

The Representation Concept of Hell Punishment in Islamic Teachings in the comic *Indahnya Taman Surga, Pedihnya Siksa Neraka*

Kasmana, K. ¹ **Hikmah, E.N.** ²

¹Master Design Study Program-Universitas Komputer Indonesia

²Visual Communication Design Study Program-Universitas Komputer Indonesia

Abstract. *Indahnya Taman Surga Pedihnya Siksa Neraka*, one of the religious comics present in Indonesia. This comic reaps the discourse of the debate because it is considered to present violence and pornography, on the other hand, this comic offers the teachings of life and cosmology according to Islam. This research seeks to find a representation of the concept of the torment of hell in the Islamic teachings present in the comic visual. Comparative studies were conducted between Islamic teachings through the interpretation of the Quran Hamka version, as well as the content of torture present in the visuals embodied in the comics. Interpretation brings the result that the comic provides narrative development by making variations, additions, simplifications, and reductions influenced by the comic's background without changing the main idea of the source. Comics show the comic's belief in Islamic teachings, including in interpreting his belief that there will be a hell of a version of himself.

Introduction

Comics as a product of popular culture package messages, information, narratives, descriptions, and persuasion in an entertaining way, namely using visual-image language. The variety of stories, plots, characterizations, settings in the comics highlight life simulations, both in fiction and non-fiction. Comics are equipped with dialogue-monologues and even monologue interiors that are conveyed via text through word balloon variants complete the story being told. Comics as a narrative in the modern world have become a medium for reflecting on world views and helping to influence them [1]. During this decade the form and function of comics has developed, not just as entertainment. For some comic artists, comics have become a means of reaching their ideals to fulfill their obligation to convey education, ideology, and even ideas about the value of truth. In Indonesia, there are often comics that contain various matters related to religious teachings and da'wah (the spread of Islamic teachings), such as the history of Prophet Muhammad comic, the story of Wali Songo's Da'wah (preaching) in the form of graphic novels, comics containing the history of the struggle and spread of Islam created by Gerdi WK, comic Hadith 99 Messages of the Prophet by vbi_djenggotten, or comics created by an Islamic publisher that seeks to convey Islamic teachings in a fun way.

The religious comic *Indahnya Taman Surga, Pedihnya Siksa Neraka* (The Beauty of the Garden of Heaven, the Pain of Hell's Torment), by MB. Rahimsyah is one of the preaching comics that tells the story of the cause and effect of human behaviour in the world and its consequences in the hereafter in a narrative form. This comic depicts heaven and hell, as well as its inhabitants. This comic is quite controversial, because in its narrative delivery, comic artists provide illustrations of violent scenes depicted explicitly. Ambivalent to the fact that comics contain Islamic teachings, derived from the

Quran. Dr. KH. Sodikun, M.Si, as the Chairperson of the Islamic Cultural Arts Development Council of the Indonesian Ulama Council (MUI), said that as a medium for the da'wah of the hell torment comics it is very strategic and also effective, as long as the message conveyed is true from the Koran and Hadith [2]. Even though it received positive responses from religious institutions, from a visual point of view this comic was deemed not able to teach religion well. Hikmat Darmawan, as a popular culture observer explained that the torture of hell comic is included in the torture porn category, this comic is dominated by images containing torture and pornography, while only a few religious messages are conveyed because the presentation of violent scenes is not accompanied by explanations or verses from the Al-Qur'an. 'an [3]. This comic is considered to sell more violent scenes than its purpose, which is to convey religious messages. Apart from this, comic artists tried to translate the narrative in Al-Qur'an and Hadith in giving an overview of the torments of hell in their comics.

There have been many comparative studies of comics as cultural products, Atmadireja in his research compared the aesthetics of local (Indonesian) comics with foreign (western) comics, the results of the study stated that Indonesian comics are not much aesthetically different from foreign comics, the difference is that the grammar tends to be more refined, according to eastern culture. This research is not officially published [4]. Another study was conducted by Lo, et al who examined Librarians' perceptions of educational values of comic books: A comparative study between Hong Kong, Taiwan, Japan, Australia and New Zealand, through a questionnaire survey of 683 respondents from 5 countries and found that librarians' attitudes towards comic books in school libraries, adolescent readers' use of school libraries, their reading and borrowing practices, as well as other problems encountered with the on-going maintenance of comic books as part of the school libraries' regular collections. [5] Abella & Reyes's research, discusses the comparison of political topics from comics from 2 comic artists with different backgrounds, the study found that there are differences in approaches to political cartoons in the comics studied by one comic with a local approach, while the other is more universal. comic artists do not seek social change but rather have social awareness [6]. Meanwhile, research on the concept of Sundanese cosmology in comics was carried out by the writer, who found that there was a representation of syncretism between Sundanese and Islamic cultural teachings, which were complementary. [7] With the conclusion that both provide a new perspective, and restore a new sense of curiosity [8]. In particular, the Tafseer Research is done by many scholars, especially in Indonesia, including the comparison of the Al Azhar Tafsir compared to the Tafsir Al Misbah [9]. This research will discuss about the representation of the concept of hell torment in Islamic teachings that are present in the comic Beautiful Garden of Heaven, The Pain of Hell, which was written by MB. Rahimsyah through a comparative study, comparing texts in the Quran and hadith and their representations in comics that are verbal and visual

Method

With a qualitative approach, a comparative study is carried out to find similarities, differences, additions and subtractions about the concept of hell torment in Islamic teachings that appear in comics. Experts suggest comparative studies use a multidisciplinary approach [10], although they agree that there is no specific methodology for comparative research [11]. Comparison was conducted on the comic *Indahnya Taman Surga, Pedihnya Siksa Neraka* by MB. Rahimsyah and Islamic teachings contained in the translation of the Qur'an version of Al-Azhar by Buya Hamka, as well as the authentic hadiths narrated by Bukhari, Muslim, Al-Baihaqi, Tirmidhi and Imam Ahmad. Buya Hamka is the nickname for Prof. DR. H. Abdul Malik Karim Amrullah, an Indonesian expert in interpreting the Quran (1908-1981) [8]. This Quranic interpretation version was chosen according to the moment when the comic was published, as well as the hadiths mentioned. Excerpts of the Quranic verses and hadiths related to the conditions of hell and the torments of hell are selected and then compared with their representations in comics that manifest in visual elements and visual narratives, and then interpretations are carried out.

In this research, the intertextual theory is used to place comics as a product of popular culture, which in its production cannot be separated from other text references that existed when the comics were made. As Kristeva expressed, bringing each text is a mosaic of quotations from other texts, in other words it is also referred to as a form of transformation from other texts which can be in the form of cultural elements that develop and live in society [12]. Intertextuality refers to the way that the meanings of any one discursive image or text depend not only on that one text or image, but also on the meanings carried by other images and text [13]. In this case comics are placed as literary works of images, having a language communication protocol in the form of text and images as a medium of conveying messages / meanings.

Results & Discussion

Comic *Indahnya Taman Surga, Pedihnya Siksa Neraka*

The Comic *Indahnya Taman Surga, Pedihnya Siksa Neraka* is a religious comic that adapts the Qur'an and Hadith as the main ideas in its narrative. The first print of this comic was published for the first time in 1986, published by several publishers in Indonesia. CV. Pustaka Agung Harapan in Surabaya is one of the publishers that until now has played a role in publishing this comic. Reporting from the website www.cnnindonesia.com, at that time this comic was sold at a price of Rp. 50.00 - Rp. 250.00 per copy or if converted to the present it is equivalent to Rp. 900.00 - Rp. 4,500.00. As a comic that is considered to be an introduction to Islamic religious education, these comics are found in many prayer equipment shops, toy traders, Islamic boarding schools and small bookstores. [2]

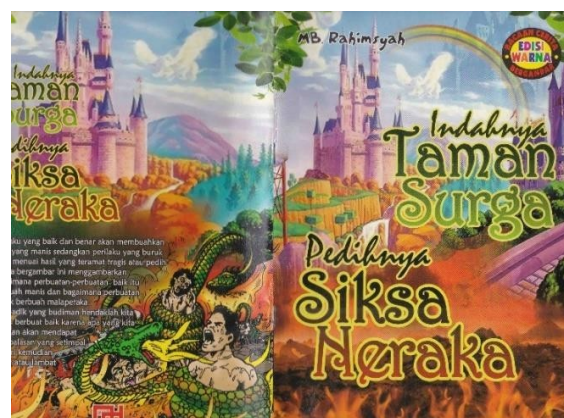


Figure 1 Comic *Indahnya Taman Surga, Pedihnya Siksa Neraka* cover and back cover

Source: Personal Collection

Printed with a thickness of 64 pages, this comic is categorized as a comic book because it is printed in a magazine-like form with front and back covers. The illustration on the cover of the comic suggests a comparison between heaven and hell. (see fig. 1) Heaven with a beautiful building with a garden that surrounds it and the pain of hell full of fire in it. The narrative on the back cover briefly describes the contents of the comic accompanied by advice aimed at children.

Comparison Analysis

At this stage the transitional interpretation of the Al-Qur'an verse and the hadith turns into a visual in the comic, *Indahnya Taman Surga Pedihnya Siksa Neraka*, will be known. Through the translation process which is supported by comic elements, namely panels and the narrative description is also supported by panel transitions, the expressions of the inhabitants of hell, as well as the background of the places that support them, it will be seen how the comic artists describe their interpretations of the reference sources. The following is a table of the translation process:

Table 1. Comparison Analysis

Translation of Qur'an and Hadith
<p>Surah Ibrahim verse 16-17</p> <p>مِّنْ وَرَائِهِ جَهَنَّمُ وَيُنْفَقُ مِنْ مَّاءٍ عَسِيْبٍ (١٦) يَتَجَرَّعُهُ وَلَا يَكَادُ يُسَبِّغُهُ أَوْ يَطْوِي لهُوْثٍ (١٧) مِنْ كُلِّ مَكَانٍ وَمَا هُوَ بِتِيٍّ وَمِنْ وَرَائِهِمْ عَذَابٌ لَّيْلٌ</p> <p><i>Dibelakangnya adalah neraka Jahannam, dan akan diberi minum air mala (16) Di akan meminum itu dengan susah dan hampir-hampirlah tidak dapat diregukkan, dan akan datang padanya maut dari tiap-tiap tempat, namun dia tidaklah mati sedang dari belakangnya ada azab yang tebal (17) [11]</i></p> <p>Behind him is Hell, and he will be given water to drink. He will drink it with difficulty and will not be crushed, and death will come to him from every place, but he will not die while behind him is a severe punishment.</p> <p>Bukhari Hadith number 7047,</p> <p>“..He said, 'So we we went until we arrived at a river,' 'And I thought that he said,' Red like blood. It turned out that in the river there was someone swimming. If you arrive at the riverbank, suddenly someone who has collected a large number of stones approaches the person who is swimming, then the person who has collected the stones opens his mouth and then inserts the stone into it. Then he started swimming back and then back to him again. Every time he came back to him, he opened his mouth and put the stone in it. Then he went back to swimming and went back to her and then his mouth was opened to stuff a rock. 'I said to both of them "Why these two people?" He said, both of them said to me, 'Go, go..”</p> <p>“..Whereas the man you came to was swimming in a river and then stuffing stones into his mouth was a usury eater.</p>
Visual Descriptions

Penghuni neraka berenang dalam telaga darah dan nanah

Telaga darah dan nanah

Ekspresi penghuni neraka yang kesakitan karena dihantam

Kepulan asap berwarna merah

Peralihan panel dari waktu ke waktu ke

Batu api neraka menghantam penghuni neraka

Penghuni neraka yang tenggelam karena dihantam

Ekspresi penghuni neraka yang menangis kesakitan

Telaga darah dan nanah

Peralihan panel dari subjek ke subjek

Perut penghuni neraka yang membuncit karena terisap peneanan air

Perut para penghuni

Ekspresi penghuni neraka yang menangis kesakitan

Kepulan asap berwarna merah yang berasal dari

Narrative captions in comics:

"Di sisi lain di telaga yang menjijikan itu ada sekelompok orang yang dipaksa mencebur ke dalamnya dan mereka berusaha berenang ke tepian"

"Tapi pada saat itu mereka segera dihajar dengan hujan batu panas membara yang berasal dari batu neraka! Tentu saja mereka timbul tenggelam dan secara tak senagaj cairan itu terminum oleh mereka"

"Karena banyaknya cairan tembaga yang terminum maka perut mereka menjadi buncit dan tak dapat bergerak-gerak lagi"

"Itu adalah siksaan bagi orang-orang yang semsa hidupnya suka memakan harta riba"

"On the other side of the disgusting lake there was a group of people who were forced into it and they were trying to swim to shore."

"But at that moment they were immediately beaten with a shower of hot, burning stones from hell stones! Of course they arise and drown and the liquid is accidentally drunk by them. "

"Because of the large amount of copper that is drunk, their stomachs become distended and they can't move anymore."

"It is torture for people who all their lives like to eat usury treasures"

Interpretation process

In the interpretation of surah Ibrahim verses 16-17, it is explained that life in Hell for the inhabitants of hell. They were given a drink of mala water, which is water mixed with blood and pus which was very disgusting as a form of torture which made him suffer even more. Hell fire is very hot and makes its inhabitants thirsty and this drink is the cure. It is explained that the inhabitants of hell will drink it with difficulty because it is so disgusting and smelly that it is difficult to pass through the mouth and throat, all it hopes for is death to escape suffering [1]. In the hadith narration it is also told that there was a group of people who were swimming in a pool full of blood and pus (a drinking place for the inhabitants of hell). When he arrived at the edge, his mouth was opened and filled with stones of hell. They swim back and so on until the shore is stuffed back with stones and so on.

In the translation process, the comic artist described the narrative of the events in his hadith with a focus on a group of humans who were swimming in a pool of blood and pus with red smoke rising behind them. In the visual, the comic artist uses a male character with brown skin and short hair. The comic artist also made additions by providing a visualization of red smoke billowing in the background. Furthermore, in the second panel, the inhabitants of hell are hit by the rain of stones that come from the stones of hell until they drown and drink the blood water. On this page, the comic artist presents a panel transition from time to time that shows the incident of a human who was swimming before being hit by the rock. In the hadith narration, it is said that the stone was forcefully stuffed into their mouths. Meanwhile in the comics, a hellstone rains down on them. In this case, there are indications of changes in variations made by comic artists.

The next page, on the first panel of comic artists, presents some of the men and women in hell who are looking up with their stomachs bulging because they are full of drinking pus. Her expression was crying with tears as red as blood. In the second panel, comic artists depict different subjects against the background of the same place. The comic artist brought back some of the male and female inmates of hell with expressions of pain with bulging stomachs. In the narrative description part, it is explained that the inhabitants of hell are subject to such torture because during their lifetime they received wealth from the path of usury. This information is in line with his hadith which explains that this torture is aimed at the perpetrators of usury.

On this page, comic artists present a subject to subject panel switch by presenting different subjects. The comic artist translates the interpretation of the verses and hadiths by developing the narrative through the visualization of the stomach of the inhabitants of hell as a result of drinking blood and pus. From these two pages, it can be indicated that they translate the interpretation of the verse and develop the narrative by developing the visualization of the inhabitants of hell drinking the water.

Interpretation

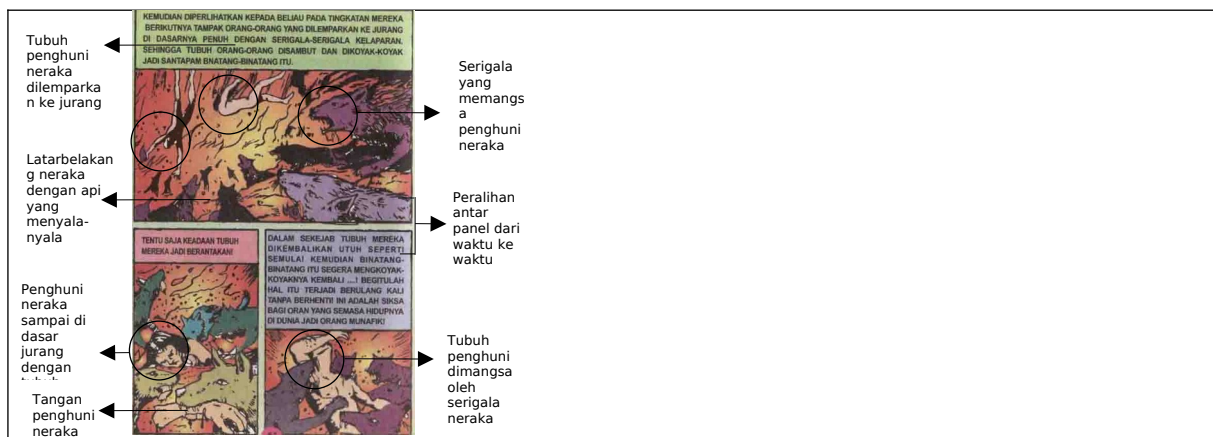
On these two pages, the comic artist again describes his narrative by depicting a human character with dark skin and dark hair. The depiction of these characters is an indication that their environment affects the visualization of their characters. In the translation process previously described, the comic artist translates the narrative of the tafsir and hadith into comics by combining it and then developing the narrative through additions and changes to the variations that comic artists present in their visualizations. Additions are indicated to the visualization of red smoke billowing in the background. Through this addition, the comic artist gave the impression that the blood pool was not only disgusting but also very hot. The comic artist emphasized that although swimming in a "pool", hell is still a hot hell. Through the depiction of his background, the comic artist emphasized that the torture the inmates received was very

painful. Changes in variation are indicated in the event of rock rain. The comic artist gave a visualization of stones hitting the heads of the inhabitants of hell until they drowned. This change in variation gave the impression that the torture he had received was even harsher. In this change, the comic artist also emphasized that the inmates of hell drank the pool water forcibly until their stomachs swelled because they were too full.

On this page, comic artists present the transition between panels from time to time showing the events of how the inhabitants of hell swam to drown due to being showered with rocks. The series of events is part of the comic artist's translation of his hadith by making changes to one of the scenes. On the next page, comic artists use switching between panels from subject to subject by presenting more characters with the visualization of bulging stomachs. The visualization of a bulging stomach is a narrative developed by a comic artist, which makes the inhabitants of hell feel very painful. Through this visualization, the comic artist emphasizes the amount of water that is drunk by the inmates of hell as part of the interpretation of the interpretation of surah Ibrahim verse 16. The comic artist also gives a dramatic effect on the scene by depicting his expression crying blood. So this torture seems very painful. Through the development of his narrative, comic artists emphasize that blood and pus are the drink of the inhabitants of hell. It can be seen from the visualization of the stomach that is swollen because it is full of water, supported by the narrative in the hadith which tells of a group of people swimming in a pool of blood and pus.

Table 2 Comparative Analysis for Torture for Hypocrites

Hadith
<p>H.R Bukhari no. 5778 dan H.R Muslim no. 109</p> <p>“Whoever kills himself with a sharp object, then he will hold that sharp object to stab his stomach in Hell. And this will last forever. Whoever kills himself by drinking poison, then he will inhale it slowly in Hell forever and ever. And whoever falls from the mountain (height) to commit suicide, then he is thrown down to Hell in the same way, forever”</p> <p>H.R Al-Baihaiqi</p> <p>When a person is thrown into Hell Hell, he will continue to plunge to the bottom. After being burned by Jahannam, he was lifted up again with only bones.</p>
Visual Description



Narrative captions in comics:

“Kemudian diperlihatkan kepada beliau pada tingkatan mereka berikutnya tampak orang-orang yang dilemparkan ke jurang, di dasarnya penuh dengan serigala-serigala kelaparan. Sehingga tubuh orang-orang disambut dan dikoyak-koyak jadi santapan binatang-binatang itu.”

“Tentu saja keadaan tubuh mereka jadi berantakan”

“Dalam sekejap tubuh mereka dikembalikan utuh seperti semula! Kemudian binatang-binatang itu segera mengoyak-koyakannya kembali...! Begitulah hal itu terjadi berulang kali tanpa berhenti! Ini adalah siksa bagi orang yang semasa hidupnya di dunia jadi orang munafik!”

"Then shown to him at their next stage were people who were being thrown into the abyss, at the bottom full of hungry wolves. So that people's bodies are welcomed and torn into pieces to be eaten by the animals. "

"Of course their bodies are messy."

“In an instant their bodies were returned to their original state! Then the animals immediately tore him back ...! That's how it happened over and over without stopping! This is torture for people who during their life in this world become hypocrites! "

Interpretation process

In the hadith narrated by al-Bukhari, it is explained that a human who ends his life (suicide) will get torture or a similar reward by ending his life repeatedly. It is narrated in the hadith that a person who drops himself from a height to commit suicide will be tortured in Jahannam in the same way, namely being dropped from a height. This hadith refers to the torment that is just (fair) to the actions that the human has done to end his life.

In another hadith narrated by al-Baihaqi, it is narrated that the inhabitants of hell will be thrown into Hell Jahannam, and will continue to be thrown. When he reached the bottom, the hellfire of Jahannam burned him then he was raised again and again thrown and burned until only bones remained. In this narrative it is explained that when the inhabitants reached the bottom of Hell Jahannam, they were burned by fire, leaving only their bones.

In the translation process, comic artists present their narratives into three panels with the use of switching between panels from time to time to describe events in more detail in a relatively close time sequence. In the narrative, the comic artist uses the character of the inhabitants of hell, a man from the human class and a group of wolves as animals that torture the character. In

the first panel, several inmates of hell were shown falling from a height witnessed by several wolves from above. In the hadith it says that there is no description of the wolf. In this case the comic artist develops by adding scenes to the narrative.

In the second panel, the comic artist described the inhabitants of hell as having arrived at the bottom of Jahannam with their bodies torn apart and surrounded by a group of wolves until finally their body parts were eaten by the wolves, as seen from the visualization of the body parts being bitten by a wolf. In his hadith states that, when the inhabitants of hell who are thrown have reached the bottom, their body will be burned by the fire of Hell, not being eaten by a group of wolves. In this case, the comic artist develops a narrative by changing variations in the events that occur in the inhabitants of hell.

Furthermore, in the third panel, it is narrated that the body of the inhabitants of hell is intact again and then immediately a group of wolves has tore apart the bodies of the inhabitants of hell again. These events continue to happen repeatedly to the inhabitants of hell. Referring to the hadith narrative previously described, it is indicated that the comic artist made changes to variations in the repetition scene. Where in the hadith it is told that once the bodies of the inhabitants of hell are intact, they are raised up again and then thrown again, and so on. The narrative explains that this torture applies to hypocritical humans. Meanwhile, in the hadith itself, this torture is aimed at humans who commit suicide

Interpretation

In the translation process, the comic artist develops his narrative by making additions and several changes to variations by presenting events that are not explained in the narrative of his hadith. The comic artist develops his narrative according to his own imagination which is influenced by his background.


The depiction of the character of the inhabitants of hell is a brown-skinned man with black hair. The use of the character of a man gives the impression that even strong humans will lose to the torments of hell. Meanwhile, the depiction of the physical characteristics of the characters indicates that it is influenced by the background environment of the comic artists. In the narrative, the comic artist provides development by making additions through enriching the visualization of a group of wolves as part of the torment of hell. Through this addition, the comic artist emphasized that the torture that the inhabitants of hell receive is multiplied by torment, torture above torture. The additions also give the narrative a non-monotonous impression, rather than just depicting a few humans who fell to the bottom of Jahannam and burned. This addition also gave the impression that the torture the inmates received was very painful and multiplied in torment.

The comic artist made a variety of changes to the events that occurred when the inmates of hell arrived at the bottom of Hell Jahannam. Previously in the hadith it has been narrated that they were burned by the hellfire of Jahannam when they reached the bottom, comic artists made changes by presenting the scene of their torn body being eaten by a group of wolves. These changes in variation make the impression of the torments that the inhabitants of hell receive more varied, not just being burned or shackled. The visualization that comic artists present makes the atmosphere even more terrifying by depicting the state of the inhabitants of hell who have been dismembered. The comic artist places an emphasis on the torments the inmates of hell endure, making it seem even more painful.

Comic artists also presented other variations in the narrative presented in panel three. The comic artist made changes to the narrative of how the torture was repeated. In this case, the comic artist emphasized that the focus of the events that occurred was focused on the events

that took place at the bottom of Hell, not on how these humans were dropped into it. Changes also occurred in the narrative description. This is believed to be part of the comic artist's imagination in developing his narrative. In this case, the change can lead to misunderstanding. It can be identified that the main idea on this page is on how a human body was torn apart by a wolf by giving the narrative of the inhabitants of hell who were previously thrown from above Hell Hell.

Table 3 Comparative Analysis of Torture for Sex Workers

Hadith	
<p>"On the night I was in Isra 'right, I saw women-women who were being tortured with various tortures. That's why I cried. Because seeing them is very heavy and terrible torment "</p> <p>".. There is also a second woman whose legs are tied to her chest and her hands are tied to her forehead. There is also a woman who hangs on her breasts .. "</p> <p>"The woman who hangs on her breasts is the woman who 'defiles' her husband's bed"</p> <p>Kitab Biharul Anwar, juz 100, p. 245, by Muhammad Baqir al-Majlisi [7]</p>	
Visual Description	
<p>Digantung dengan rambutnya</p> <p>Belunggu pada kakinya</p> <p>Payudara yang melilit</p> <p>Panel peralihan dari subjek ke subjek</p> <p>Eksprsi penghuni neraka kesakitan dengan menengadahkan wajahnya</p>	 <p>Eksprsi penghuni neraka ketakutan dengan mata terbelalak dan mulut terbuka</p> <p>Lata belakang api yang menyala-</p> <p>Besi panas dengan api yang membara</p>
<p>Narrative captions in comics:</p> <p><i>"Selanjutnya diperlihatkan kepada beliau ada sekelompok wanita yang kedua tangan dan kakinya diikat dengan kedua buah dadanya melilit tubuhnya sampai ke tumit sedang di bawahnya terbentang air mendidih menggelegak dan siap merebusnya."</i></p> <p><i>"Itu adalah siksa bagi tante-tante girang, om senang, para pelacur dan wanita yang suka menggugurkan kandungannya (aborsi) disini alat vital mereka ditusuk dengan besi panas membara!"</i></p> <p>"Then he was shown a group of women whose hands and feet were tied with their breasts wrapped around their bodies to their heels, while underneath was stretched boiling water and was ready to boil it."</p> <p>"It is torture for the cougar, uncle happy, prostitutes and women who like to abort (abortion) here their genitals are pierced with hot hot iron!"</p>	
Interpretation Process	

Beforehand it should be explained that some sources say that this hadith is a false hadith. While other sources do not know this hadith, including saheeh or dhaif. This hadith was declared a false hadith by Prof. K.H. Ibrahim Hosen, L.M.L. & Nadirsyah Hosen in his book entitled N Qur'an Fiqih, it is stated that his hadith is not found in the nine main hadith books. In other secondary books such as Al-Hakim, Baihaqi, Thabrani, Ibn Hibban and others, this hadith is not found. This hadith is listed in full with its sanad and history in the Biharul Anwar Book, juz 100, p. 245, by Muhammad Baqir al-Majlisi who was declared a Shia scholar [3]. In other words, this hadith is doubtful.

In the translation process, comic artists use the narrative from this hadith in describing their visuals. In the first panel, the comic artist presented a female character from the human group with her hair hanging and wrapped around her body. In the narrative description, it is explained that her breasts are wrapped around her body up to her heels. When referring to the hadith, there is no information that the inhabitants of hell are bound by their hair. Nor did it say to what extent her breasts wrapped around her body. In this case, it is found that there are additions made by comic artists in the narrative.

In another panel, two human characters, male and female, were stabbed by their genitals with hot iron, which emitted burning flames. In his hadith, this torture scene is not found. The comic artist develops his own narrative by adding these scenes of torture. The narrative also states that this torture is aimed at commercial sex workers or men and women who commit adultery. In her hadith it is explained that this torture is given to a woman who 'defiles' (adultery) in her husband's bed. When referring to the hadith, compatibility is found.

Interpretation

In the translation process, comic artists bring back the characters of the inhabitants of hell from the male and female groups with physical characteristics that refer to Indonesians, namely brown skin with brown hair. In delivering his narrative, the comic artist described the events in two panels by using the panel switching from subject to subject by showing different subjects and tortures in the same setting. This transition was used by comic artists to show the variations of the torments that the inhabitants of hell receive. When referring to the hadith, comic artists develop the narrative in their comics on the hadith. The comic artist made several additions to scenes that were not explained in his hadith.

The addition of a scene is purely a narrative constructed by a comic artist to give the impression of multiple torments. The visualization of tied hair is the identity of the woman who incidentally has long hair. The comic artist also added that their narrative was hanging above the bubbling water. This was done to support the situation where the incident took place, namely in hell, so it seemed very painful the torment was. Other additions are also seen in the second panel. There is nothing in the hadiths that describes the scene of the torture of his genitals being stabbed with hot iron. The addition of this scene, the writer believes, is a pure narrative from a comic artist associated with the torments of hell. The scene of torture is a comic artist's interpretation of seeing the many activities of sex workers or adultery and then including it in the narrative of hell-torments that sex workers receive.

The comic artist continues to translate his hadith by providing the visualization contained in the hadith, but the comic artist then develops his own narrative by adding pure torment from his own thoughts.

After the analysis that has been carried out on the comic *Indahnya Taman Surga, Pedihnya Siksa Neraka* on the verses of the Al-Qur'an and Hadith, it can be concluded that the comic depicts hell in accordance with the narrative contained verses of the Al-Qur'an or Hadith although in the style of storytelling, there are many variations of the comic artist's change. In the translation process, the comic artist made several developments in his narrative by using scene simplification, character reduction, adding scenes and changing variations. The following is the result and explanation of the analysis that has been carried out:

Reducing character, comic artists make their characters focus on the use of human characters. Influenced by the environment from their background, comic artists use the same physical characteristics and refer to the physical characteristics of Asian people, specifically Indonesian. While hell itself is intended for humans on earth. In this case, it can be assumed that the character depiction is influenced by the comic artist's environment focusing on the target audience who is Indonesian, so that the message can then be conveyed. The character reduction is also due to the limited space in the panel.

The comic artist used scene simplification to maximize the space in the panel to focus more on one event so that the visualization could be conveyed in more detail. In addition to the scene, the comic artist adds a scene in his narrative to highlight the violent scene which then gives information that the torments in hell are very painful and no one can endure the pain.

Changes in variation, by developing their own narrative, comic artists provide modifications in the form of changes in variations that enrich their visuals. The visual wealth described by the comic artist is a comic artist's thought that is influenced by the surrounding environment. The number of narrative developments carried out by comic artists is also because comic artists do not directly interpret themselves related to the verses of the Al-Qur'an or Hadith, but in their interview statements, the comic artists explained that the preaching of the ulama and several sources of literacy were the references, where the scholars and sources libraries are also sourced from the Al-Qur'an and Hadith.

In several panels, comic artists present more events in single closed panels. The use of this panel can show the state of events as a whole. Panel is generally used by a comic artist to create illustrations of time and motion [14]. In using the panel, comic artists have presented a multi situational panel several times, where there are several events with different time and space in one panel. The use of this panel can make it easier for comic artists because several events have been described in one panel.

At the transition of the panel, this comic presents many needs from time to time to convey its information. Because hell itself is said to have repeated torments, the comic artist used this transition panel to describe a recurring situation. In addition, comic artists also present many panel transitions from subject to subject, by showing different torments at the same time and place. Through this term, comic artists provide information that hell is vast and its torments are many.

Using the expressions of the inhabitants of hell, all of the characters are depicted in an open mouth, this visualization depicts the torment so painful and grievous that no one can endure the pain of the torments of hell. Even some characters are depicted crying blood to make the torment even more painful. The comic artist describes the inmates of hell without any clothes because that is what happens in hell as for the clothes from hell fire. However, for the sensitive parts of the body, comic artists cover it with fire, although there are still parts that are not covered.

Comic artists present objects and events that are common in their environment. Such as the use of sharp objects that are often found in the community. The use of such tools is proof that the environment around the comic artist influences his imagination. Apart from that, with the use of common objects in society, the message from the comics is also easier to convey because it seems close to the community, as well as the enrichment of narratives involving criminal incidents that are often found in their environment. The comic artist uses the narrative to be closer to the reader because this is what he often encounters in his environment.

5. Conclusion

All violent scenes in comics can look very painful because they are supported by the expression of pain depicted on the faces of the inmates of hell as well as the background depiction of orange and yellow as the color of the burning fire, sometimes the comic artist adds a visualization of ash colored smoke to depict the heat of the fire. The setting of the place, the colors on the background, the expressions of the inhabitants of hell, then become the supporting factors for the scene to make it appear that a violent incident has occurred. In this case, it can be concluded that it is natural for a comic artist in his preaching efforts in the form of *nadzira* (warning) to describe a hell which is in fact unseen or hidden with a lot of narrative development in it in the form of additions, simplifications or changes in variations as long as the main idea does not come out. from its main reference sources, namely the Al-Qur'an and Hadith. Judging from how comic artists enrich their visualization of violent scenes, comic artists develop narratives of violent scenes with their own imaginations related to hell, with the background of the comic artist's environment which influences how comic artists describe the torments of hell.

References

- [1] Danesi, M. 2004 *Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication* Toronto: Canadian Scholars' Press p.226
- [2] Tim, CNN Indonesia. (2019). *Mengenang Komik Bertema Siksa Neraka yang Bikin Bergidik*. CNNIndonesia.id. retrieved from: <https://www.cnnindonesia.com/hiburan/20190511135341-241-393975/mengenang-komik-bertema-siksa-neraka-yang-bikin-bergidik>. (28 April 2020)
- [3] Hosen, N. (2020). *Mengkaji Islam Kontekstual Bersama Gus Nadir: Hadits Palsu Tentang Siksaan Kepada Perempuan yang Kelihatan Rambutnya*. Nadirhosen.net. retrieved from <https://nadirhosen.net/tsaqofah/syariah/hadits-palsu-tentang-siksaan-buat-perempuan-yang-kelihatan-rambutnya>. (7 July 2020)
- [4] Atmadiredja, G. 2012 *Komik Di Indonesia: Sebuah Studi Perbandingan Antara Komik Lokal Dengan Komik Asing* Puslitbang Kebudayaan
- [5] Lo P., Bradley A., Ho K. K. W. , Chen C. J. , Okada D., Stark A., Henri J., First, C.L 2018 Librarians' perceptions of educational values of comic books: A comparative study between Hong Kong, Taiwan, Japan, Australia and New Zealand *Journal of Librarianship and Information Science* March 29, 2018 (<https://doi.org/10.1177/0961000618763979>)
- [6] Abella M. S., Reyes R. M., 2014 Political humor in comic strips: A comparative analysis between Oriental and Occidental approaches *International Journal of Cultural Studies* March 3, 2014 (<https://doi.org/10.1177/1367877914520894>)

- [7] Kasmana K., Sabana S., Gunawan I., 2108 The Sundanese Comic Ririwa Nu Mawa Pati - An Intertext of Sundanese-Islam Cosmology *Mudra Journal* 33 (-), 341-348 (<https://doi.org/10.31091/mudra.v33i3.520>)
- [8] Bitzet C. 1998 *The Comic Techniques of Douglas Adams and Terry. Pratchett: A Comparative Study of Selected Works and An Illustration of The Role of Comedy in Science Fiction/Fantasy* University of The Free State p.152-153
- [9] Munir, M., 2018 Studi Komparatif Antara Tafsir Al Misbah dan Tafsir Al Azhar *Jurnal Studi Islam Miyah* Vol 14, No 01 (2018) (<http://dx.doi.org/10.33754/miyah.v14i01.195.g161>)
- [10] Antal, A. B., Dierkes M. & Weiler H. N. 1987. *"Cross-national policy research: traditions, achievements and challenge"*. In Dierkes, M., Weiler, H., and Antal, A. (ed.). *Comparative Policy Research: Learning from experience*. Gower.
- [11] Clasen, Jochen 2004. *"Defining comparative social policy"*. *A Handbook of Comparative Social Policy*. Edward Elgar Publishing Hamka. 2005 *Tafsir Al-Azhar vol.1-9*. Jakarta: Pustaka Panjimas
- [12] Kristeva J. 1980 *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press p.66-68
- [13] Roidah 2018 *Neraka: Gambaran Neraka Menurut Al-Qur'an dan Hadist*. Jakarta: Kompas-Gramedia
- [14]. Faisal D, Utami D. P, Rasyid Y. (2018). Membaca Ruang-Waktu (*Space-Time*) Panel Pada Komikalikasi Puisi Hujan Bulan Juni. *Jurnal Ilmiah Ilmu-Ilmu Humaniora*, vol. 17 (2) 150-163. 9 (<https://doi.org/10.24036/humanus.v17i2.8044>)