hamzah*

The image of pious children in *Serial Salman dan Hamzah* is not only built through the visuals, but also through its verbal narration. In the series, piety is shown through the main characters that is Salman and Hamzah, the adult characters, and their interactions. The image of piety is manifested in two types of performativity: practices of religious rituals in the form of worship and prayer recitals and the child characters' exemplary behaviours.

In the story, Salman's attitude and behavior is shown to have fulfilled the three criteria of the children piety. Salman's piety is demonstrated through the portrayals of his being obedient in carrying out religious rituals on a regular basis. For example, one of the title of this serial, *Pesantren Kilat*, has shown that this book contains the stories or something related to Islamic Boarding School as a religious activity in the school. "Pesantren" is a

religious educational or Islamic boarding institution, while “Kilat” can be interpreted as a flash. The activity in the Pesantren Kilat is usually held at a certain time, for example in holy month of Ramadhan. In addition, the title also indicates that religious organization like a school that has “Pesantren Kilat” program has a vital role in shaping the piety of a Muslim child (Scourfield, et. al. 2013).

Piety in religious practice is also found through the description of Salman are verbally and visually. He is described as always carrying out prayers by standing on the saf or front row (p. 15) with adults. He is shown carrying out worship in a solemn manner (p. 16), and does not precede the priest’s movement (p. 17). Salman are also shown being zikr or praying after prayer (*Shalat di Masjid*, 2018: 15, 16, 17, and 19). In addition, the figure of Salman is also described as having good knowledge of the procedure of worship, which is shown by his ability to distinguish between the right prayers for a particular situation or activity that he will or is doing. The description of Salman repetitively in the position of prayer can be interpreted as an illustration that prayer is part of daily life or has become the habitus of Muslim children’s leaders.

Scourfield, et. al. (2013: 14–15) asserted that repetition of practices or religious rituals that is performed by children can be interpreted as a form of transmission of religious teachings to children cognitively. Cognitive transmission is a form of small socialization that eventually forms a child habitus as a Muslim. The awakening of this piety habitus is raised through the depiction of Salman as a child who is able to accurately choose the appropriate prayers and consistently remember how to recite them. In the context of piety according to Scourfield, et. al. (2013), adherence to this ritual is the result of cognitive transmission by parents to their children. Furthermore, ritual repetition and parental supervision consistently causes children to unconsciously internalize these values or habits which then form their mindsets. As mentioy using exemplary or ideal child character the author expects that the child readers will perform the religious rituals of the child character in the story and become pious children themselves (Purbani, 2009: 51–54).

In addition to piety in formal rituals or worship practices, piety in behavior is also shown by Salman and Hamzah. Behavior piety is part of the ritual piety in informal situations. Formal, in this case, is interpreted as a form of compulsory routine worship such as prayer or fasting. Meanwhile, the attitude of piety that is practiced by the character of Salman is based on hadith, which is all things that refer to the words and daily behavior of the Prophet Muhammad. One theme that often arises regarding attitude and ritual piety in SSH texts is the right orientation as a symbol of goodness that is contrasted with the left orientation which is seen as a symbol of evil.

*Ketika memakai pakaian, Salman mendahulukan tangan kanan. Begitu juga ketika memakai celana. (When wearing clothes, Salman put his right hand first. Likewise when wearing pants.) (Hadiah Puasa, 2018: 17)*

*Salman mendahulukan kaki kanan ketika mengenakan sandal di luar masjid. (Salman put his right foot first when wearing sandals outside the mosque) (Shalat di Masjid, 2018: 21)*

The quotation implies that the right is interpreted as a symbol of goodness, while the left is the opposition, i.e. ugliness. Salman and Hamzah always start each activity from the right side and end it from the left side. Although in the SSH text there has never been an explanation of the reason, Islamic-educated children generally know the teaching that the right symbolizes goodness, while the left symbolizes evil. The construction originating from one of the hadith of Bukhari and Muslim is a form of interpretation of Islamic values in the Salafi perspective, which is *Tashfiyah* or purification and *Tarbiyah* or education (Syamsuddin 2015).

The criteria of piety in the character of Salman and Hamzah is shown through the interaction and respect and devotion to the parents and the adults around them. In the ten books on the SSH series, these two characters are never found to oppose or disobey parents and adults. Their compliance with parents is shown by respect and obedience to father and mother. They have never been shown to violate the rules set by parents. In addition, they are also always positioned as the party that receives every teaching from other fathers and adults like teachers at school and Ustaz at the mosque. Salman and Hamzah are shown to always be obedient to the teacher and Ustaz, who are shown through their actions. The following example shows the unconditional obedience of these two children:

*Salman ingat pesan Ibu Guru, "Anak saleh itu harus membaca doa dahulu sebelum memakai baju." (Salman remembers the message of the teacher, "The pious child must read the prayer before wearing clothes.") (Hadiah Puasa, 2018: 15)*

*"Bapak guru berkata, kalau kita ingin tidur, kita berwudu terlebih dahulu," kata Salman. ("The teacher said, if we want to sleep, we have to conduct Wudhu first," Salman said) (Istirahat Malam, 2018: 10)*

*Salman mengingat nasihat Pak Ustaz tentang ciri anak saleh dan adab atau tata cara masuk rumah. (Salman remembers Pak Ustaz's advice about the characteristics of pious and behavior of children or procedures for entering a house) (Pesantren Kilat, 2018: 2–5)*

Speeches of adult are shown as guidance for the character of children. The word "remembering" appears consistently as a marker of pursuance of children to adults while adults are positioned to have authority over rules and teachings that are believed to be a marker of one's piety. The character of child is positioned "innocently", passively (not showing resistance or negotiation), and not having the power to act according to their own reasoning. The character of children are also shown to be very dependent on adult guidance. In the view of Purbani (2009), traits such as this indicate reduplication that reflects aspects of power in children's reading. Adults think children have not been able to act or define themselves. Therefore, adults must be responsible for the child's character by teaching them the values that are considered good. The ideal values applied by adults to children can be considered as a form of power (Purbani, 2009: 54). The teachings of the adult character such as Father, Teacher, and Pak Ustad remembered by Salman as reflected in the use of "*Kata Ustad...*" (said Ustad...) or "*Salman ingat...*" (Salman remembered...) implies strong adult control that was legitimized by Salman.

The strong of the concept of obedience or devotion implies the view that children do not yet have the ability to do everything right because they have no knowledge of it. Therefore, they need to be guided by people who already have the knowledge and ability to act properly. In Locke's perspective (1999: 87), children are considered as blank or white paper (*tabula rasa*). They are placed as passive objects that must be filled with knowledge. In Shier's (2012) view of adultism, children are positioned as objects as well as tools to reach the interests of adults. Compliance with child leaders in SSH shows that children are positioned as objects that accept all adult teaching without being given the opportunity to question or negotiate. The teachings of adults in this text are absolute, and must be obeyed.

The characters of Salman and Hamzah are represented as perfectly pious children because both have been able to remember and apply teachings from adults. In Salman's interaction with children's leaders his age, like in *Main di Rumah Faisal*, he is always positioned as a party that has more knowledge about religion and ritual practices. However, in his interactions with adults (father and other adults), Salman is always positioned as a party that passively accepted all teaching. From this description, it can be said that Salman and Hamzah are used in the SSH text as characters who are exemplary or ideal examples of pious children. Such figures are identification figures (Purbani, 2009: 10—11) who function as a tool to convey teaching about piety to children's book readers.

#### 4.4. The domination of Ayah character: Advisor of pious children

In SSH, the piety of Salman and Hamzah is inseparable from the role of adult characters, especially Father (*Ayah*). Father is consistently raised as characters who provides a guidance and direction in building the piety of Salman and Hamzah. The use of father as the one who takes important role in the formation of child piety is different from the findings of Scourfield, et. al. (2013) which is the Islamic community in Western countries, mother have a dominant role in guiding their children because they are more often at home with children. In SSH, Father was positioned as a character who gives advice and instructions that are directly applied by the two children. Father is shown as an all-round character: omniscient, wise, even omnipotent towards his children. This is shown in the following quotations.

*Ayah berkata, "Hamzah, kita tidak boleh memakai pakaian bergambar makhluk hidup." (Father said, "Hamzah, we can't wear clothes with a living creature.") (Hadiah Puasa, 2018: 9)*

*Salman melihat celana pendek. Ayah berkata, "Salman, anak muslim harus menutup aurat, ya." (Salman saw a short pants. Father said, "Salman, Muslim children must cover their genitals.") (Hadiah Puasa, 2018: 10)*

The quote shows that Father gives advice to Salman and Hamzah about what may or may not be done by Muslim children. In the above quotation, it is also shown that Father uses the words "may not" and "must" which indicate a rule that should not be violated. He also uses the words "we" and "Muslim children" which imply differentiation in terms of identity. By using the word "we" in "We must not wear clothing with living creatures", Father indirectly stated that Father and Hamzah are different from those wearing clothes depicting living things.

Similar to the use of "Muslim children" in "Muslim children must cover their genitals". In this case, the implicit meaning is shorts, not clothes that cover the genitals so it cannot be worn by Muslim children. In addition, another implicit meaning is that there is a distinction between Muslim children and non-Muslim children, which are marked by the type of clothes that they wear. From these, it is clear that there is an emphasis on the exclusivity of certain Islamic piety that distinguishes it from other groups that do not follow the same rules. In addition, there is also a strong teaching about the use of clothing as a marker of Islamic identity.

The dominance character of Father, instead of a mother character, as a guide, teacher and enforcer of religious rules for their children can also be seen in the context of

affirmation of the role of men as leaders in the family. In Salman and Hamzah family, the character of Father is shown as a perfect figure because he is positioned as the head and leader of the family.

Different from the role of Father character, Mother (*Ibu*) is represented as a companion character who does not play a lot of roles. She is represented in visual narration, but her presence in verbal narration is limited. The interaction between Mother and children is shown in domestic matters such as eating and sleeping. In verbal narration, this interaction is shown when Salman helps his mother while Hamzah helps his father (*Istirahat Malam*, 2018: 2–3); Mother takes a role as a reminder of the sleeping time for Salman and Hamzah (*Istirahat Malam*, 2018: 22); Mother prepares clothes and foods (*Pergi ke Rumah Nenek*, 2018: 3), and; Mother asks Salman to bring a food for Mrs. Saleh, their neighbor (*Tetangga yang Baik*, 2018: 12–13). From the data that is found in the text of SSH, the character of the mother is represented to fulfill her role as a physical carer and child welfare.

From the ten book of this series, there is only once the character of mother gives advice to Salman and Hamzah, which is Mother advising and pointing Salman and Hamzah at the same time to pay attention to other people who live near them (*Tetangga yang Baik*, 2018). Mother takes a role to complete and replace the role of Father as a dominant character, which is not represented in both verbal and visual narration. On other words, Mother does not give a role as mentors and instructors in the field of religious rituals and knowledge about religion and religious identity. Although her appearance and role are limited, the character of the Mother is still shown as a character who is respected by her children.

## 5. Conclusion

Based on the explanation above, there are three findings related to the construction of piety in the *Serial Salman dan Hamzah*, which is published by the Islamic Salafi group. The first conclusion is the strong Islamic identity that is displayed in the visual narrative of the text. There are Islamic makers that refer to Islam in general, as well as those that refer to specific Islam, which is Islam in the Salafi point of view. In the Islamic identity that is built through the text, the type of society that is raised is a homogeneous society, which refers to the Salafi exclusive community.

Second, the construction of pious children through verbal and visual narratives is characterized by the possession of knowledge of religious rituals and religious teachings (what may or may not be). Some of the teachings reflect Salafis interpretations, such as

the *tarbiyah* aspect or religion-based moral education. Piety in SSH is also characterized by the obedience of children character to perform the practice of religious rituals in their daily life and in their behavior.

Third, SSH shows that the transmission process of religious knowledge is the responsibility of adults, such as father, teacher, and Ustaz. These adults characters are represented as characters that have authority in religious knowledge. Thus, they have a task to teach it to the children. Among the adults that are represented are father, as a dominant character that gives guidance and teaching religious rules. Meanwhile, the mother takes a role as a party which has a responsibility to take care of the children and appears once to teach the value of respecting other people like their neighbors.

Since the adults are represented as the party who has authority over children education, then the children are positioned as passive object and they receive all that knowledge without being given the opportunity to question, criticize, or negotiate it. This shows the absence of negotiation space and bargaining position for children because the pattern of family communication shows the vitality of the obedience and the devotion to parents only goes in one way.

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