

Visual Analysis and the application of Islamic law in farm animal vocabulary learning videos for children



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ABSTRACT

This study analyzes the visual expression and application of Islamic legal principles, particularly *iqtina ash-shurah*, in the animated video "Learning Vocabulary: Names of Farm Animals" produced by Yufid Kids. This video serves as an educational medium for early childhood learners to acquire vocabulary related to farm animals. The study is important as it addresses the intersection of Islamic legal principles and visual media, providing a framework for creating educational content that aligns with sharia while remaining engaging and effective. The content of the *wimba* used is a visual representation of livestock depicted in a simple and unrealistic way, adhering to sharia principles and avoiding realistic depictions of living beings. Visual expressions in the video consist of four types: first, expressing space, which clearly displays the location and environment of animals; second, expressing motion, which includes animations that illustrate animal activities, making it easier for children to grasp vocabulary; third, external expressions that indicate time and space through scene transitions, facilitating contextual shifts in the narrative; and finally, stating importance, which emphasizes key information through visual elements such as color and size to draw attention to essential learning components. From the perspective of Islamic law, the analysis focuses on the application of *iqtina ash-shurah*, which permits the use of simplified and non-detailed images of living beings, and the inclusion of *thayyibah* sentences to reinforce Islamic values. The research uses a qualitative descriptive method through visual and sharia analysis. The findings demonstrate that the video successfully integrates effective visual expressions with adherence to Islamic principles, providing an interactive, educational, and Islamic learning experience. This research contributes to the field of Islamic education and visual media by offering a model for developing sharia-compliant educational content, highlighting the theoretical and practical value of visual expressions in reinforcing Islamic values in early childhood learning.



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1. Introduction

YouTube has become one of the biggest video platforms that children consume today. However, a lot of content on YouTube isn't always educationally useful. Most videos focus only on entertainment, without considering the impact on children's cognitive and emotional development [1]. Several studies have identified that while these platforms have the potential to support learning, there are significant risks associated with exposure to less educational and even harmful content. For example, Hanipudin [2] found that prolonged exposure to age-inappropriate content can lead to behavioral problems, such as decreased sensitivity to violence, disruption of social interaction, and increased materialistic attitudes due to excessive advertising. The need for educationally enriching and age-appropriate content becomes crucial, especially in the face of these challenges. Therefore, the

importance of the role of parents and educators in guiding children to choose useful content is increasingly emphasized [3]. To address this gap, this study focuses on analyzing the integration of Islamic values and effective visual strategies in educational content. Well-designed educational content on YouTube can improve children's cognitive abilities and language skills [4]. The importance of active mediation of parents in guiding children when accessing digital content. Through active monitoring and engagement in watching, parents can help children choose more appropriate and educational content [5].

In this case, content that adapts to children's developmental needs and reflects religious and social values is crucial in shaping their behavior and worldview. In this study, the educational strategy includes integrating Islamic values, simplifying complex content, and designing visually appealing elements to align with early childhood development needs. Islamic educational videos are an important alternative, especially in the face of concerns related to inappropriate content. Yufid Kids, one of the YouTube channels that focuses on children's education with Islamic values, comes with content that combines interesting visual elements and learning materials that are appropriate for children's development. One example of its featured content, "Learning Vocabulary: Names of Farm Animals," provides an educational approach that is in line with Islamic teachings, and uses *thayyibah* sentences to introduce spiritual values from an early age to children [6]. Islamic educational content such as the one offered by Yufid Kids provides a safer and educational alternative to many general content on the YouTube platform that is not always in accordance with Islamic values. The Islamic values emphasized in this research include gratitude, acknowledgment of Allah's creations, and moral behavior in daily life. These values are reflected in the use of *thayyibah* sentences such as "*Alhamdulillah*" and "*MasyaAllah*," which reinforce a sense of spirituality while learning. With this video, children are invited to get to know the world around them through a perspective that is in accordance with religious teachings, which is an important foundation in early childhood education [7].

In this video, the concepts of *tashwir* and *iqina* (Islamic law) are applied to avoid depicting intact and detailed living beings, such as eyes and faces. *Tashwir* refers to the prohibition of creating lifelike images of living beings, rooted in Islamic teachings to avoid imitating Allah's creation. Meanwhile, *iqina* allows the use of simplified, non-realistic representations for beneficial purposes, such as education. These concepts are crucial in ensuring that visual elements in the video comply with Islamic principles while remaining educational. This is very important considering that Islamic teachings prohibit realistic depictions of living beings that can imitate Allah's creation [8]. As it is mentioned, *Rasûlullâh* (peace and blessings of Allaah be upon him) said in HR. Bukhari No. 5951 and HR. Muslim No. 2108 [9] "Indeed, those who make these images will be tortured on the Day of Resurrection and will say to them, 'Live what you have created!'" In response to this provision, this Yufid Kids video features illustrations of animals in a simple and unrealistic form, ensuring that the content remains in accordance with sharia principles. The application of Islamic principles in educational content is not only important to maintain conformity with religious teachings, but also as an effort to provide safe and educational media for children. From a visual perspective, this video uses the concept of visual layout that emphasizes the effective arrangement of important elements in a single image [10]. This layout is not only used to convey educational material in a more interactive way, but also to provide a fun learning experience for children. This is in line with the Natural-Perspective-Moment (NPM) approach commonly used in two-dimensional visual representation, where the layout arranges motion, time transitions, and space in the video to convey a message dynamically [11]. By aligning visual strategies with Islamic principles, this study contributes to the development of sharia-compliant educational content that balances spiritual and cognitive learning for children [12].

According to Citra [13] An image can be interpreted as a visual work that can be seen directly. In a broader context, the term "visual language" is often used to describe any visual aspect associated with an image. In this case, "drawing" refers to what is seen in a two-dimensional plane, such as a sketch, painting, photograph, graphic work, or display on television and computer screens [14]. In the *Rupa* language, there are several terms that are often used, one of which is "*Wimba*". "*Wimba* Content" refers to the object being drawn, while "*Wimba* Way" describes the technique or way the object is drawn. The arrangement of various elements of the *Wimba* Content and the *Wimba* Method in one image is referred to as the "Deep Expression Layout." Meanwhile, the change between the Contents of the *Wimba*, the Way of the *Wimba*, and the Inner Expression from one image to the next, as seen

in a comic or movie, is referred to as the "Outer Expression" [10]. In the animated video, the concept of Expression is very relevant. Each scene in the animated video is structured with Inner Expressions to convey educational material, while transitions between scenes depict Outer Expressions that keep the storyline and visual content coherent [15].

This research uses the theory of visual expression put forward by Primadi Tabrani, which emphasizes how visual elements are arranged to effectively convey space, motion, time, and the main message in a work of art. According to Iskandar & Supandi [16] stated that the application of visual expression is used to maximize the delivery of educational materials to early childhood. One of the techniques used is:

- Declaring important: Characters or elements that have significance are given visual accents, such as striking coloring or dynamic movements, so that they stand out more. This technique ensures that key elements, such as the introduction of new vocabulary, get the audience's full attention. For example, when the object or animal under discussion is enlarged to help children recognize it more easily.
- Magnification technique: This technique is often applied to ensure objects relevant to the content get the main focus. When switching from one object to another, image magnification makes it easier for children to recognize the object being described, thus reinforcing their understanding. As stated by Suraijiah [17] media technology has evolved as a tool that can increase students' focus and attention to relevant content in Islamic Religious Education.
- Space identification: This technique is used to show the difference in space in two different scenes. For example, the visualization of the chicken coop and cowshed is given clear visual signs and elements, so that children can recognize the context of the place more easily and understand the relationship between space and objects.
- Various spaces and times: This concept is applied when two different places or events are depicted in a single panel. This technique allows the viewer to compare two elements simultaneously, thus enriching the visual experience and supporting the understanding of the differences between the two objects being studied.

The use of images of living beings (*ash shurah*) in Islam is divided into two main aspects, namely *Tashwir* (making *ash shurah*) and *Iqtina' ash shurah* (utilizing *ash shurah*) [18]. Here is the explanation:

- *Tashwir*: *Tashwir* means to make a picture of a living being, either with direct hands or with the help of tools [19]. Examples of *tashwir* include making *shurah mujassamah* (three-dimensional images or complete statues) because they are considered to match Allah's creation [20]. In addition, images used for decoration or memories, such as paintings or photographs displayed on walls, are also declared haram because they are considered to reduce love for Allah and have the potential to lead to cults. Wildan [21] describe the magnitude of sin that will be received by those who draw living beings. From the hadiths presented, it can be analyzed and concluded that there are three main reasons ('*illar*') that underlie the prohibition of drawing living beings. First, based on the hadith of Abu Hurairah *ra* and the conclusion drawn by Ibn Hajar Al-Asqalani, drawing a living creature is prohibited if its purpose is to match the creation of Allah SWT [22]. Second, the hadith of Aisha (*ra*) explains that the prohibition of drawing living beings is also because the act resembles the act of the *Ahlul Kitab*, who draws themselves, and after death, the images are worshipped and used as decorations in their places of worship [21]. Third, according to Ibn Mas'ud's explanation, the prohibition of drawing living beings is also based on the fact that these images can be a means leading to shirk [21].
- Therefore, *tashwir* is prohibited as a form of prevention against the possibility of idol worship, which can lead to shirk. The main reasons for the prohibition of *tashwir* include: (1) Matching Allah's creation; (2) Resembling the deeds of *Ahlul Kitab*, and Becoming a means to shirk; (3) Although images are not made to be worshipped, the ban remains in effect because there are two other reasons that remain forbidden.
- *Iqtina as shurah*: Although *tashwir* (drawing a living being) is essentially forbidden, there are some permissible uses of images in Islam. *Iqtina' ash-shurah* refers to the use of images of living beings that are allowed as long as they do not violate *sharia* principles [18]. Shaykh

Muhammad bin Shalih Al-Uthaymeen (may Allah have mercy on him) [23] provide details regarding the permissible use of images of living beings, depending on the purpose and conditions of use: (1) *Shurah Mujassamah* (three-dimensional statues or images) that are considered permissible by some scholars in certain contexts, such as toys for children and use for educational purposes. In this case, there is an exception for children's toys based on a hadith that allows Aisha (may Allah be pleased with her) to play with toys, as long as the toys are not worshipped or glorified. In addition, three-dimensional statues or models used for educational purposes, such as anatomical models in biology lessons, are considered permissible because their purpose is to educate, not for cult or worship; (2) *Shurah Ghayru Mujassamah* (incomplete image, only a certain part of the body) has two sides in the view of scholars. These images are allowed if they are used for useful purposes, such as education or visual communication, because they do not perfectly imitate God's creation [24]. However, if it is used for glorification, such as displaying images of important figures to be worshipped, the image is prohibited because it has the potential to cause cults [22]. So, the halal or haram depends on the intention and purpose of its use; (3) Insulting images, such as images on pillows or carpets, are allowed by some scholars because they are not treated with dignity; (4) Images in the context of '*umumul balwa*', such as images on money, magazines, or books, are allowed because they are difficult to avoid and are not intended for worship purposes.

Visual Media in creating educational media that is in accordance with sharia principles, it is important to combine visual that is allowed according to *iqtina' ash-shurah* and Islamic values conveyed through narratives, such as the use of *thayyibah* sentences. *Thayyibah* sentences are good and positive Islamic expressions, such as "*MasyaAllah*" and "*Alhamdulillah*," which have an important role in the formation of children's Islamic character [25]. In addition to visuals that are in accordance with the rules of *iqtina' ash-shurah*, narratives in educational media must also provide useful values. Research shows that the use of *thayyibah* sentences in educational media can help children get used to positive Islamic expressions, which will eventually form good habits in daily life [13]. The ability of children to say *thayyibah* sentences not only enriches vocabulary, but also instills gratitude, appreciation for Allah, and the habit of praying. The combination of visuals that comply with sharia and *thayyibah* sentences makes educational media an effective tool in educating children, as well as guiding parents in directing children according to Islamic teachings. Therefore, the sentence *thayyibah* plays an important role in building children's Islamic morals and character, not just teaching vocabulary. Based on the explanation above, the purpose of this study is to analyze the Visual Expression in the learning video "Farm Animal Vocabulary" by Yufid Kids, focusing on how visual elements such as space, motion, and time are arranged to convey educational messages effectively to children. In addition, this study also aims to examine the application of Islamic law *iqtina' ash-shurah* in the use of images of living beings in accordance with sharia, as well as analyze the use of the sentence *thayyibah* in strengthening Islamic values and shaping children's character through these educational media.

2. Method

This study uses a qualitative descriptive method to describe, record, analyze, and interpret the visual expression elements contained in the Yufid Kids animated video "Learning Vocabulary: Names of Farm Animals." This method was chosen because it allows researchers to dig deeper into how visual expressions, such as space, motion, time, and emphasis on important elements, are used in videos to effectively convey educational messages. The stages carried out include observation, literature study, and documentation, all of which support the research objectives in analyzing the video.

2.1 Conceptual Framework

To clarify the research strategy in addressing the research questions, a conceptual framework is presented. The study integrates three key aspects: (1) Data Collection Techniques through observation, literature study, and documentation; (2) Islamic Law Framework focusing on the concepts of *tashwir* and *iqtina* in accordance with sharia principles; and (3) Visual Expression Analysis involving elements such as expressing space, motion, time, and importance. This approach ensures a comprehensive analysis linking Islamic values with the effective use of visual media for educational purposes. Observation involves repeatedly watching the Yufid Kids animation videos to

identify the use of visual expressions, such as expressing space, motion, time, and emphasizing important visual elements. This process aims to understand how these visual elements assist children in learning vocabulary while adhering to Islamic educational principles. According to Creswell [26], These observations are crucial in qualitative research to identify data directly in real contexts. Literature studies involve collecting and analyzing theoretical works on visual expression and Islamic law related to the use of living images. The theories studied include visual expression principles described by Tabrani [27], which discuss the arrangement of visual elements to express space, motion, time, and importance in learning media. Additionally, Islamic legal concepts such as *tashwir* and *iqtina* provide the theoretical framework to evaluate sharia compliance in the visual media used [28]. Documentation is conducted by gathering data from various relevant sources, such as journal articles, books, and other supporting materials. The documentation process ensures the inclusion of empirical evidence and theoretical underpinnings to validate the observations and literature findings [29]. This research refers to Islamic legal principles focusing on two key concepts: (1) *Tashwir*: the prohibition of depicting living beings in realistic and detailed forms, such as faces or complete body parts. In the video, animals are illustrated in a simple and unrealistic manner to comply with sharia principles; (2) *Iqtina Ash-Shurah*: The permissibility of using images of living beings for allowable purposes, such as education. The animal illustrations in the video are utilized as learning tools without violating Islamic law. Four elements of visual expression are applied to effectively convey educational messages; (1) Expressing Space: Highlighting the location and environment, such as barns or farm areas; (2) Expressing Motion: Animations of animal activities, such as a crowing rooster, to help children grasp vocabulary; (3) External Expression: Scene transitions to clarify the time and context of the narrative; (4) Stating Importance: Visual emphasis on key elements, such as zooming in on milk from a cow, to draw attention to important information.

2.2 Data Analysis Techniques

- **Data Reduction:** Data reduction entails sorting and simplifying data from observations, literature studies, and documentation. Irrelevant data are excluded, while essential data are selected for further analysis. This step enables researchers to focus on data pertinent to the research objectives. According to Miles *et al.* [30], data reduction is vital in streamlining the analysis process.
- **Data Presentation:** Data is presented in a narrative format that explains how visual expressions are used in Yufid Kids animated videos to convey educational messages. A table format is also employed to demonstrate the relationships between visual expression elements and their effectiveness in delivering messages to young audiences. This step also highlights how sharia principles are reflected in the design of educational videos.
- **Conclusion/Verification:** Conclusions are derived based on data analysis, focusing on identified visual layout elements. Verification is achieved by ensuring that the conclusions are supported by relevant data and literature and validated through data triangulation. This process aims to enhance the validity and reliability of the research findings [30].

3. Results and Discussion

This study analyzes how the application of deep expression in the animated video "Learning Vocabulary: Names of Farm Animals" by Yufid Kids helps convey educational messages effectively. In this video, the content of the *wimba* depicted is livestock, while the way the *wimba* is shown is through the way of visualizing the animals, which is made simple and not too realistic, in accordance with Islamic teachings related to the depiction of living things. The deep expression system is seen from the way visual elements are arranged in a single scene, allowing important elements such as animals and vocabulary to be structured to convey a clear message to the audience, especially children. Elements of the outer expression are used through transitions between scenes, such as the movement from one farm animal to another, or a change in space and time that shows two different places in a series of images. The results of the analysis showed that the combination of the content of the *wimba* and the way the *wimba*, which was arranged in an interactive and engaging manner, made an important contribution in conveying information in a fun and easy-to-follow way for children. *Alfurqan* explained that media is a tool that can be used as a message channel to achieve learning goals [31]. As the video "Learning Vocabulary: Names of Farm Animals" presents educational media that not only provides vocabulary learning for early childhood, but also ensures that the inner and outer

expressions help convey the message clearly and effectively. The four main elements used—the depiction of space, motion, time and space, and the emphasis on important elements—are all structured to direct the children's focus on understanding the material better.

3.1 Visual Expression Analysis

Yufid Kids' video "Learning Vocabulary: Names of Farm Animals" mostly applies deep expression, which can be seen from how the content of *wimba* (animal characters) is arranged in one scene to convey educational material effectively. The method of *wimba* applied is in the form of a simple but clear visualization of farm animals for children, helping them learn the vocabulary of farm animals. The main focus in the deep expression system is the arrangement of visual elements in a single area of the image that tells a clear story, such as how each animal is presented in a visual space that is easy for children to understand. In addition, the external expression system is also seen through the transition between animals, especially in the movement from one livestock to another, which shows the change in the content of the *wimba* and the way the *wimba* is changed from one image to the next. This allows for the continuity of the story and the delivery of a more dynamic visual message. For example, when a video moves from one cage to another, or from one animal to the next, this technique strengthens the visual storyline and makes it easier for children to follow the material being taught [32]. In this video, visual expression is applied in four types:

- Expression 1: Expressing Space: The video utilizes the technique of expressing space by displaying the contents of the *wimba* in the form of livestock in a simple but clear context. For example, in a picture of a farm from a distant perspective, all the cages and areas of the farm are visible in their entirety, providing a clear picture of the space and location of each animal (Fig. 1). This helps viewers understand the layout and context of the space before the video focuses on the details of each animal.



Fig. 1. View of The Farm Area From a Distance

- In Fig. 2, the internal expression arrangement is applied by arranging the chicken coop space which is arranged to show the position of the contents of the *wimba*, namely the rooster, the mother chicken, and the chick, in one coherent space.



Fig. 2. Illustration Showing a Rooster, Hen, and Chick Together in One Area

This way of *wimba* ensures that each object is clearly visible and orderly in one scene, helping the audience (children) recognize the relationship between each animal in the space. This visualization makes it easier to understand the vocabulary of farm animals while conveying the message clearly through a well-organized system of internal expressions.

- Expression 2: Expressing Motion: In the following figure, the expression system in expressing motion is applied by displaying the contents of the *wimba* in the form of livestock, such as ducks in a cage, in a position that seems to be moving. This way of weaving creates the illusion of movement that helps children understand animal activity.

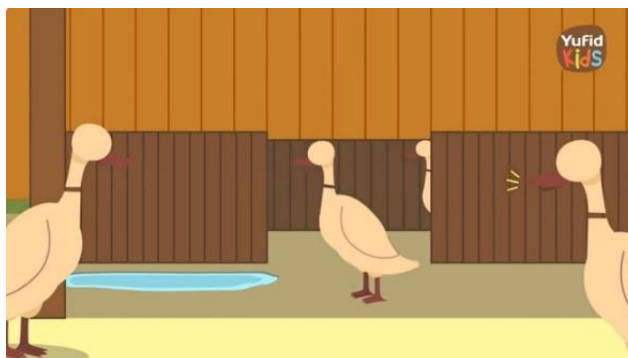


Fig. 3. Three Visual Lines Are Used to Show the Sound or Movement of the Duck Object

For example, in the Fig. 3 visual signs in the form of three lines are used to express sounds or movements, adding context to the vocabulary taught. This gives the impression that the animal is in action, reinforcing children's understanding of the characteristics of farm animals through a deep expression system that visually depicts movement. This sign is used to describe the sound of the duck, so that even if the duck does not move, the impression of activity is still conveyed.



Fig. 4. Three Wavy Lines to Indicate Smoke From The Still Hot Beef

- In Fig. 4, the inner wording is used to convey information that the freshly cooked beef is still hot. The content of the *wimba* displayed is beef, while the way the *wimba* includes a visual element in the form of smoke waves coming out of the meat. This smoke gives a visual emphasis that the meat has just been cooked and is still hot. This deep wording emphasizes the impression of heat and visually conveys information to the audience in a way that is easy to understand, especially by children, helping them relate the visuals to the meaning of the vocabulary being taught.
- Layout 3: Expressing Time and Space: This external layout is applied by showing changes in time and space, especially through seamless transitions between different animal images to highlight different aspects of farm animal life. For example, in Fig. 5, the shift of the image from the first image showing clouds in the sky to the second image showing sheep in a pen provides a smooth transition between the two scenes. This change directs the viewer's attention from the outdoor setting into the cattle pen, clarifying the change in location followed by the appropriate narrative. This allows the audience to understand the context that they will now get to know more closely one of the farm animals, namely sheep, which is in the cage area.



Fig. 5. Transition Scene from The Sky to The Sheepfold

- Layout 4: Stating the importance: The importance of the message is conveyed by giving visual emphasis to images of specific animals, using more striking sizes or colors. This helps children focus their attention on the main vocabulary they want to learn. Examples are:



Fig. 6. The Arrows and Flashes Emphasize The Importance of The Quality of The Cowhide

In Fig. 6, there are arrows moving up and down and flashing signs that show important things to describe cowhide that has clean and good quality. In Deep Expression, this image arranges visual elements so that the cow's skin is clearly visible and dominant in one field of the image. While in terms of Outer Expression, this image functions in the overall storyline, where the visualization of the quality of this cowhide is linked to the context of its use for high-quality products.

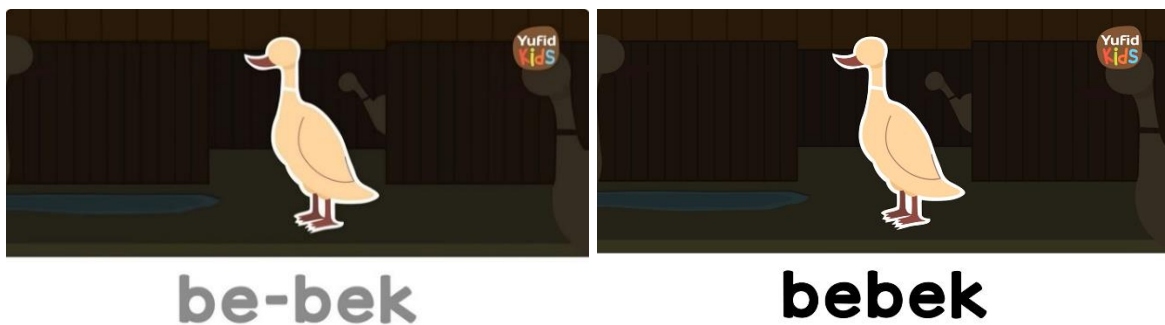


Fig. 7. Spell Each Animal's Name at the Bottom of the Picture to Emphasize the Importance of Vocabulary Recognition

Fill in the *Wimba* spelling scene with words such as "a-yam" "be-bek" "kam-bing" "dom-ba" "sa-pi" and "ku-da" as in Fig. 7, each animal name is depicted by spelling it at the bottom of the image. The way *Wimba* is used here is to display clearly spelled writing, breaking down words into syllables that are easier for children to understand. In Deep Expression, it helps to structure visual elements to emphasize the vocabulary being taught, by highlighting the focus on correct spelling. Meanwhile, from the perspective of External Expression, the transition between each animal spelling from one scene to the next provides continuity in learning, forming a storyline that helps children focus on the main information about animal vocabulary.



Fig. 8. Sheep Are Marked With a Red Cross, Helping Children Distinguish Between Sheep and Cows

In the Expression of Importance, this can be seen in the content of *Wimba* in the scene "the audience chooses the wrong animal" (Fig. 8), where the visual places an important emphasis on the difference between sheep and cows. The *Wimba* method used here is to provide clear visual feedback when mistakes occur, helping children learn from their mistakes through visual emphasis that draws attention to the differences between the two animals. In Deep Expression, this visual element regulates the way the story is told in a single image plane, providing an opportunity for children to improve their understanding.

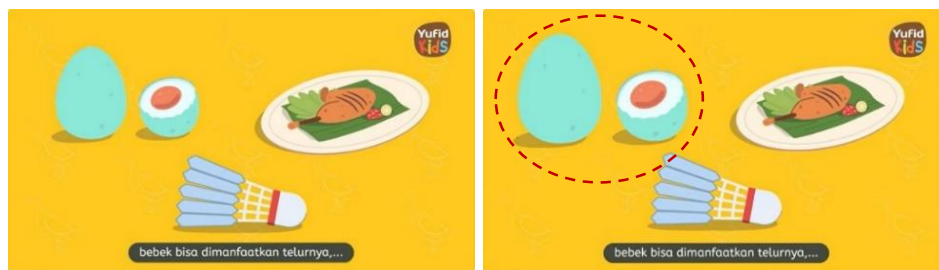


Fig. 9. The Image of The Egg Is Enlarged to Emphasize Important Information About The Benefits of Duck Eggs

In another example of Internal Expression, the change in egg size in Fig. 9 when it is explained that "ducks can use their eggs," shows the enlarged contents of the egg to emphasize its benefits. This *Wimba* method is used to draw the audience's attention to important information about duck eggs. After the explanation is complete, the egg size returns to normal, indicating that the focus has shifted to other information, an example of Deep Expression that is effective in directing the audience's attention according to the message it wants to convey.



Fig. 10. The Enlarged Image Emphasizes Important Information About Cow's Milk Production

When the audience is directed to look at the milk coming out of the cow's udder (Fig. 10), this is the application of Expression 4, which is Stating Important. The content of *Wimba* in this scene is milk being milked from a cow, while *Cara Wimba* shows how the milk is drawn and shown visually. The visual focus given to the milk release process serves to emphasize the key information that the cow produces drinkable milk.



Fig. 11. Dotted Circle Marks and Red Arrows, Moving Up and Down or Spinning Indicate Importance

In a video scene featuring a red dotted circle and an arrow that appears and moves up and down or in a rotation (Fig. 11), this falls under Expression 4, which is Stating Important. The content of *Wimba* here is a visualization of the difference between goat and sheep wool, while *Cara Wimba* shows how this difference is depicted using eye-catching visual symbols. Signs such as moving circles and arrows help draw the viewer's focus, especially children, on visual elements that are considered important in the explanation. With Deep Expression, the video emphasizes the difference in fur texture through the use of dynamic visual elements, reinforcing the audience's understanding. The swirling and up-and-down movements of these signs also indicate the presence of Outer Expressions, where the movement of the symbols is used to direct children's attention to important parts of the narrative, ensuring a clearer and more focused understanding.

3.2 Analysis of the Application of Islamic Law in the Video "Learning Vocabulary:

Names of Farm Animals" In the video "Learning Vocabulary: Names of Farm Animals" produced by Yufid Kids, the application of *iqtinā' ash-shurrah*—that is, the use of images of living beings allowed in *shari'a*—is carefully applied to avoid violating the principles of Islamic law. *Iqtinā' ash-shurrah*, in this context, refers to the use of images of living beings that do not perfectly imitate Allah's creation, and are used for appropriate purposes, such as education.

- The use of animal images in simple forms: The animal images in this video are shown in a simple and unrealistic cartoon form. For example, in Fig. 12, animals such as cows, chickens, sheep, goats, horses, and ducks are depicted without facial details such as eyes, nose, and mouth. The removal of these facial details is a way to avoid violating God's principle of creation [33], because the creation of images that are too realistic is considered to imitate the creation of Allah, which according to the hadith is a forbidden act.

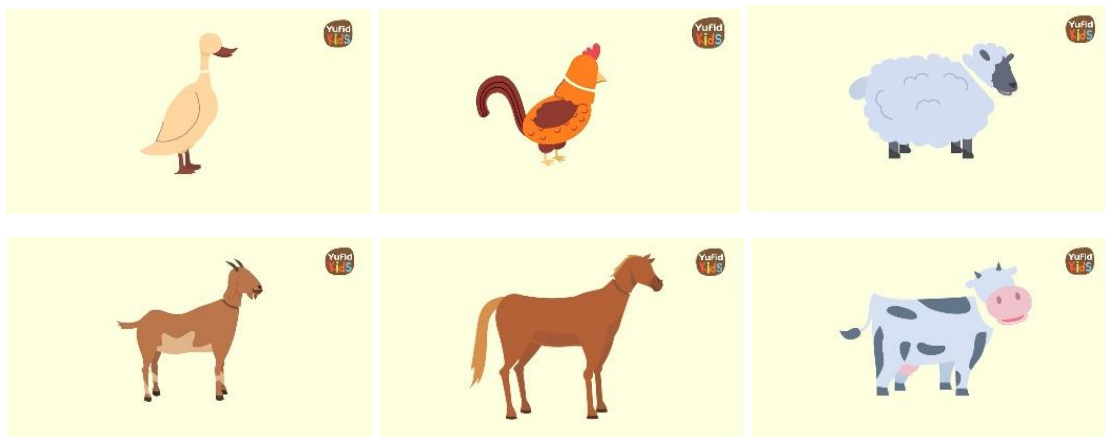


Fig. 12. Images of Animals with the Removal of Details of the Face and Neck That Are Cut Off, Explaining an Incomplete Image (Not Resembling God's Creation)

In addition to the removal of facial details, other body parts such as a cropped or incomplete neck also confirm that the image does not imitate a living creature in its entirety. Wildan [21] affirming that images that do not show complete details such as the face and neck are considered not to perfectly resemble God's creation and are therefore allowed. This is based on a hadith from Bukhari which states that on the Day of Resurrection, those who make images will be told to bring to life what they have created, emphasizing the prohibition of making images that imitate Allah's creation in its entirety.

- Absence of Music in Visual Media: The Use of Sound Effects as an Approach to Islamic Education:** This video avoids the use of instrumental music, which is often debated in Islamic teachings regarding its appropriateness in educational media. Instead, it employs narration, natural sounds, and simple sound effects such as "click" or "tuing," designed to mark scene transitions or emphasize specific information. These sound effects, like the "click" and "tuing" sounds heard throughout the video, serve to draw children's attention to transitions between scenes or important events. They introduce a dynamic element without distracting the children from the core learning material, aligning with the principles of Islamic education that discourage the use of music deemed incompatible with sharia. The choice to avoid instrumental music reflects Yufid Kids' commitment to creating Islamic educational content that adheres to religious teachings. According to Amalia [34] Salafis argue that music can distract individuals from Allah and undermine spiritual focus, making it unsuitable, especially for children. Based on this perspective, incorporating instrumental music might divert attention from the video's spiritual and educational objectives. By substituting music with simpler natural sounds and sound effects, the video maintains its focus on delivering learning objectives effectively without compromising its Islamic principles. **Comparative Contextualization:** In comparison to mainstream educational videos that often use instrumental music to enhance engagement, this video demonstrates an alternative approach rooted in Islamic values. For instance, natural sounds and narration serve a dual purpose—capturing attention while reinforcing the spiritual message. This strategy not only aligns with sharia principles but also provides a model for other Islamic educational content creators to balance entertainment and religious compliance. The avoidance of music emphasizes the importance of spiritual discipline in the learning process, showcasing how Islamic educational media can remain engaging while adhering to faith-based standards.
- The Use of *Thayyibah* Sentences in Learning:** The use of *thayyibah* sentences in this video is not only to enrich children's Islamic vocabulary, but also to build their character and strengthen their morals [35], see Fig. 13. By including sentences such as *Assalamualaikum*, *Walaikumsalam*, *MasyaAllah*, and *Alhamdulillah*, this video provides important lessons about manners, respect, and gratitude in an Islamic context.



Fig. 13. The Application of *Thayyibah* Sentences in Animated Videos

These sentences are not just an addition to the narrative, but are an integral part of the education of Islamic values intended to instill good habits in children. Each sentence of *thayyibah* used reflects strong moral and spiritual teaching, introducing children to the importance of applying religious values in daily life, while also enhancing their understanding of the importance of Islamic manners in social interaction [6]. In this way, the video "Learning Vocabulary: Farm Animal Names" not only serves as a medium for learning farm animal vocabulary, but also as a tool for instilling deep spiritual values. The phrase *thayyibah* plays an important role in supporting this goal, ensuring that every aspect of this video supports the formation of children's Islamic morals and character. An analysis of the

application of Islamic law in the video "Learning Vocabulary: Names of Farm Animals" from Yufid Kids shows that the principle of *Iqtina' Ash-Shurah* is well applied, as can be seen from the way images of living creatures are presented in accordance with sharia. Images of farm animals such as cows, chickens, goats, sheep, ducks, and horses are displayed in a simple cartoon form, with the removal of facial details such as eyes, nose, and mouth. In addition, the neck of these animals is not depicted in a unified manner, so the image does not resemble a living creature in its entirety. This is aimed at avoiding the impression of imitating Allah's perfect creation, as explained by Shaykh Al-Uthaymeen [22], that images that do not show details of the face and neck are considered incomparable to God's creation and are therefore allowed.

The use of farm animal vocabulary in this video is very effective, as each animal is introduced through the repetition of animal names in a clear and simple visual way. Each farm animal vocabulary, such as "cow", "goat", "chicken", and "duck", is pronounced in a spelling that is spelled slowly at the bottom of the screen, making it easier for children to follow and remember the names of the animals. In addition, whenever an animal is introduced, the image of the animal is enlarged or given visual emphasis, such as color or size, to emphasize the vocabulary being taught. This technique is in accordance with the important expression system, which focuses children's attention on key vocabulary. Furthermore, this video not only teaches the vocabulary of farm animals, but also integrates *thayyibah* sentences such as *Assalammualaikum*, *Walaikumsalam*, *MasyaAllah*, and *Alhamdulillah* after the explanation of these animals. These Islamic sentences serve to teach spiritual values, such as gratitude and manners, while introducing children to Islamic vocabulary. This helps to strengthen the Islamic character of children, so they get used to using positive sentences in everyday life, as well as learning about farm animals. The avoidance of the use of instrumental music in this video is also in line with the principles of Islamic education. Instead, the video uses simple sound effects such as "click" and "tuing" to mark transitions between scenes or give emphasis to specific vocabulary, without distracting children from the main learning material. The absence of music ensures that the videos remain focused on educational purposes and in accordance with sharia principles.

4. Conclusion

This study highlights the importance of applying internal and external expressions in the video "*Learning Vocabulary: Names of Farm Animals*" from the perspective of Islamic education. The use of depicted objects (contents of *wimba*), such as livestock, which is depicted in a simple and unrealistic way, successfully adheres to the principle of *tashwir*, in accordance with Islamic law, which prohibits the depiction of living beings in a complete and realistic manner. The video adopts an effective visual approach through internal expressions, which arrange visual elements within a single frame to convey a clear message. Elements like the omission of facial details and other features ensure that the illustrations do not perfectly mimic God's creation, adhering to sharia principles. In addition, the use of external expressions through scene transitions strengthens the storyline and enhances children's comprehension of the material. The strategic emphasis on certain animals using striking colors or larger sizes—referred to as the *wimba* way—further reinforces vocabulary acquisition, boosting the learning effectiveness. The significance of this study lies in its ability to demonstrate how Islamic educational videos can effectively integrate visual expression while maintaining adherence to sharia principles. This research opens opportunities for the further development of interactive Islamic content, particularly by exploring innovative visual strategies and incorporating more advanced interactive features. These could include the use of animation, gamification, or other digital tools that engage children while respecting Islamic values. Such opportunities can inspire future researchers to explore these potentials more deeply or prompt the authors to expand on this topic in subsequent studies. Critically reflecting on the methodology, this study used a qualitative descriptive approach that is well-suited for analyzing visual and sharia-based content. However, the limitations lie in the scope of data collection, which focused primarily on a single video. While this approach provided rich insights, broader data sources—such as comparisons with other Islamic educational videos—might yield more comprehensive findings. Additionally, the lack of quantitative validation, such as testing the video's learning impact on children, leaves room for future research to assess the measurable outcomes of this educational content. By addressing these areas, this study provides a foundational framework for creating Islamic-compliant, safe, and educational content while offering pathways for further innovation and exploration in the field.

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