



RESEARCH ARTICLE

The Stylistics Comparison on the Dialogues of the People of Hell in film Siksa Neraka with Quran

Muhammad Athari Basir¹, Mohd Adi Amzar Muhammad Nawawi^{2*}, Engku Muhammad Syafiq Engku Safruddin², Muhammad Hakim Kamal³ & Aishah Isahak²

¹Fakulti Bahasa dan Komunikasi, Universiti Sultan Zainal Abidin, Malaysia

²Fakulti Pengajian Bahasa Utama, Universiti Sains Islam Malaysia, Malaysia

³Kolej Permata Insan, Universiti Sains Islam Malaysia, Malaysia

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ABSTRACT

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***Corresponding Author:**

adiazar@usim.edu.my

Islam is one of the religions that believe in the existence of hell. Through his holy book Quran, various images are given in the form of writing about hell including dialogues spoken by the members of hell. Along with the development of technology such as the creation of CGI technology, there is an attempt to visualize the image of hell in the Quran to cinema as Anggy Umbara did through the film Siksa Neraka directed by him in 2023. Therefore, this paper aims to see three things which are 1) the stylistic dialogue of the people of hell in this film 2) the stylistic dialogue of the people of hell in the Quran 3) a stylistic comparison between the two. This qualitative study focuses on the dialogue found in this film and the verses of the Quran that have been translated into Malay using the look, check and record technique. Based on the four language styles chosen, which are the language style of repetition, the language style of opposition and the language style of linking, there are 16 dialogues spoken by the members of hell in this film and four verses of the Quran that display the dialogues of the members of hell. After being analyzed and compared, the 16 dialogues of the members of hell in this film are presented in the form of short sentences and epizeukis, in contrast to the four dialogues of the members of hell in the Quran which use various stylistics such as hyperbole, paradox, meiosis and cynicism. This study is expected to be able to contribute its knowledge in the stylistics, especially helping the director of Islamic dakwah films in referencing the stylistics of the Quran in order to produce high-quality film dialogues that can have an impact on the audience.

INTRODUCTION

The majority of world religions, particularly the three largest faiths—Islam, Christianity, and Judaism—maintain the belief in the existence of paradise and hell as permanent final destinations for humanity following their resurrection from death (M. Quraish Shihab, 2013). According to the beliefs and sacred texts of these religions, paradise is portrayed as a reward and an ultimately beautiful destination for adherents who performed righteous deeds during their lifetime, while hell is depicted as a punitive response and final destination filled with torment for those who committed evil acts during their earthly existence.

In describing hell, Islam, through its sacred text the Quran, provides extraordinarily detailed descriptions, employing various nomenclature, including al-Nar, which appears 125 times in the Quran, referring to the torment of hellfire in the hereafter (Muhammad Kahfi Al Banna, 2016). Furthermore, the Quran elaborates on the comprehensive imagery of hell, including its guardians—specifically assigned angels—and the conditions of its inhabitants from various aspects of their existence (sustenance, drink, attire, and other elements). It also details specific punishments designated for particular transgressions, such as the hell of Saqar, which is prepared for those who neglected their prayers, as mentioned in verses 42 and 43 of Surah al-Muddaththir. The text also

describes the severe conditions endured by hell's inhabitants, including the destruction of their internal organs and the burning of their skin until incineration.

Consequently, the topic of hell has become one of the most crucial elements of Islamic propagation (dawah), particularly when religious scholars discuss Quranic verses or the Prophet Muhammad's (peace be upon him) hadith related to it during lectures at prayer halls or mosques. These discussions are subsequently disseminated across various social media platforms such as YouTube and TikTok, as they facilitate optimal and accessible transmission of Islamic teachings (Alvionita Jayussarah, 2014).

However, concurrent with technological advancement and the evolution of human intellectual capacity, depictions of hell—originally confined to and comprehended through written text in the Holy Quran and transmitted via oral and auditory means—have been subjected to visualization attempts to enhance comprehensibility (Muhammad Fauzi S, 2017). This development has led to various visual interpretations of hell, exemplified by the publication of the "Siksa Neraka" (Torments of Hell) comic series in Indonesia during the 1980s, and more recently in cinematic form, such as the 2021 Malaysian film "18 Puasa di Kampong Pisang" (18 Days of Fasting in Banana Village) directed by Mamat Khalid.

THE TORMENTS OF HELL FILM

"Siksa Neraka" (Torments of Hell) is an Indonesian horror-thriller film released on December 14, 2023. Directed by Anggy Umbara with a runtime of 1 hour and 37 minutes, the film is adapted from a comic of the same title authored by MB Rahimsyah AA and Irsyadul Anam, published by CV Pustaka Agung Harapan (Santi Purnama Sari, 2024). Muhammad Fauzi (2017) explains that this comic depicts the torments faced by hell's inhabitants based on the sins they committed during their earthly existence.

Similar to the comic, the film presents hellish imagery through horrific punishment scenes of hell's inhabitants, spanning from minute 45:40 to 1:28:00, utilizing CGI technology. This led Dee Company, the film's production house, to invest approximately 5 million rupiah (RM1.5 million) in set construction, XR Virtual Screen, and CGI 3D Animation to realize the scenes of hell's torments (Astro Awani, 2024).

Upon its release, "Siksa Neraka" generated various public reactions, including a viral TikTok video with 2.1 million views featuring Mas Yanto, a transgender individual from Indramayu, Indonesia, who reportedly experienced immediate repentance after watching the film (Malaysian Update, n.d.). A similar reaction was exhibited by Indonesian social media influencer Lucinta Luna, who expressed a desire to return to their original male identity after viewing the film. Lucinta was observed burning several collections of women's undergarments and intended to donate personal items, including wigs, to cancer patients (Lia, 2024).

Nevertheless, "Siksa Neraka" was banned in several countries, including Brunei and Malaysia, despite debates among fans who argued that the film could inspire repentance among viewers. In Malaysia, the film was reportedly banned for contradicting Islamic teachings that prohibit the depiction of metaphysical matters.

Muhammad Taufik Md Sharipp, a lecturer in Islamic Communication at Universiti Teknologi Mara (UiTM) Melaka branch, explains that most scholars prohibit the representation of hell's torments in media as it concerns metaphysical matters, based on the Quranic prohibition (Quran, 27:6):

"Say: None in the heavens and the earth knows the unseen except Allah, and they do not perceive when they will be resurrected."

Muhammad Taufik also maintains that the ban on "Siksa Neraka" in Malaysia is justified due to concerns about misunderstanding, arguing that its potential harm outweighs its capacity to inspire repentance (Shafira Aziz, 2024). This view aligns with Article 13 (or M) in the Screening Guidelines for Islamic Broadcasting Content issued by the Department of Islamic Development Malaysia (JAKIM) in 2015:

"No acting or illustration of prophets, angels, devils, and matters of Sam'iyat and Ghaibiyat (metaphysical matters)." (JAKIM, 2015)

"Siksa Neraka" screened in Indonesian theaters for two months, attracting 2,620,036 viewers, making it Indonesia's fifth highest-grossing film of 2023 (Dicky Ardian, 2024). The film is now available for streaming on Netflix, beginning April 25, 2024.

SYNOPSIS OF "SIKSA NERAKA" (TORMENTS OF HELL)

The film revolves around four siblings—Saleh, Fajar, Tyas, and Azizah—raised in a religious environment by their parents, Ustadz Syakir and Mother Rika. Their father, Ustadz Syakir, is a respected religious figure in their community, known for delivering religious lectures at the prayer hall and occasionally being called upon for healing or ruqyah in neighboring villages. Ten years later, all four siblings have grown: Saleh works as a teaching assistant, Fajar prepares for university entrance examinations, while Azizah and Tyas are still in school.

One day, during lunch at home, Saleh distributes gifts to his family members as usual. While they laugh at Azizah's sulking after being teased by Saleh and Tyas, Tyas's hidden Mathematics test paper falls to the floor and is retrieved by their father. Upon seeing Tyas's failing grade, Ustadz Syakir's expression changes to anger, immediately silencing the entire family.

After Tyas receives harsh punishment from Ustadz Syakir, someone contacts him to inform about the death of Dini, Azizah's classmate. Tyas enters Azizah's room to inquire about Dini, revealing that she died by suicide. Earlier, Saleh had entered Azizah's room to give her a music CD and learned about her qualification for a singing competition final at eight that evening. However, she dared not attend, knowing their father would disapprove of public performances.

When Ustadz Syakir and Mother Rika leave to visit Dini's family, Saleh asks his siblings to prepare for Azizah's singing competition. Initially, Tyas refuses, fearing their father's anger, but eventually agrees when Saleh insists they won't go without her. Saleh decides to take the river route for faster travel. En route, they encounter two men, including Pak Haji, who warns them against using the dangerous river path. Unfortunately, they all fall into the river due to strong currents from heavy rain. Azizah, Fajar, and Saleh hit their heads on river rocks.

Saleh regains consciousness to find himself in hell, witnessing inhabitants being tortured—their mouths pierced with hot iron and tongues cut—before being captured by a hell guardian. The guardian proceeds to cut out his tongue. Saleh then encounters Fajar, whose eyes have just been gouged out.

Tyas also awakens in hell, shocked to see Fajar being burned with hot irons, and finds Azizah watching Dini repeatedly commit suicide. After witnessing her siblings' torture, Tyas realizes the hell guardians are manifestations of her siblings torturing themselves. A guardian resembling Tyas declares that hell isn't her place, and Tyas ultimately regains consciousness in the hospital.

After discovering their three children's bodies, Ustadz Syakir and Mother Rika learn of Saleh and Fajar's past sins. Through Pak Haji's account, they learn that Saleh had defrauded villagers through an insurance scheme, while Mother Rika discovers evidence of Fajar's adultery through photographs and contraceptives found in his room. In flashbacks, it's revealed that Azizah had slandered Dini, leading to her suicide.

At the film's conclusion, Tyas reveals that Ustadz Syakir strives to become a better father to her. Through her narration, she explains that the loss of their three children, who lacked sufficient spiritual 'provisions', represents an earthly hell for Ustadz Syakir and Mother Rika. The three surviving family members now make every effort to move forward following the tragic incident.

LITERATURE REVIEW

Several previous studies have focused on stylistic analysis in film. Among these is the stylistic analysis of "Sundelbolong," released in 1981 in Indonesia, where M Nizar Zulhamsyah and Agwin Degaf examined the linguistic style in 1980s horror films through the character of Suzzanna. Focusing on dialogue usage from morphological, syntactic, and figurative language aspects, the study found that Suzzanna's character predominantly employed commanding dialogue, with the majority delivered in Indonesian language; half in formal Indonesian and half in informal Indonesian, with a small portion in Javanese.

In terms of morphology, most dialogues utilized affixes to demonstrate linguistic modesty during scenes where Suzzanna exacts revenge on those who previously mistreated her. Regarding syntax, the majority of dialogues were structured in clauses and phrases, with only a minimal portion using single words. As for figurative language usage, it appeared in only one scene to convey direct communication.

Next is the stylistic analysis of "Dilan 1990" and "Dilan 1991," where Ati Rosmiati and Tri Pertiwi (2022) focused on 20 linguistic styles, including hyperbole, association, antithesis, metaphor, and others, in the dialogue of the main characters, Dilan and Milea. This study was conducted because both researchers perceived a lack of audience awareness regarding the linguistic styles employed in these films, despite their distinctive and aesthetically rich language. The study identified 20 linguistic styles based on 20 dialogues delivered by Dilan and Milea, concluding that these dialogues were particularly engaging due to the linguistic styles employed by both main characters. This led both researchers to discover unique qualities in Dilan and Milea's dialogues that created distinctive impacts on viewers.

Regarding stylistic analysis of the Quran, a notable study was conducted by Syakirah Rifa'in, Mat Taib Pa, and Rosni Samah (2018) examining the Amr (command) language style in the context of Hajj within Surah Al-Baqarah. The word Amr was analyzed using both classical and modern scholarly interpretations based on three theories: Abbas Theory (1997), al-Awsiy Theory (1988), and al-Zuhayliy Theory (1991). The researchers selected Surah al-Baqarah because it contains numerous Amr expressions—a thousand commands as explained by Ibn Kathir in his tafsir (exegesis). The study concluded that these commands appear in Surah al-Baqarah for several reasons, including directives for performing Hajj and Umrah, gentle explanations of allowances, and firm instructions regarding the fundamental aspects of Hajj pilgrimage, particularly the strengthening of God-consciousness (taqwa) to Allah S.W.T.

In the same year, Saipolbarin Ramli et al. (2018) conducted research on the word al-Kāfur in the Quran, analyzing it from lexicographical and semantic perspectives. There exist discrepancies regarding the meaning of al-Kāfur between its Quranic usage and Arabic language interpretations, where it is translated in the Quran as a heavenly blessing, versus camphor, oleander tree, or various other meanings in Arabic. Using Quranic exegesis, hadith, and Arabic poetry, this discussion concluded that the term al-Kāfur in the Quran is more appropriately translated as camphor, based on a hadith of Prophet Muhammad (peace be upon him) related to the washing of the deceased. This interpretation is strengthened by referencing discussions among Arab society regarding the similarities between the characteristics of camphor and al-Kāfur as mentioned in the Quran.

Regarding studies focusing on "Siksa Neraka," Santi Purnama Sari conducted research analyzing the visual meaning in the film's poster. This focus was chosen because film posters are crucial in movie promotion and serve as the film's identity. Through formal analysis based on several design elements such as color, typography, photography, layout, and composition, Santi concluded that the choice of featuring a female character as the poster's focal point aligns with the hadith narrated by Bukhari, Muslim, and Tirmizi concerning women constituting the majority of hell's inhabitants. Santi also noted that the "Siksa Neraka" poster differs from other horror film posters that merely exploit supernatural elements, as it more prominently depicts the film's core narrative about the horrors of hell's torments.

METHODOLOGY

This study is a qualitative research investigation involving two research samples: the film *Siksa Neraka*, which has a runtime of 1 hour and 37 minutes, and the Quran. The film was selected for its portrayal of hell, utilizing Quranic approaches to the greatest extent possible, as indicated by the film's director, Anggy Umbara, during the Gala Premiere of *Siksa Neraka* at CGV Grand Indonesia on December 11, 2023, in Jakarta.

For the sample of the *Siksa Neraka* film, the data source for this study focuses exclusively on the dialogues of the inhabitants of hell, including the main characters such as Saleh, Fajar, Tyas, and Azizah, as well as several supporting characters. The relevant segment spans from 45 minutes and 40 seconds to 1 hour and 28 minutes into the film. As for the Quran sample, specific verses were chosen that appear as dialogues spoken by the inhabitants of hell, rather than those expressed as

descriptions, and the analysis is conducted using the Malay translation, rather than the original Arabic text. This approach ensures the accuracy of the comparative analysis between the two sets of dialogues in the same language.

The data collection process in this study employed the techniques of "observe, check, and record." The "observe" technique involved watching the entire *Siksa Neraka* film to capture all the dialogues that take place in the setting of hell, given that the scenes in hell are interspersed with scenes from Ustaz Syakir's and Ibu Rika's house. Similarly, the Quranic verses related to the dialogues of the inhabitants of hell were identified through an online search to ensure swift and precise retrieval. Once the raw data was collected from both sources, the "check" technique was employed to ensure that the identified dialogues met the criteria of being clear verbal expressions from the inhabitants of hell, both in the form of sound (for the film) and written text (for the Quran). Subsequently, the "record" technique was applied to convert the final data into written form, as presented in the subsequent discussion, to facilitate stylistic analysis of both sets of data and to enable comparison. For the stylistic analysis (Figure 1) of both sets of dialogues, several rhetorical devices will be selected, including repetition, contrast, and cohesion.

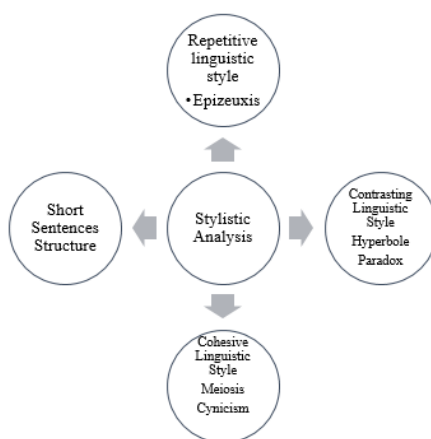


Figure 1. Stylistic Analysis according to Felta (2020) and Teguh (2009)

FINDINGS AND DISCUSSION

This study will focus on a stylistic analysis of the dialogues of the inhabitants of hell in both sources: the film *Siksa Neraka* and the Quran. The stylistic analysis is grounded in Peter’s (2002) perspective, which views style as a study of specific linguistic expressions used to describe certain purposes and effects within literary works. Following the discussion of the stylistic features within the dialogues of both sources, a comparison will be made to identify similarities and differences, which is one of the key objectives of this research.

Stylistic Analysis of the Dialogues of the Inhabitants of Hell in *Siksa Neraka*

In the film *Siksa Neraka*, the scenes set in hell occur between 45 minutes and 40 seconds to 1 hour and 28 minutes. These hellish scenes are interspersed with sequences taking place in the home of Ustaz Syakir and Ibu Rika, where a prayer gathering and the burial of their three children occur, with the exception of Tyas, who is in the hospital.

Upon analysis, 16 dialogues (Table 1) are spoken by the inhabitants of hell, including Saleh, Fajar, Tyas, Azizah, and three supporting characters. All 16 dialogues are brief and occur as one-way communication. The scenes in hell utilize short dialogues, accompanied by screams and moans that often overpower the spoken words.

Table 1: Dialogues of the Inhabitants of Hell in the Film *Siksa Neraka*

| NO. | CHARACTER'S NAME/DURATION | DIALOGUE | SCENE |
|-----|--------------------------------|--|--|
| 1 | Perempuan 1 (46:52 - 47:13) | "Tolong, tolong, tolong, sakit, tolong!" | Perempuan 1 dibelenggu dengan rantai besi. |
| 2 | Saleh (47:25) | "Tolong!" | Saleh terkejut melihat Perempuan 1 dirantai dalam keadaan menjijikkan. |

| | | | |
|----|------------------------------|---|---|
| 3 | Lelaki 1 (49:18 – 49:21) | “Tolong saya!” (3 kali) | Lelaki 1 dibelenggu dengan rantai besi. |
| 4 | Lelaki 2 (49:24 – 49:27) | “Dia, dia juga syirik! Dia syirik!” | Lelaki 2 menyatakan kepada penjaga neraka bahawa Saleh itu syirik. |
| 5 | Lelaki 2 (49:31) | “Kasian saya!” | Sebelum Lelaki 1 diangkat oleh penjaga neraka untuk dihukum. |
| 6 | Lelaki 2 (49:45) | “Tolong!” | Sebelum Lelaki 1 disiram dengan cecair api ke atas kepalanya. |
| 7 | Saleh (50:15 – 50:35) | “Ya, ya ampun, ampun, ampun, ya, lepasin, ampun!” | Saleh memohon kepada penjaga neraka. |
| 8 | Fajar (54:21 – 54:26) | “Lepasin!” (3 kali) | Sebelum mata Fajar dicucuk oleh penjaga neraka. |
| 9 | Fajar (1:00:03 – 1:00:21) | “Lepasin, lepasin, lepasin, ampun tolong!” | Sebelum Fajar dilempar ke bawah gaung oleh penjaga neraka. |
| 10 | Fajar (1:01:06) | “Lepasin, lepas!” | Fajar memohon kepada penjaga neraka. |
| 11 | Saleh (1:13:06 – 1:13:15) | “Ya ampun, ampun!” | Sebelum Saleh diberi minum cecair api. |
| 12 | Tyas (1:13:51 – 1:14:00) | “Saleh, Fajar, Azizah!” | Tyas yang baru sedarkan diri mencari adik-beradiknya di neraka. |
| 13 | Tyas (1:14:10 – 1:14:17) | “Tidak, lepaskan dia, lepas!” | Tyas melihat belakang Fajar diseterika dengan seterika besi panas yang besar. |
| 14 | Azizah (1:21:20) | “Ha, sakit!” | Sebelum lidah Azizah dicucuk oleh penjaga neraka. |
| 15 | Azizah (1:22:02) | “Ampun!” | Ketika tangan Azizah putus akibat digergaji penjaga neraka. |
| 16 | Fajar (1:24:26) | “Ampun!” | Ketika Fajar dipukul oleh penjaga neraka di mukanya. |

Since *Siksa Neraka* is an Indonesian film, the phraseology used in its dialogues is in Indonesian Malay. According to Kridalaksana, phraseology refers to the expression devices used by specific individuals or groups (Teguh Supriyanto, 2009). This is evident in the use of the word *ampun* in Indonesian Malay, which means "sorry" and expresses regret (Pusat Bahasa, 2008), a meaning that differs from the Malay word *ampun* in Malaysian Malay, which is typically used to seek forgiveness from a king or God. From a morphological perspective, Indonesian Malay phraseology is highlighted in the use of the word *lepasin*, a combination of the lexemes "lepas" and "in," which has the same meaning as the standard Malay word *lepaskan* (M Nizar Zulhamsyah & Agwin Degaf, 2017).

Among the 16 dialogues, there are nine scenes (Scenes 1, 3, 4, 7, 8, 9, 10, 11, and 13) that utilize the rhetorical device of repetition, specifically *epizeuxis*. *Epizeuxis* is a style of repetition in which important words are repeated consecutively for emphasis (Felta Lafamane, 2020). In these nine scenes, three words are repeated three times or more within a single dialogue by the inhabitants of hell: *tolong* (repeated seven times), *ampun* (repeated four times), and *lepasin* (repeated three times). Therefore, the use of *epizeuxis* in these nine scenes, particularly the repetition of these three words, demonstrates the extreme weakness of the hell's inhabitants and their inability to resist the power of the hell's guardians who torment them.

In the remaining six dialogues (Scenes 2, 5, 6, 14, 15, and 16, except for Scene 12, which only involves Tyas calling out to her missing siblings), all are expressed in the form of short phrases consisting of less than two words. According to Teguh (2009), short phrases are used to depict surprise, confusion, panic, and nervousness. This is because when a person experiences these emotions, they tend to gasp for breath. Teguh's statement aligns with the situation of the inhabitants of hell in these scenes, where they express these short dialogues in a state of shock and panic, unable to escape the torment inflicted by the hell's guardians.

Stylistic Analysis of the Dialogues of the Inhabitants of Hell in the Quran

According to Muhammad Kahfi (2016), several verses in the Quran depict dialogues involving the inhabitants of hell. These include dialogues between the inhabitants of hell and Allah S.W.T., dialogues with the guardians of hell, dialogues with the inhabitants of heaven, dialogues with Satan, and also dialogues among themselves (Muhammad Kahfi Al Banna, 2016).

An example of a dialogue between the inhabitants of hell and Allah S.W.T. can be found in the verse (Quran, 23:107):

"Our Lord, remove us from this Hell, and if we return (to disbelief and sin), then indeed we are wrongdoers."

According to Ibnu Kathir (2005), this verse reflects the inhabitants of Hell's plea to Allah S.W.T. to return them to the world from Hell, coupled with their acknowledgment that if they were to revert to their previous sinful ways, they would indeed be unjust and deserving of punishment. Therefore, this dialogue is clearly delivered by the inhabitants of Hell to Allah S.W.T. using the contrasting rhetorical device of *hyperbole*. According to Felta (2020), *hyperbole* is a figure of speech involving exaggerated statements intended to amplify its impact and influence. It is also an expression that exaggerates a statement to the point where it becomes unreasonable. The exaggerated nature is evident in the dialogue: "Remove us from this Hell (and return us to the world);" which is an irrational request for the inhabitants of Hell to be given another chance. The continuation of the dialogue, "if we return again (to disbelief and sin), then indeed we are wrongdoers," shows how the inhabitants of Hell try to amplify the effect and influence of this plea, aiming to convince Allah S.W.T. that they would become better servants of His if He were to return them to the world.

An exemplar of dialogue between Hell's inhabitants and its guardian, as presented in (Quran, 43:77):

'And they call out (to the chief angel guardian of Hell, saying): "O Malik! Let your Lord put an end to us (for we cannot endure the suffering)!" Malik responds: "Indeed, you shall remain permanently in this torment!"'

According to At-Thobari (n.d.), this verse recounts a dialogue between the inhabitants of Hell and Malik, the angel who serves as the guardian of Hell, after Allah S.W.T. has cast them into the torment. The inhabitants plead for Allah S.W.T. to cause their deaths because they cannot endure the suffering, but Malik only responds to their plea after a thousand years, stating that they will remain in Hell eternally. This dialogue is clearly presented by the inhabitants of Hell to Malik using the rhetorical device of *paradox*. Felta (2020) explains that a *paradox* is a figure of speech that contains an apparent contradiction or opposition to established facts. In this verse, the paradox is evident in the inhabitants' plea: "Let your Lord put an end to us," while it contradicts the fact that the inhabitants of Hell do not die, as there is no death in Hell—only eternal suffering, according to Al-Qurthubi (Dirno, 2022). The paradox is further emphasized in Malik's reply: "Indeed, you will remain in torment forever," where the concepts of "death" and "eternity" are directly opposed. The idea of seeking death while being condemned to eternal existence presents a logical contradiction, as death and eternal life are mutually exclusive and incompatible. This *paradox* serves to amplify the severity and finality of the punishment, underscoring the hopelessness of the inhabitants' situation in Hell.

Example of Dialogue Between the Inhabitants of Hell and the Inhabitants of Heaven: Quran (7:44)

"And when the inhabitants of Paradise are in their place, they will call out to the inhabitants of Hell, saying: 'Indeed, we have found what our Lord promised us to be true. Have you found what your Lord promised to be true?' They will say: 'Yes.'"

(Quran, 7:44)

According to Al-Qurthubi (n.d.), this verse highlights a question posed by the inhabitants of Paradise to the inhabitants of Hell in a manner that humiliates them. The response, "Yes, indeed," given by the inhabitants of Hell, confirms the question and reflects their acknowledgment of the truth, albeit in a resigned and remorseful manner. Therefore, this short dialogue is clearly presented by the inhabitants of Hell as a response to the question from the inhabitants of Paradise, using a brief phrase. The simple response "Yes, indeed" conveys the confusion and regret of the inhabitants of Hell. As explained by Teguh (2009), the briefness of their answer reflects the state of bewilderment they

experience, similar to the feelings of remorse and recognition that they had once denied the signs of Allah S.W.T. in their lives (M. Quraish Shihab, 2007).

An example of dialogue among the dwellers of Hellfire amongst themselves, as mentioned in (Quran, 14:21):

“And they will all be gathered before Allah (for reckoning on the Day of Judgment); then those who were weak (followers) will say to those who were arrogant and haughty: 'Indeed, we were your followers, so can you now avail us of anything from the punishment of Allah?' They will reply: 'If Allah had guided us, we would have guided you. (Now) it is all the same for us, whether we grieve or endure, for there is no escape for us from the punishment.'” (Quran, 14:21)

According to Wahbah Az-Zuhayli (2007), this verse describes a dialogue that occurs before the reckoning takes place, with everyone gathered in a vast space without any walls. They begin to argue with one another about matters that occurred in the world, mistakenly thinking that Allah S.W.T. is unaware of their disputes. As a result, the dialogue expressed by the first group of inhabitants of Hell uses the rhetorical device of meiosis. Felta (2020) explains that Suprpto defines meiosis as an understatement or subtle expression, particularly used to describe something extraordinary. This subtle expression is evident in the recognition by the first group of Hell's inhabitants of the second group as their leaders, where they hope that their leader will perform the extraordinary task of alleviating some of Allah's punishment from them.

However, the second group of inhabitants of Hell responds to this meiosis with the rhetorical device of cynicism, which is a form of sarcastic doubt that mocks sincerity or honesty (Felta, 2020). The dialogue, "If Allah had shown us the way of salvation, we would have shown it to you," could imply that the second group feels blamed by the first group as the cause of their fate in Hell. Alternatively, this statement could be a mocking response, ridiculing the first group for blindly elevating them as leaders, despite the fact that their leadership ultimately led to their shared punishment in Hell.

Comparative Stylistic Analysis of the Dialogues of the Inhabitants of Hell

A broad comparison of the stylistic features between the dialogues of the inhabitants of Hell in the film *Siksa Neraka* and the Quran reveals significant differences, particularly in the structure of the dialogues. In the film, the majority of the dialogues by the inhabitants of Hell are presented in the form of short phrases, including utterances consisting of fewer than two words. In contrast, the dialogues in the Quran, as discussed previously, tend to be longer, even after translation into Malay, with the exception of some short phrases such as in Quran 7:44, where the response is simply "Yes, indeed."

One of the factors contributing to the short dialogues in the film *Siksa Neraka* is the film's focus on the audiovisual experience, particularly the portrayal of Hell and the intense torments faced by the inhabitants, such as severed tongues, sawed hands, and the consumption of fiery liquid. This focus aligns with the role of the film as a mass communication medium aimed at conveying powerful visual and auditory impressions (O. U. Effendy, 2000). The emphasis on audiovisual elements in the film is evident in the scenes where the inhabitants of Hell are tortured, with most of their dialogue consisting of brief exclamations of pain or pleas for help. In fact, it can be argued that the majority of the film's impact comes from its visual representation rather than the dialogue itself, as seen in the case of figures such as Mas Yanto and Indonesian social media influencer Lucinta Luna.

In contrast, the longer dialogues in the Quran are attributed to the use of metaphorical and descriptive imagery. As explained by Manna Khalil al-Qattan (2007), the Quran employs visualizations that convey abstract concepts in ways that are intellectually accessible and capable of being understood by the human senses. While the human mind can imagine the conditions of Hell and the torment described in the Quran, as depicted in the film *Siksa Neraka*, the actual reality of such events is beyond human comprehension, as they are part of the unseen (ghayb), and it is prohibited to visualize them in a literal sense.

Additionally, the dialogues of the inhabitants of Hell in *Siksa Neraka* are often presented with repetition, such as epizeuxis, to emphasize their helplessness and the futility of their resistance against the tormentors of Hell. These dialogues primarily take the form of one-way communication, in contrast to the two-way dialogues in the Quran, where the inhabitants of Hell engage in

conversations with the guardians of Hell, the inhabitants of Paradise, Satan, and even Allah S.W.T. themselves.

Furthermore, the linguistic style employed in the dialogues of Hell's inhabitants within the Quran more prominently illuminates their emotional states, as noted by Muhammad Kahfi (2016). This is evidenced through various literary devices, such as the use of hyperbole in verse (Quran, 23:107), which demonstrates the remorse of Hell's inhabitants for their worldly actions; the implementation of brief phrases in verse (Quran, 7:44), which reflects their acknowledgment of their sins; and the utilization of meiosis and cynicism in verse (Quran, 14:21), which describes their tumultuous emotions as they engage in mutual blame and conflict. The dialogues of Hell's inhabitants in the Quran exhibit greater emotional variety and complexity, contrasting significantly with their portrayal in the film 'Siksa Neraka' (Torments of Hell), where their expressions are limited primarily to physical pain responses during torture by the guardians of Hell.

CONCLUSION

This study demonstrates the clear application of stylistic analysis through the examination of the dialogues of the inhabitants of Hell in both sources, namely the film *Siksa Neraka* and the Quran. While the focus of the film leans heavily toward the audiovisual aspect, which leads to the use of short dialogues interspersed with screams and groans, it aligns well with the depiction of the inhabitants of Hell in the Quranic verse (Quran, 11:106):

"As for those who are wretched (because of their disbelief and disobedience), then hell is their place. For them there, there will only be shrieking and braying sounds (like the sound of donkeys).

Nevertheless, the use of stylistics is more prominently evident in the dialogues of the inhabitants of Hell in the Quran, as they are presented in longer phrases. This results in a significant contrast between the two, highlighting the Quran as a more meticulous depiction of the state of Hell and its inhabitants, even though it is not rendered visually as in the film *Siksa Neraka*. The use of stylistic devices in the Quran's depiction of the dialogues of the inhabitants of Hell further emphasizes the portrayal of emotions in various forms.

However, no matter how impressive the portrayal of Hell is through visual means, aided by CGI technology in the film, the reality described in the Quran cannot be fully captured. The visuals in the film are inherently conceptual and in a tangible form that can be accepted by human understanding. Only Allah, the All-Knowing, truly understands the actual state of Hell.

Therefore, it is hoped that any filmmakers who wish to attempt visualizing Quranic stories on the big screen will conduct thorough research and consult experts, particularly in the crafting of dialogues, to ensure they align with the Quran and not with personal interpretations or mere imagination. The use of stylistic techniques in the dialogues of the film could leave a profound impact, much like those found in the Quran.

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