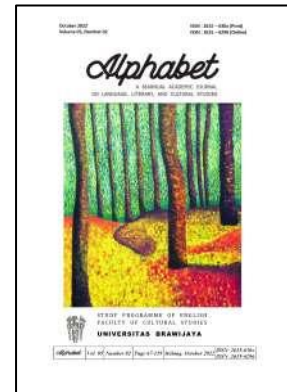


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# The Portrayal of Philia and Agape in The Film Adaptation of Dewi Lestari's Story *Hanya Isyarat*

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## Abstract

Love is an important thing in human life. Greek Mythology is well-known for the concept of love about Eros, Philia, and Agape. The authors analyze the love depicted in the short film adaptation of Dewi Lestari's story *Hanya Isyarat*. This film tells about such kind types of Love. Based on the characters of the short film, it is depicted that types of Love. The purpose of this study is to describe the hidden meaning of the contents of the short film *Hanya Isyarat* by Dewi Lestari. The method of this study used the descriptive qualitative method. The author conducts in-depth observations to obtain results based on what is depicted in the short film. The data of this research was obtained from the dialogues presented by the characters. By having a depth analysis, the researchers found that there are two types of characters of love, including Philia and Agape because the characters are shown that they have only two kinds of love. All of them are about scarification and adoration without any hope of return.

**Keywords:** Love; Philia; Agape; *Hanya Isyarat*

Literature or in Sanskrit called "Shastra" is an expression or implied expression to express a feeling, experience, idea, or thought. Literature is an expression of artistic and imaginative facts as thoughts of human life and society through language that has a positive effect on human life (Lizawati et al., 2021). Literature itself can produce a work, which is a literary work. Literary work is work that is a medium for expressing the soul of a writer. The combination of imagination and the reality of life is wrapped in a language.

Literary works are part of literature. Meyer (2018) defines literary works as prototypes, as literary works are in the form of written texts. It is expressed in very careful language. It is all about metaphors, creative phrases, and some figurative language. Literary works also deal

with aesthetics. It contains many works of implication.

There are so many types of literary works, namely poetry, rhymes, short stories, films, and many more. This study analyzes a literary work in the form of a short film titled *Hanya Isyarat* (Lestari, 2013). In this digital era, it is very easy to access or obtain information, one of which is information related to literary works. Through the medium of film, one can easily enjoy the beauty of a literary work. The definition of a film according to the Law of the Republic of Indonesia Number 33 of 2009 About Film, a film is a work of art and culture which is a social institution and mass communication media which is made based on cinematographic rules with or without sound and can be shown. While the short film itself is a

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film with a short duration and the story is short and clear. In the field of film literature, it is very interesting to study what meaning is contained in it. A writer who makes a literary work often gives implied meanings in the language they make in the work.

Love is an abstract feeling. According to the Indonesian Dictionary (KBBI Daring, 2016), love means a desire, liking, affection, love, and longing. In a literary work, there are many ways to express love. Love is synonymous with feelings of affection, liking, and maybe longing. But love is not only about love, it is also about sorrow. Like feelings of pain, fear, and feelings that harbor love alone. However, every human being wants love. There are times when someone just hides and just admires that love. Therefore, the researchers chose to analyze the short film adaptation of Dewi Lestari's story *Hanya Isyarat*.

The researchers found the previous study that told about love, titled "Philia as Friendship in Nicholas Sparks' novel *The Longest Ride*" (Khairunnisa H. & Manugeran, 2021). The author conveyed that the categories of Philia as friendship, happiness, and morality are depicted by the major characters, Ira and Ruth with strong and healthy love relationships. Also, the researchers found other research about the Christian belief depicted in the Kollmann paper asserted about Agape, Philia and Eros reflected in William literary works (Kollmann, 1992). However, none of the previous studies that analyzed the concept of Agape and Philia in *Hanya Isyarat*. Therefore, the current research focuses its analysis on the concept of love in this short movie. Another research which used a short story as a data source is Iksaka Banu's *Di Ujung Belati* which employed postcolonial theory. It is a short story set in the colonial era. It is depicted the social class which is established by the Dutch government at that time and makes the natives difficult to speak in various spheres of life. In this study, the short story was discussed using the perspective of the subaltern introduced by Spivak (1994). Hence, from a short story, similar to a short movie, an inter-

esting as well as a crucial discussion might emanate from it.

In the current analysis, the meaning of love is implied in the author's expressions and dictions. *Hanya Isyarat* is an omnibus film, where several stories are apparent in one title. This film tells the story of unrequited love and can only be secretly admired from a distance. Al's character is very lively, with an awkward but sure voice. This film begins with five backpackers meeting through a mailing list forum with the characters Al, Tano, Dali, Bayu, and Raga. Al is the type of person who is quiet and aloof, Al has secretly fallen in love with Raga, a figure who for the past few days has only been able to be admired from a distance. One night, the people played a small game, namely competing to tell sad stories about their lives. That's when Al admires Raga's figure in his eyes, even more, when Raga tells his story. Al knows Raga is a man he may never have forever because of a big secret within Raga. The researchers analyzed the characters in the short movie. All the characters express love in various ways. The researcher used the theory and philosophy about love based on Greek Mythology and Christian Belief. Those Beliefs are depicted in every character in the film. Therefore, the researchers tried to find Philia and Agape depicted in the short film *Hanya Isyarat*.

The Christian belief of Agape and Philia are all truly reflected in the major characters. Al is a lover who only admires Raga without hoping in return for love. She only draws him into the hidden place without any attention from Raga. The concept of Philia in Christian belief is admiring, and going for love without hoping in return. Love which is taken in the form of agape, philia, and eros is love that we experience in everyday life. This love will give specific meaning to the many relationships that we find ourselves in (Wood, 2016).

Raga also showed the concept of Agape because he addresses God and he does not care about love in a relationship like having a boyfriend or girlfriend. He believes in the "Light" that becomes the only one Love that

he wants to sacrifice himself. The concept of Agape is we love and scarify ourselves to Our God. It is not such kind of relationship with humans but the relationship between man and God

### THE MEANING OF LOVE

According to Merdeka.com, a study done at University College London discovered evidence that love can reduce brain activity related to others' critical social judgments. According to the findings of a study published in NeuroImage, love also prevents the creation of negative emotions, resulting in the existence of only love. The hypothalamus region of the brain releases euphoric substances that lessen unfavorable judgments about loved ones, lowering objectivity in decision-making. To summarize, love is blind because it can impair rational and objective assessments of loved ones. Based on another viewpoint, love is defined as a human activity directed at other objects in the environment, manifested through empathy, affection, attention, and assistance.

#### Philia

Philia is one sort of feeling of cherishing within the Christian convention and Greek Philia is one sort of feeling of cherishing within the Christian convention and Greek convention which is based on inviting relations. Other sorts of cherish that are too in Christian religious philosophy are eros, agape, and storge. Philia is an ancient Greek dialect and there's no correct comparison in English individuals know that Philia is concerned with adore. Philia is additionally reflected in different shapes (Protasi, 2008). A convention is based on inviting relations. Other sorts of cherish that are too in Christian religious philosophy are eros, agape, and storge. Philia is an ancient Greek dialect and there's no correct comparison in English individuals know that Philia is concerned with adore. Philia is additionally reflected in different shapes. Philia is Virtue because Aristotle's use of the word "Philia" to refer to virtue is quite inconsistent,

the use of friendliness as the comparable feature of the soul has never generated complications for researchers. This benefit is defined by Aristotle, who no longer refers to it by its parallels and differences with Philia in another context, friendship. We call good friends those who possess this kind of virtue, those who correspond to this intermediate stage. Philia as Friendship. The meaning of Philia as friendship may be carried out fast and precisely, and this concept has always sparked debate. The background of related research usually involves a spectrum of two relative positions: all sorts of friendships are centered on the interests of others. Philia as friendship can be classified into three types: utilitarian, happy, and moral. The first type of friendship is "for utility," in which we seek assistance or benefit from one another. This type of friendship (1) "dissipates easily," in the sense that the required benefits are transient and dependent on the "always changing" situation, and (2) does not require friends to "live together," in the sense that the communication is only transient, as long as the participants are "useful to each other." The product appears to be detached from the friend, implying that the object may "not feel content with each other" no matter what it desires.

At this level of interpersonal contact, both of these features demonstrate the limitations of friendship. This friendship, unlike the first, appears to be focused on the theme. "These people do desire to spend their days and lives together," for example. However, it is only available for a limited time. Because the motivation for establishing this environment is continually changing, it simply offers people the impression of a shared life. If we regard physical attraction to be a temporary feature, then can conclude that the second and first friendships are identical.

#### Agape

Agape refers to the paternal love of God for man and of man for God but is extended to include a brotherly love for all humanity. The Hebrew *ahav* has a slightly wider semantic range than agape). Agape arguably draws

on elements from both eros and philia in that it seeks a perfect kind of love that is at once a fondness, a transcending of the particular, and a passion without the necessity of reciprocity. The concept is expanded on in the Judaic-Christian tradition of loving God: "You shall love the Lord your God with all your heart, and with all your soul, and with all your might" (Deuteronomy 6, v. 5) and loving "thy neighbour as thyself" (Leviticus 19, v. 18). The love of God requires absolute devotion that is reminiscent of Plato's love of Beauty (and Christian translators of Plato such as St. Augustine employed the connections), which involves an erotic passion, awe, and desire that transcends earthly cares and obstacles. Aquinas, on the other hand, picked up on the Aristotelian theories of friendship and love to proclaim God as the most rational being and hence the most deserving of one's love, respect, and consideration.

Agape relates to God's paternal love for man and man's love for God, but it also refers to a brotherly love for all humanity. (Ahev has a slightly larger semantic range than agape in Hebrew.) It seeks a perfect sort of love that is at once a fondness, a transcending of the particular, and a desire without the need for reciprocity, agape possibly borrows features from both eros and philia. The concept of loving God is built upon the Judaic-Christian tradition of loving God: "You shall love the Lord your God with all your heart, soul, and might" (Deuteronomy 6, v. 5) and "You shall love the Lord your God with all your soul, and with all your might" (Deuteronomy 6, v. 6).

The universalist commandment to "love thy neighbor as thyself" applies to people in his immediate vicinity, whom he should love unilaterally if necessary. The demand is based on the logic of mutual reciprocity, and it hints at an Aristotelian basis that the subject should love himself in some proper manner: for if he loved himself in a very inappropriate, perverted fashion, unpleasant repercussions would arise! The type of "self-love" conveyed in this can be debated among philosophers, ranging from the Aristotelian view that self-love is required for any kind of interpersonal love to

the condemnation of egoism and the poor models of pride and self-glorification on which to base one's love for another. St. Augustine gives up the argument—He says that a man does not need to be told to love himself (New Advent, n.d).

The universalism of agape demands an initial invocation from someone, similar to the logic of "it is better to give than to receive": in a reversal of the Aristotelian viewpoint, the onus for the Christian is on the morally superior to offer love to others. Nonetheless, the commandment includes an egalitarian love, as evidenced by the Christian commandment to "love thy adversaries" (Matthew 5, v. 44-45). This kind of love transcends any aristocratic or perfectionist notions that some people are (or should be) more loveable than others. The ethical importance of providing unbiased regard or love to another person as a human being in the abstract is echoed in the ethics of Kant and Kierkegaard. However, unconditionally loving one's neighbor (James 2, v. 9) raises major ethical difficulties, especially if the neighbor seemingly does not deserve love. As a result, a debate erupts over which aspects of a neighbor's behavior should be included in agape and which should be excluded. Early Christians wondered if the idea applied solely to Christ's disciples or everyone. The neutralists won the debate by claiming that the neighbor's humanity is the basic requirement for being loved; nonetheless, his actions may necessitate a second round of criticisms, because the logic of brotherly love indicates that it is a moral improvement over brotherly hate. For metaphysical dualists, loving the soul rather than the neighbor's body or deeds is preferable to love the neighbor's body or deeds. Agape's universalism runs opposite to Aristotle's partialism and has a number of ethical ramifications. Others, like Kierkegaard, insist on impartiality, whereas Aquinas accepts a partialism in love towards those to whom we are related while holding that we should be charitable to all (LaFollette, 1995). has recently noted that loving those one is partial to is not necessarily a negation of the impartiality principle, because impartialism could admit loving

those closest to one as an impartial principle, and iterates that loving others requires an intimacy that can only be gained by being partially intimate, using Aristotle's conception of self-love. Others argue that the concept of universal love, or loving everyone equally, is not only unrealistic but also illogical.

### **HANYA ISYARAT: A SHORT MOVIE**

The film is a mass communication medium that is not only for entertainment but also for information and education. In educational or educational lectures, films are now widely used as a supporting tool to provide explanations. Film technology has a special character because it is audio and visual. The film is also a very unique medium because, with its audio-visual character, the film can give the audience a special experience and feeling. Through the cinematic elements, the film can be packaged in an interesting way and can be understood by the audience. Viewers can feel the illusion of a more parasocial dimension when watching moving, colorful, and sound images. The film is a tool to represent a message. Be it moral, educational, social, cultural, or political messages. The film has artistic value because the film is created as a work of creative professionals who are professionals in their field. Film as an object of art should be judged artistically, not rationally. The film means two parts of modern life and is available in various forms, such as in cinemas, shows on television, the form of video cassettes. Films can be grouped into two major divisions, namely the category of story films and non-story films. Story films are films produced based on stories written and played by actors and actresses.

### **PHILIA AND AGAPE AS DEPICTED IN HANYA ISYARAT**

Love is something that cannot be separated from human life. Without love, humans will never be able to understand their nature. The desire or desire for other humans is instinctive and natural since the time Adam and Eve were created. Only, there are various definitions of love. In Greek mythology and Chris-

tian teachings, one definition of love is Philia. In the Bible, love and affection for other people are written in John 13: 34-35.

“A new commandment I give you, that you love one another; as I have loved you, you also love one another. By this, all people will know that you are My disciples, if you love one another.”

In the same case, Philia is a sacred desire where one loves one's neighbor and does not force oneself to possess. Philia is a desire for admiration for other humans that causes a feeling of love or affection. Philia is present in the friendship and love of fellow human beings. Philia is not Eros, and it's not about a desire for possession or a desire for sexuality.

In the film *Hanya Isyarat*, the story begins with the friendship of young people who are on the mailing list. Then they agree to meet together or have coffee at a place. It is Al, the only woman on the mailing list who secretly loves another member, Raga. In the words conveyed by Al, it is seen that he is only a secret observer and admirer. From the words "I can only enjoy his shadow but I can never have it" here Al knows he can only be a secret admirer and it is very difficult to get love from Raga. In this movie Aldraw the picture of Raga without Raga knowing this *Seseorang yang hadir bagaikan bintang jatuh sekelebat kemudian menghilang begitu saja tanpa sanggup tangan ini mengejar, Seseorang yang hanya bisa kukirimi isyarat sebalus udara, langit, awan atau bujan.*

The word that is full of feelings as a secret admirer is reflected in the words "*bagaikan bintang jatuh sekelebat kemudian menghilang begitu saja tanpa sanggup tangan ini mengejar.*" A *bintang jatuh* is interpreted as a figure love by Al, namely Raga, Al who can't reach easily and can only admire in silence. The word "isyarat" here indicates that Raga does not know that Al has fallen in love with him, Al only sends love signals because Al herself does not want that she has fallen in love with him. Al expressed her feeling to Raga in a very simple story. At that time, she told about the story as if it is her friends' story while all her



friends listened to her. *Sababat saya itu adalah orang yang berbahagia. Dia bisa begitu menikmati punggung ayam. Karena Cuma itu yang dia tau sedangkan aku adalah orang yang paling bersedih, karena aku tahu apa yang tidak akan pernah bisa aku miliki.*

The implied meaning of her best friend's story is a sign that even though her friend only knows chicken back, she really enjoys it. While the meaning of Al's statement, "Aku adalah orang yang paling bersedih," is a sign that even though he knows all the parts but can't enjoy it. This meaning is a sign that Al knows that the person he loves can never be owned. She could only be a secret admirer.

*Aku sudah tau warna matanya coklat muda dan itu sudah lebih dari cukup.*

The meaning of the quoted sentence above is that Al's character finally knows Raga's figure up close, and Al has observed Raga's figure whom he previously could only look at his back. For a secret admirer just looking from a distance has made him feel the beauty of love. The love that Al has for Raga is a form of love in Philia's definition. A feeling of admiration but he can only give Raga a hint as soft as air. Al admires Raga. Philia is present in humans when humans do not expect or demand anything from their loved ones. Philia is an ancient Greek dialect and there's no correct comparison in English; Philia is concerned with adore. Al's feelings for Raga, which are in the form of admiration, are a form of Philia.

*Aku jatuh cinta, pada seseorang yang bahkan sampai hari ini pun aku tak tau warna matanya, mungkin hijau, mungkin juga coklat muda.*

Based on the quote above, it can be seen that Al as a character still does not know about Raga's figure up close, it can be seen from the words "mungkin hijau, mungkin juga coklat muda." Al only looks from a distance at how Raga's figure is shown. But, Al already felt that he had fallen in love with Raga. "These people do desire to spend their days and lives together," for example. Howev-

er, it is only available for a limited time. Happiness Philia, in this case, one group is willing to share life together, even if only for a short time. The mailing list association held a meeting on the sidelines of their busy schedules. And they wanted to share the saddest story in their lives, which is the manifestation of Philia's happiness.

Agape is a form of love devoted to God. Agape is universal. It is a love or worship of a higher power. Agape relates to God's paternal love for man and man's love for God, but it also refers to a brotherly love for all humanity. The saddest story that Raga tells is that when he was in suspended animation, he found light. When he wakes up, he feels very sad because he lost the Light. Since then, he has denied love in the form of desire with the opposite sex. He didn't even want to form a family and live as a hermit for the sake of that light. The Raga's decision to love Light is a form of Agape, namely the human's love for something beyond the power that is more than himself.

In Bible, the concept of Agape is written in John 8: 42

Jesus said to them: "If God were your Father, you would love me: for I came out and came from God; and I did not come from myself, but he who sent me.

Love is a chemical reaction in the neurons of the human brain. This feeling is instinctive and naturally occurs. Just a Cue, a film adaptation of Rectoverso's short story collection, has the definition of love in the form of Philia, which is owned by Al's character. The mailing list meeting is a form of Philia's happiness. While Raga's decision to seek the Light in his life is a form of Agape.

## CONCLUSION

Love is a kind of matter that is interesting to discuss. Talking about love reminds us that there are two kinds of love. The relationship between man and others and also the relationship between man and God. In the relationship between a man and another person, es-

pecially between a man and a woman, the highest level is Philia. Philia is about loving and admiring someone without hoping for anything in return. Even though someone that we love does not give back in return, our love is still maintained. Meanwhile, Agape is our love to God that is our sacrifice honestly to God. In the movie, *Hanya Isyarat*, Al's love for Raga with the sacrifice that Raga doesn't understand at all about Al's love, Philia. Here, Al only admires Raga without hoping for any love in return. On the other hand, Raga has Agape. That his love is dedicated only to God.

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