

Deconstruction of Characters in the Film *Di Bawah Lindungan Ka'bah*

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Abstract

This study aims to examine the deconstructionist view of the characters in the film "Di Bawah Lindungan Ka'bah" by director Hanny R. Saputra, which is a transformation of the novel by Buya Hamka. The purpose of this study is to describe the deconstructionist view of the characters in the film "Di Bawah Lindungan Ka'bah". This study uses a descriptive qualitative method with Jacques Derrida's theory. The data in this study comes from the film "Di Bawah Lindungan Ka'bah" which is analyzed to find the deconstruction of the characters' characters. The results show that there is a hidden reality of the characters in the film Under the Protection of the Ka'bah. The deconstructionist view in this study is used to dismantle the meaning that seems certain in the audience's view. The results of the study found that there is a meaning that is removed from the surface view of the characters. The deconstructionist view proves that the characters in the characters cannot be viewed stably with the image of the protagonist and antagonist. Some characters depicted as protagonists, apparently have hidden realities, while some characters depicted as antagonists also have hidden facts from their characters.

Keywords: *Deconstruction; Film Under the Protection of the Kaaba; Buya Hamka.*

INTRODUCTION

Every literary work has a meaning that can be interpreted by each person who interprets it. Each literary work will produce a different meaning when interpreted differently by different people (Nur et al.) Without being interpreted by the audience, a literary work will lack meaning and purpose. Everyone who reads a work of literature has the right to express their own views or opinions. The meaning of a work of literature is not a single truth, but can be viewed from different perspectives. This diversity of perspectives is what keeps literature alive and relevant despite the changing times.

Literary works are often considered to have a stable structure of meaning in the eyes of the public. This view begins to waver when literary works are examined from a deconstructive perspective. Through this perspective, proposed by Jacques Derrida, literary works are no longer considered to have a single, stable meaning, but are full of different perspectives on their interpretation. The concept of deconstruction states that every literary work lacks absolute truth in its meaning (Noortyani, 2022). With a deconstructive perspective, one can discover meanings that differ from the dominant view. Deconstruction aims to dismantle the binary oppositions inherent in every literary work.

Deconstruction is always concerned with ambiguity, contradiction, and gaps. Deconstruction is an interpretive perspective that aims to discover and analyze dualities and contradictions in a text (Prasetyawati et al., 2025). This view can find hidden gaps in every interpretation of literary works. If viewed through deconstruction, every character in literary works such as films, novels, short stories and so on cannot be determined and categorized in a rigid morality such as evil or good. Sometimes characters who appear evil in the narrative structure are often victims of the system or aporia of the text that forces them to stand on the dark side in order to highlight the light of the main character, while characters who appear good become representations of noble morality, if dissected more deeply, often harbor hidden motives, veiled egoism, or even helplessness that actually destroys the image of their purity.

One literary work that can be examined using a deconstructive approach is film. Film is a literary work in the form of media that aims to convey a message and create a profound experience for the audience (Fuadin, 2025). In a deconstructive analysis of film, one can question the fixed character labels assigned to each character in the film. Audiences often find themselves trapped in rigid characterizations. Characters considered good aren't necessarily completely pure, and characters considered evil aren't always without flaws.

The film *"Di Bawah Lindungan Ka'bah"* is one of the most popular films in Indonesia. This film is a transformation of the novel written by the Indonesian cleric and writer Buya Hamka. In the big screen version of this film, directed by Hanny R. Saputra and produced by MD Pictures, released in 2011. This film is still relevant to be studied from a deconstructive perspective to this day because the collective understanding of society is still very rigid in interpreting this narrative, even though when viewed through the lens of deconstruction there are hidden gaps in every rigid interpretation of society.



METHOD

This study employed a qualitative method by describing the deconstruction perspectives reflected in the characters of the film “Di Bawah Lindungan Ka'bah”. The data in this study consisted of characters exhibiting aspects of deconstruction, while the data source was the film ‘Di Bawah Lindungan Ka'bah’ itself. The data collection techniques used were observation and note-taking; the researcher observed the film and recorded character traits that contained elements of deconstruction.

RESULTS AND DISCUSSION

The following is the result of a deconstructive analysis of the characters in the film " Di Bawah Lindungan Ka'bah". The following explanation juxtaposes the audience's perspective with the deconstructive perspective. This description is not intended to destroy, but rather to examine the side of reality that has been overlooked through a deconstructive perspective.

Deconstruction of the character of Hamid

In the film “*Di Bawah Lindungan Ka’bah*”, Hamid is portrayed as a pious man, with strong faith, and loyalty, but a deconstructive perspective reveals that Hamid is a weak man. Hamid's decision to go to Mecca and take refuge under the protection of the Kaaba is often seen as a great spiritual journey, but when viewed from a deconstructive perspective, this treatment can be seen as Hamid's escape because he cannot achieve what he wants. Hamid romanticizes his powerlessness to get Zainab. This ignores the reality that Hamid does not have the courage to fight for Zainab.

Hamid's display of piety while in Mecca indirectly aimed to instill guilt in Zainab and her mother. Hamid's death in the holiest of places seemed to imply that he was a victim, and that anyone who harmed him would suffer deep guilt. Thus, Hamid's religious nature seemed to justify his inability to fight for Zainab.

Deconstruction of the Character of Mrs. Zainab

In the public eye, Zainab's mother is often seen as an antagonist because she rejects Hamid and arranges Zainab's marriage to a more established man. A deconstructive perspective leads us to examine the binary opposition that defines the antagonist and protagonist. From a deconstructive perspective, Zainab's mother is a logical thinker. She acts logically because she desires a decent life for her daughter and to ensure the survival of her family.





The character of Zainab's mother cannot be considered an antagonist because she is a mother who wants a happy life for her child. Zainab's mother's evil is merely a superficial image created by the narrator to create a dramatic narrative. According to deconstructionist perspective, Zainab is the target of a social structure that demands her to ensure her only daughter's happiness and hopes that her daughter will have a decent life.

Deconstruction of the character of Mak Aisyah

Mak Aisyah who plays Hamid's mother is often seen as a patient mother figure and has suffered a lot in her life. If viewed from the deconstruction aspect, Mak Aisyah is actually the main trigger that destroys the courageous nature in Hamid. Mak Aisyah is depicted as a mother who always gives affection and always reminds Hamid of their family's debt of gratitude to Zainab's father who has sent Hamid to school and accepted Hamid's mother to work in her house. Mak Aisyah instills a slave mindset in her son, she does not educate Hamid to be equal to Zainab by encouraging him to earn sustenance and become a man who can fight, but rather educates Hamid to be a man with low self-esteem that Hamid is not equal to Zainab.

Mak Aisyah's affection for Hamid is one that leads him to a state of weakness and helplessness. Indirectly, Mak Aisyah stifles Hamid's courage before he can grow into a man capable of fighting for his desires. This statement suggests that the primary cause of Hamid's failed love life wasn't the rejection of Zainab's family, but rather the instilling of a self-conscious mentality by his own mother. Mak Aisyah is an example of how parents can be cruel when inferiority complexes are perceived as politeness.

CONCLUSION

Based on the results of the research of the deconstruction approach in the character of the film *"Di Bawah Lindungan Ka'bah"*, it shows that the public's view which has been considered stable such as antagonist and protagonist can be dismantled with a deconstruction view. The character of Hamid who is considered a pious man actually shows his weak side when he is unable to fight for Zainab's love, while the figure of Zainab's mother who is seen as an antagonist cannot be said to be completely evil because it hinders the love of Hamid and Zainab, this is considered because she is a mother who hopes for a happy life for her child. The figure of Mak Aisyah who has been seen as stable as a protagonist actually has an evil side by instilling a feeling of inappropriateness in Hamid to be with Zainab.





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