



Received: 06-07-2026	Accepted: 10-08-2026	Published: 17-08-2026
----------------------	----------------------	-----------------------

Hijab Symbolism as a Medium of Da'wah in the Film *Keajaiban Air Mata Wanita*: A Roland Barthes Semiotic Analysis

Annisa Fatika

Universitas Islam Negeri Sumatera Utara

annisa0101223144@uinsu.ac.id

Tengku Walisyah

Universitas Islam Negeri Sumatera Utara

tengkuwalisyah@uinsu.ac.id

Abstract

This study analyzes the symbolism of the hijab in constructing the meaning of female piety in the film *Keajaiban Air Mata Wanita*. As a visual medium, film conveys religious values through symbols that shape audience interpretation. In this context, the hijab functions as a central symbol associated with the emotional experiences of female characters. This research uses a qualitative approach with Roland Barthes' semiotic analysis, covering denotation, connotation, and myth. Data were collected from scenes, dialogues, and visual elements in the film and analyzed to uncover the meanings of hijab symbolism within different narrative contexts. The findings reveal that the hijab is not merely a religious attribute but a symbol consistently present in various emotional situations, such as sorrow, suffering, and relational conflict. At the levels of connotation and myth, it signifies piety through women's ability to manage emotions, endure life's challenges, and maintain religious identity under non-ideal conditions. Furthermore, the hijab functions as an implicit medium of religious communication through visual narratives, shaping cultural and ideological understandings of female piety.

Keywords: *Hijab Symbolism, Roland Barthes Semiotics, Female Piety, Religious Film, Media of Da'wah.*

Abstrak

Penelitian ini bertujuan untuk menganalisis simbolisme hijab dalam membangun makna kesalehan perempuan pada film *Keajaiban Air Mata Wanita*. Film sebagai media visual menyampaikan nilai religius melalui simbol yang membentuk makna bagi penonton. Dalam konteks ini, hijab berfungsi sebagai simbol utama yang

berkaitan dengan pengalaman emosional tokoh perempuan. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis semiotika Roland Barthes yang meliputi denotasi, konotasi, dan mitos. Data diperoleh dari adegan, dialog, dan elemen visual dalam film, kemudian dianalisis untuk mengungkap makna simbolik hijab dalam berbagai konteks naratif. Hasil penelitian menunjukkan bahwa hijab tidak hanya berfungsi sebagai atribut religius, tetapi juga sebagai simbol yang konsisten hadir dalam berbagai situasi emosional, seperti kesedihan, penderitaan, dan konflik relasi. Pada tingkat konotasi dan mitos, hijab dimaknai sebagai penanda kesalehan yang berkaitan dengan kemampuan perempuan dalam mengelola emosi, menghadapi ujian hidup, serta mempertahankan identitas religius dalam kondisi yang tidak ideal. Selain itu, simbolisme hijab berfungsi sebagai media dakwah implisit melalui narasi visual yang membentuk pemahaman kultural dan ideologis tentang kesalehan perempuan.

Kata Kunci: Simbolisme Hijab, Semiotika Roland Barthes, Kesalehan Perempuan, Film Religi, Media Dakwah.

A. Introduction

The development of mass media has significantly transformed the ways information, values, and ideologies are communicated within society. Beyond functioning as channels for disseminating information, mass media serve as sites of meaning production that shape how audiences perceive social reality. Walter Lippmann argues that the reality society understands is not merely objective but socially constructed through media representations. Consequently, mass media play a crucial role in constructing symbolic realities in audiences' minds, which subsequently influence their perspectives and social behavior (Suryadi et al., 2011).

Among various forms of mass media, film has emerged as one of the most influential communication platforms. Beyond its entertainment function, film serves as a communication medium that conveys messages through integrated visual imagery, narrative structures, and symbolic representations. In recent years, films have attracted increasing public attention and have been widely recognized for their effectiveness in communicating social and cultural messages. From a communication studies perspective, films must align their intended messages with the effects audiences experience while minimizing unintended negative interpretations (Iksan Dwi Ramadhan et al., 2025). Through its audiovisual elements, film creates profound emotional experiences that enable audiences to engage with messages not only cognitively but also emotionally.

Within the Islamic context, film has increasingly developed as an effective medium for Islamic *da'wah* in disseminating religious values. *Da'wah* is no longer confined to traditional oral preaching but has evolved into diverse forms of media communication, including film, which enables broader public engagement. As a form of mass communication, film can communicate religious values through visual and narrative elements that collectively shape audiences' viewing experiences (Mustofa et al., 2021).

Nevertheless, film cannot be regarded as a neutral medium. Every representation presented on screen is constructed through a system of signs embedded with ideological meanings. Visual symbols function not merely as aesthetic elements but also as vehicles of meaning that shape particular understandings of social reality, including those related to religion and Muslim identity (Dwi Aryo Penangsang, 2025).

Beyond functioning as a medium of communication, films construct meaning through systems of signs that audiences actively interpret. From Roland Barthes' semiotic perspective, visual elements, dialogues, and objects presented in films operate at the levels of denotation, connotation, and myth, enabling films to communicate social, cultural, and religious values beyond their literal narratives. Through these systems of signs, films not only convey religious messages but also construct representations of social identities, beliefs, and cultural values, allowing audiences to interpret meanings beyond what is explicitly presented on screen (Mukim et al., 2025).

Within religious cinema, the representation of women constitutes an important area of scholarly inquiry. Women are frequently portrayed through diverse social and emotional experiences, including cultural pressures, internal conflicts, and personal struggles in living according to religious values. Such

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

representations not only reflect women's positions within society but also show how social and religious values shape female identity.

One of the most prominent symbols associated with the representation of Muslim women is the hijab. The hijab is understood not only as modest dress but also as a symbol of identity, piety, and women's social position. From an Islamic perspective, wearing the hijab is grounded in Allah's command in the Qur'an, Surah An-Nur (24:31)(Abdel Haleem, 2004: 222), which instructs believing women to draw their head coverings over their chests as an expression of modesty, dignity, and obedience to Allah. In many media representations, the hijab is constructed as both a symbol of faith and an indicator of women's social acceptance (Sawitri & Sazali, 2024). Furthermore, the hijab may also be understood as part of a personal journey involving inner reflection and individual readiness to embrace religious values (Ernawati et al., 2024).

The selection of *Keajaiban Air Mata Wanita* as the object of this study is grounded in both its contemporary relevance and its distinctive symbolic representation of female piety in Indonesian religious cinema. Unlike many religious films that portray the hijab primarily as a visible marker of Muslim identity, this film consistently integrates the hijab into the protagonist's emotional experiences, spiritual struggles, family relationships, and personal transformation. Throughout the narrative, the hijab repeatedly appears alongside themes of grief, patience, motherhood, loss, and resilience, forming a coherent symbolic pattern that extends beyond its function as religious attire. This distinctive representation provides a rich context for examining how visual symbols construct meanings of female piety and communicate *da'wah* values through emotional storytelling. Furthermore, despite its relevance as a contemporary religious film, scholarly studies specifically examining its symbolic construction of female piety through Roland Barthes' semiotic framework remain limited. Therefore, the film offers an important case for expanding discussions on visual symbolism, Islamic communication, and media representations of Muslim women.

Previous studies have extensively examined the representation of the hijab and *da'wah* messages in films using semiotic approaches. Wihandhani (2022), in an analysis of *Merindu Cahaya de Amstel*, found that the hijab represents an obligation prescribed by Islamic law, an expression of Muslim identity, and a reflection of Muslim women's moral character. Similarly, Sofyan (2025), through a study of *Pantaskah Aku Berhijab*, concluded that the hijab symbolizes repentance, self-awareness, and the moral transformation of female characters. Likewise, Ernawati et al. (2024), in their study of the short film *Hijab dari Masa Depan*, demonstrated that the hijab is constructed as part of a process of religious transformation shaped by social environments.

Other studies have explored the symbolic dimensions of religious films beyond the hijab. Hayatul Jauza & Walisyah (2024), for instance, found that *Air Mata di Ujung Sajadah* employs religious symbols such as tears, prayer, and the prayer mat to communicate *da'wah* messages through emotionally driven narratives. Similarly, Sawitri & Sazali (2024), in their study of *Perjalanan Pembuktian Cinta*, found that religious films construct *da'wah* messages through visual symbols, dialogue, and character interactions that reflect the values of *aqidah*, *sharia*, and *akhlak*. Meanwhile, Natasha et al. (2023) and Regina Sakela et al. (2026) emphasized

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

that the representation of hijab-wearing women in film is neither singular nor static but is shaped by social norms, gender constructions, and evolving cultural dynamics.

Despite these contributions, previous studies remain largely normative, treating film primarily as a medium for conveying da'wah messages without examining how meaning is constructed through semiotic systems. Their analyses generally focus on identifying moral messages while overlooking the ideological dimensions embedded in cinematic representations. Although recent studies have explored women's representation through gender and patriarchal perspectives, they have yet to examine the intersection of religious symbolism, emotional narratives, and female piety. Accordingly, a significant research gap remains. Existing scholarship tends to analyze symbolism, emotion, and ideology as separate dimensions rather than as an integrated framework. Therefore, this study examines the hijab as a system of signs in *Keajaiban Air Mata Wanita* using Roland Barthes' semiotic framework and explores how emotional narratives of suffering and patience construct the meaning of female piety in contemporary popular culture.

B. Methods

This study employed a qualitative approach using Roland Barthes' semiotic analysis to examine the meanings embedded in the film's visual symbols. A qualitative approach was considered appropriate because it enables an in-depth interpretation of signs, particularly those related to the representation of the hijab and the emotional experiences of female characters. Within media studies, signs are understood not merely as visible elements but as constructions of meaning shaped by social and cultural contexts (Alex, Sobur 2001: 127).

The analytical framework was based on Roland Barthes' semiotic theory, which categorizes the interpretation of signs into three levels: denotation, connotation, and myth. Barthes conceptualizes this process as the *two orders of signification*, referring to the relationship between the signifier and the signified at the first level (denotation) and the subsequent development of meaning at the second level (connotation) (Sobur 2001:128; Fiske, 1990:88). Denotation refers to the literal meaning directly perceived by the audience, whereas connotation encompasses meanings generated through cultural associations and emotional experiences. Myth represents the ideological dimension of meaning through which particular social constructions become naturalized and widely accepted without question (Sobur 2001:128; Littlejohn, 1996:72).

The primary object of analysis in this study was the film *Keajaiban Air Mata Wanita*, which was selected because it portrays hijab-wearing women through a range of emotional experiences, including grief, suffering, patience, and spiritual transformation. The unit of analysis consisted of selected scenes identified through purposive sampling based on their relevance to the research objectives. Only scenes that prominently depict the hijab as a visual symbol while simultaneously portraying significant emotional, spiritual, and social experiences of the female characters were included in the analysis. These scenes represent key turning points in the narrative, where the symbolic meanings of the hijab are constructed through visual elements, dialogue, and character interactions. The data consisted of both primary and secondary sources. Primary data were obtained through repeated observations of the film, including its scenes, dialogues, and visual symbols.

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

Secondary data were collected from relevant scholarly sources, including books, journal articles, and previous studies related to semiotics, media representation, Islamic communication, and female piety.

Data were collected through repeated observations of the selected scenes, accompanied by scene documentation and screenshots of relevant visual sequences. This procedure enabled the systematic collection of visual data for subsequent analysis. The data analysis was conducted in three stages. First, denotative analysis identified the literal meanings represented in the visual elements. Second, connotative analysis interpreted the cultural and emotional meanings associated with those signs. Finally, myth analysis was employed to reveal the ideological construction of female piety embedded within the film's narrative. To enhance the credibility of the interpretation, each selected scene was examined repeatedly by considering the relationships among visual symbols, dialogue, narrative context, and Barthes' semiotic concepts. The interpretations were further strengthened by comparing the findings with relevant theories and previous studies on media representation, Islamic communication, and female piety. Accordingly, the credibility of the findings was reinforced through theoretical triangulation. This study did not employ methodological triangulation, such as interviews or audience reception analysis, because its primary focus was the textual analysis of the film based on Roland Barthes' semiotic framework. Through these stages, the study sought to uncover not only the film's surface meanings but also the deeper cultural and ideological values conveyed through its visual representations.

C. Results and Discussion

a. Piety in the Spiritual Relationship

Visual	Symbol
 (00:42:00)	White prayer garment (mukena), tears, bowed posture
Scene Description At 00:42:00, the protagonist, Kiki, is shown seated after performing the evening prayer. She wears a white <i>mukena</i> that fully covers her body. In this scene, Kiki weeps with her head bowed, while part of her face is concealed beneath the prayer garment. The scene unfolds in a quiet atmosphere, with lighting focused primarily on the protagonist, creating an intimate and contemplative mood. This moment occurs shortly after Kiki listens to a religious sermon recounting the story of a woman abandoned by her husband who accepted her destiny with sincerity and patience.	

Source: *Keajaiban Air Mata Wanita* (2025)

At the denotative level, this scene depicts Kiki seated after completing her prayer. She wears a white mukena covering her head and body, with her head bowed and tears visible on her cheeks as her eyes remain closed or unfocused. Alone in a

dimly lit indoor setting, she remains largely still, directing the viewer's attention to her emotional expression. The most salient visual elements are the white mukena, her bowed posture, and her tears.

At the connotative level, this scene represents the intersection of emotional experience and spiritual awareness. Kiki's tears symbolize not only sadness but also emotional release and a sincere response to the hardships she has endured. Shedding tears immediately after prayer suggests that worship serves as a reflective space to express vulnerability and find spiritual acceptance. This interpretation aligns with the concept of religious coping, in which devotional practices such as prayer help address emotional needs while fostering inner peace, patience, and psychological resilience (Fatimah et al., 2023).

Kiki's bowed posture reinforces meanings of humility, surrender, and acceptance, while the white mukena evokes purity, serenity, and closeness to God, strengthening the scene's spiritual atmosphere. The absence of other characters further emphasizes a moment of solitary reflection between Kiki and God. Together, these visual elements portray sorrow not merely as an emotional expression but as a spiritual journey toward acceptance through worship.

At the level of myth, this scene constructs an ideological understanding of female piety by portraying suffering as a path toward spiritual growth. Tears shed during prayer symbolize humility, sincerity, and submission to God's will, suggesting that suffering is not merely a hardship but an essential part of drawing closer to God. Through this representation, the film constructs female piety as the ability to accept destiny, embody patience, and transform emotional experiences into spiritual growth. Furthermore, the religious sermon reinforces this ideology by framing loss, economic hardship, and separation as divine tests to be endured with sincerity and acceptance. Thus, female piety is constructed not only through ritual worship but also through interpreting suffering as part of God's divine decree.

This interpretation aligns with the Islamic concept of *ṣabr* (patience), which emphasizes accepting life's trials as part of God's divine wisdom. Beyond endurance, *ṣabr* involves emotional self-regulation and steadfast faith amid adversity. In film, these values are communicated through symbolic imagery and emotionally driven narratives, enabling audiences to understand religious experience as part of everyday life (Rinaldi et al., 2025). Recent studies likewise show that media representations of Muslim women shape public understandings of identity, piety, and women's social roles (Dolcos et al., 2021). This perspective is consistent with Surah Al-Baqarah (2:155):

We shall certainly test you with fear and hunger, and loss of property, lives, and crops. However, [Prophet], give good news to those who are steadfast" (S Abdel Haleem, 2004: 17). The verse emphasizes that trials are an inherent part of human life and that patience is the virtue through which they should be confronted. Within this context, the film functions as a medium of visual da'wah, conveying religious values through symbolic imagery, bodily gestures, emotional expression, and atmosphere. As Harahap & Hendra (2022) argue, contemporary da'wah extends beyond formal religious settings into media such as film. Accordingly, Kiki's tears after prayer do not contradict the Islamic value of *ṣabr*; instead, they symbolize an emotional response to accepting God's trials, reinforcing patience as a central element of female piety.

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

b. Representation of Female Piety in Social Relationships (Mother and Child)

Visual	Symbol
 (00:49:36)	Loosely worn hijab, tears, mother-child embrace
Scene Description At 00:49:36, Kiki is portrayed embracing her daughter tightly in a domestic setting. She is visibly crying, with her eyes closed and her face reflecting emotional distress. The embrace is firm and emotionally charged, occurring after Kiki has endured a series of hardships, including the loss of her job, financial difficulties, and separation from her child. Throughout the scene, Kiki continues to wear her hijab, although it appears loosely arranged rather than neatly worn.	

Source: *Keajaiban Air Mata Wanita* (2025)

At the denotative level, this scene portrays Kiki, wearing a hijab, embracing her daughter in a domestic setting. She is crying with her eyes closed and brows furrowed, while her daughter leans closely into the embrace. The scene emphasizes three prominent visual elements: the embrace, Kiki's tears, and her loosely worn hijab. Soft lighting and the domestic setting reinforce the intimate emotional atmosphere, depicting a reunion between mother and daughter after a period of separation.

At the connotative level, the embrace between Kiki and her daughter signifies more than physical closeness; it symbolizes emotional comfort, reconciliation, and the restoration of their relationship after separation and hardship. Kiki's tears reflect the psychological burden of prolonged struggle, while the embrace functions as affective communication that expresses affection, security, and reconnection without words. This interpretation aligns with Latifa et al. (2024), who argue that supportive family communication strengthens resilience by enabling family members to express emotions, cope with stress, and maintain close relationships during crises. Kiki's loosely worn hijab further signifies a religious identity that endures despite emotional vulnerability. Its untidy appearance suggests that piety is not defined by outward perfection but can be expressed amid hardship through perseverance in both faith and family relationships. Consequently, the scene constructs female piety not only through religious devotion but also through a mother's commitment to preserving her emotional bond with her child despite life's challenges.

At the mythic level, this scene constructs an ideological representation of female piety through motherhood. Rather than being expressed solely through the hijab, piety is portrayed as a woman's ability to endure hardship, nurture her child, and preserve family bonds despite emotional vulnerability. Kiki's tears symbolize not weakness but the emotional burden of motherhood, suggesting that maternal

devotion involves enduring loss, accepting responsibility, and remaining emotionally present for one's child.

This interpretation aligns with Purwanti (2025), who argues that cinematic representations of motherhood associate women with sacrifice, resilience, and central family responsibilities while acknowledging the emotional pain and psychological pressure they endure. In this context, Kiki's embrace symbolizes not only maternal affection but also the expectation that mothers remain emotionally available despite personal struggles.

Furthermore, the film constructs the cultural myth that female piety is realized through resilience in the face of suffering. Kiki's loosely worn hijab reinforces that piety is measured not by outward religious appearance but by the ability to uphold religious values and family responsibilities during adversity. Thus, the film represents Kiki as an active moral subject who sustains both her faith and her family amid personal crisis. This interpretation also resonates with the Islamic concept of patience (*ṣabr*), which emphasizes perseverance in the face of life's trials. This is consistent with Surah Al-Baqarah (2:153), which states:

"You who believe, seek help through steadfastness and prayer, for God is with the steadfast." (S Abdel Haleem, 2004, 17).

The verse highlights patience as an active commitment to remain steadfast while fulfilling one's responsibilities during adversity. In this scene, Kiki embodies *ṣabr* by embracing her daughter despite her suffering, making the embrace a symbolic expression of maternal patience and emotional devotion. Ultimately, the scene constructs female piety as a synthesis of emotional resilience, maternal responsibility, and religious commitment. Rather than being confined to the symbolic meaning of the hijab, piety is represented through a mother's ability to preserve love, emotional closeness, and family unity amid personal hardship.

c. Transformation of Female Piety through the Experience of Suffering)

Visual	Symbol
 (00:56:02)	Hijab, tears, expressions of trauma, interpersonal dialogue
Scene Description At 00:56:02, Rahma tearfully recounts her life experiences to Kiki. She reveals the traumatic loss of her child, who died in an accident caused by negligence, an event that has left a profound emotional impact on her life. Rahma appears visibly distressed, with a tense facial expression and a trembling voice as she narrates her experience. Seated beside her, Kiki listens attentively with a serious and empathetic expression. Both characters wear simple, softly colored hijabs, and the conversation takes place in a setting that fosters an intimate and emotionally supportive interaction.	

Source: *Keajaiban Air Mata Wanita* (2025)

At the denotative level, this scene depicts two hijab-wearing women seated close together indoors. Rahma is shown crying as she speaks, with tears running down her face and a visibly tense expression. Her moving lips indicate that she is recounting her experience, while her trembling voice and body language convey intense emotional distress. Kiki sits beside her, facing Rahma, and listens attentively with a serious, empathetic expression. She remains largely still throughout the conversation, offering support through her attentive presence rather than verbal responses. Apart from the dialogue, tears, and the characters' nonverbal expressions, no other significant physical actions occur in the scene. Visually, the audience's attention is drawn to Rahma's face, her hijab, her tears, and the close physical proximity between the two women.

At the connotative level, Rahma's tears signify more than sadness; they represent unresolved trauma resulting from the loss of her child. Rather than merely expressing grief, her tears acknowledge the enduring psychological burden that has reshaped her understanding of life. The conversation between Rahma and Kiki functions as a space for meaning-making. By sharing her experience, Rahma transforms personal suffering into spiritual reflection, while Kiki receives it as a source of empathy and personal learning. Consequently, suffering is portrayed not only as an individual experience but also as a shared process of spiritual understanding between two women.

Rahma's hijab likewise signifies more than a religious attribute; it symbolizes her personal transformation following profound loss. In this context, *hijrah* extends beyond outward appearance to encompass a transformation of life orientation, self-understanding, and the interpretation of suffering. This interpretation aligns with Hamudy et al. (2020), who argue that in contemporary Indonesian society, *hijrah* has evolved from physical migration into a broader process of religious and personal transformation.

Rahma's *hijrah* also reflects the reconstruction of Muslim identity. As Syahbudi et al. (2024) explain, *hijrah* involves both personal self-improvement and the formation of Muslim identity in response to modern challenges. Accordingly, the hijab, tears, and narrative of loss function as an interconnected system of signs, portraying religious identity as the outcome of suffering, reflection, and inner transformation rather than outward appearance alone. Collectively, the scene constructs suffering as the beginning of spiritual transformation. Rahma is represented as a woman whose pain gives rise to personal renewal, while Kiki becomes an empathetic witness who internalizes that experience as part of her own spiritual journey.

At the mythic level, this scene constructs suffering as a pathway to the transformation of female piety. Rather than presenting Rahma's trauma solely as a negative experience, the film frames it as a catalyst for spiritual renewal, where the loss of her child becomes a source of reflection, repentance, and renewed religious meaning. Within this framework, Rahma's identity is reshaped through suffering, while Kiki serves as an empathetic witness who receives her story as spiritual insight. Their interaction creates a space of female testimony in which personal suffering is transformed into shared religious knowledge.

Rahma's *hijrah* therefore extends beyond individual transformation to construct the cultural myth of a woman who rediscovers her religious identity

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

through adversity. The film suggests that female piety develops gradually through trauma, self-awareness, and the reinterpretation of lived experience rather than emerging instantaneously.

Accordingly, suffering is integrated into a religious framework as an essential element of spiritual growth. Rahma is portrayed not as a woman free from pain but as one who incorporates her wounds into an ongoing spiritual journey, representing piety as a continuous process of transformation. This interpretation aligns with Rutledge (2025), who argues that religious faith helps Muslim women facing severe adversity alleviate psychological distress while fostering resilience. Likewise, the interaction between Rahma and Kiki demonstrates how loss can become a source of healing through faith, self-reflection, and empathetic dialogue. The notion that hardship may become a pathway to transformation is likewise consistent with Islamic teachings, which regard suffering as an inherent part of human existence. As stated in the Qur'an, Surah Ash-Sharh [Al-Inshirah] 94:6

"Indeed, with hardship comes ease." (S Abdel Haleem, 2004; 426).

This verse affirms that suffering is not merely a negative condition but a means of spiritual renewal. In this scene, Rahma's loss becomes a turning point that reshapes her understanding of life, while Kiki's empathetic listening transforms individual suffering into shared spiritual reflection. Ultimately, the film constructs female piety as emerging through the reinterpretation of emotional wounds. Through the interconnected symbols of *hijrah*, the hijab, tears, and dialogue, female piety is represented as a continuous process of transformation from loss to acceptance, trauma to reflection, and suffering to spiritual closeness with God.

d. Female Piety in the Face of Relational Trials and Emotional Resilience

Visual	Symbol
 (01:30:25)	<i>Shar'i</i> hijab, tears, sorrowful facial expressions, supportive touch, emotional closeness between women
Scene Description At 01:30:25, Kiki is portrayed in a state of profound emotional distress after her fiancé, Bagas, unilaterally calls off her engagement. This event occurs at a moment when Kiki has only recently begun to regain happiness after enduring a series of previous hardships. The scene depicts Kiki crying, with her facial expressions conveying deep sorrow and disappointment. Beside her, Rahma remains present as a source of emotional support and companionship. Although Rahma is also moved to tears, she continues to comfort Kiki through empathetic gestures and physical closeness. Kiki wears a softly colored hijab that extends over her chest, while Rahma wears a neutral-colored <i>shar'i</i> hijab. The interaction takes place in an intimate setting that reinforces the scene's emotional intensity.	

Source: *Keajaiban Air Mata Wanita* (2025)

At the denotative level, this scene depicts two hijab wearing women seated side by side in an indoor setting. Kiki appears deeply saddened, with tearful eyes, a lowered gaze, and a downcast expression following the cancellation of her engagement. Beside her, Rahma turns toward Kiki with a concerned expression, staying close. Both women wear modest, softly colored hijabs that emphasize their visible religious identity despite the emotional circumstances. The scene is visually dominated by facial expressions, tears, and their physical closeness within an intimate setting. No significant physical action occurs beyond Kiki's visible sorrow and Rahma's supportive presence, highlighting an interaction centered on emotional companionship.

At the connotative level, Kiki's sorrow signifies more than an emotional response to the cancellation of her engagement; it symbolizes the collapse of hope within an intimate relationship. Her lowered gaze, silence, and emotional instability reflect a loss that extends beyond temporary sadness, affecting her sense of trust and emotional security. Rahma's presence transforms the scene from individual grief into shared emotional support. Rather than serving only as a listener, she is portrayed as a compassionate companion whose physical closeness, shared tears, and empathetic gestures symbolize solidarity among women. This support is particularly meaningful because the dissolution of intimate relationships often causes significant emotional distress. Alwidyatmiko et al. (2024) found that social support and religiosity jointly strengthen resilience following romantic relationship dissolution, explaining 21.8% of the observed variance. These findings suggest that emotional suffering resulting from relational loss can be alleviated through both social and spiritual support. The hijabs worn by Kiki and Rahma further signify that religious identity remains present amid emotional crisis. Rather than functioning solely as visual markers of piety, they represent faith as a source of endurance through grief and disappointment. Accordingly, piety is constructed as the ability to face relational hardship, accept support from others, and remain spiritually steadfast.

At the mythic level, this scene constructs the ideological notion that female piety is expressed through emotional resilience in the face of relational adversity. The cancellation of Kiki's engagement is framed not as the end of her journey but as a trial to be navigated through patience, social support, and religious meaning. Rather than portraying resilience as an individual achievement, the film shows Kiki's strength emerging through Rahma's companionship and shared empathy. Consequently, female piety is constructed as both a personal and relational virtue, where women not only endure suffering but also become sources of strength for one another. Within this framework, Rahma symbolizes emotional solidarity. Although she cannot remove Kiki's suffering, her presence ensures that it is no longer borne alone, reinforcing solidarity as an essential dimension of resilience. This interpretation aligns with Rutledge (2025), who argues that religious faith and spiritual connectedness help Muslim women cope with adversity, reduce psychological distress, and foster resilience during times of crisis. Accordingly, the relationship between Rahma and Kiki represents an emotionally supportive space grounded in shared religious values. Furthermore, the film constructs the cultural myth that the failure of a romantic relationship does not diminish a woman's worth.

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

Although Kiki remains emotionally vulnerable, her vulnerability is not portrayed as moral weakness but as part of an ongoing journey of faith. Thus, female piety is represented as a continuous process of perseverance, accepting support, and maintaining spiritual commitment amid relational hardship. The Qur'an further reinforces this interpretation; Surah Al-Hadid 57:23:

"So you need not grieve for what you miss or gloat over what you gain..." (S Abdel Haleem, 2004, 361).

This verse emphasizes the importance of emotional balance in responding to both loss and worldly blessings. In this context, it reinforces the idea that emotional resilience is expressed not by suppressing sorrow but by maintaining faith and inner composure in the face of life's disappointments. Ultimately, this scene represents more than a woman's grief following the failure of a romantic relationship. It constructs an ideological understanding of female piety as emotional resilience sustained through faith, mutual support, and solidarity among women. Through the interconnected symbols of the hijab, tears, physical closeness, and compassionate companionship, the film portrays female piety as the capacity to endure hardship, receive support from others, and strengthen one another while navigating the trials of human relationships.

e. Female Piety in the Trials of Love and Family Relationships

Visual	Symbol
 (01:39:51)	Black hijab, tears, sorrowful facial expression, leaning posture, solitude
Scene Description At 01:39:51, Kiki is portrayed alone in an indoor setting, experiencing profound emotional distress. She cries with tear-filled eyes and a sorrowful expression while leaning against a wall, wearing a black hijab that drapes over her chest. Her distress follows an earlier encounter in which Bagas, her former fiancé, warmly interacts with her daughter, Bunga. During their conversation, Bunga imagines Bagas as her father and pleads with him not to leave, expressing her longing for a father figure. Witnessing this interaction deepens Kiki's emotional pain, confronting her with both the loss of her relationship and her daughter's unmet emotional needs.	

Source: *Keajaiban Air Mata Wanita* (2025)

At the denotative level, this scene depicts Kiki standing alone indoors, leaning against a wall and wearing a black hijab that covers her head, neck, and chest. She appears deeply saddened, with tear-filled eyes and tears streaming down her cheeks as she watches Bagas and Bunga nearby. Bagas interacts warmly with Bunga, who responds with playful affection. Kiki remains apart from their interaction, observing them from a distance. The scene is visually dominated by Kiki's black hijab, tears, sorrowful expression, leaning posture, and the physical separation between Kiki and the other two characters.

At the connotative level, Kiki's position as an observer of Bagas and Bunga's interaction signifies emotional separation. Although she shares the same physical space, she is symbolically excluded from the warmth of the relationship before her, witnessing both her daughter's longing for a father figure and the uncertainty of her own relationship with Bagas.

Kiki's tears signify not only the pain of a failed relationship but also the emotional burden of motherhood. Bunga's plea for her "father" not to leave highlights the child's need for paternal presence, intensifying Kiki's inner conflict. This interpretation is supported by Randiawan & Muthmainah (2025), who argue that secure father-child attachment promotes children's emotional development through warm and responsive family relationships. Within this scene, Bagas is symbolically positioned as Bunga's father figure, making their emotional closeness a source of psychological distress for Kiki.

Kiki's black hijab further symbolizes grief, solitude, and emotional burden. Rather than functioning solely as a religious marker, it signifies faith maintained amid suffering. Accordingly, female piety is constructed as the ability to preserve dignity, faith, and emotional resilience while navigating the intersecting demands of love, motherhood, and loss.

At the mythic level, this scene constructs the ideological representation of women as the emotional center of family resilience. Kiki is portrayed not only as a woman wounded by romantic disappointment but also as a mother who bears her child's emotional burdens. The interaction between Bagas and Bunga presents the image of an ideal family, confronting Kiki with the painful reality that her daughter's longing for a father figure may remain unfulfilled. Thus, her suffering extends beyond romantic loss to the responsibility of protecting her daughter's emotional well-being.

From the perspective of Islamic family values, fatherhood encompasses emotional and material responsibilities. Gunawan & Bantali (2025) argue that father attachment supports children's socio-emotional development, while within the framework of *maqāṣid al shari'ah*, paternal involvement contributes to the preservation of life (*ḥifẓ al nafs*) and future generations (*ḥifẓ al nasl*). At the same time, Kiki reflects the emotional burden carried by mothers who must balance personal grief with their children's emotional needs. Lidiawati et al. (2024) found that single mothers are especially vulnerable to psychological distress because they perform multiple family roles without spousal support, while emotional regulation and gratitude strengthen their resilience.

Consequently, the film constructs female piety as being tested through both romantic relationships and maternal responsibility. Kiki's experience demonstrates that piety lies not in the absence of suffering but in remaining steadfast while balancing personal grief with responsibility for her child's emotional well-being. The Qur'an further reinforces this interpretation: Surah At-Tahrim 66:6, which teaches:

"Believers, guard yourselves and your families against a Fire fuelled by people and stones, over which stand angels, stern and strong; angels who never disobey God's commands to them, but do as they are ordered" (S Abdel Haleem, 2004; 380).

This verse emphasizes that the family constitutes a sphere of both moral and spiritual responsibility. Within the context of this scene, that responsibility extends

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

beyond religious obligation to encompass the emotional burdens borne by Kiki as a mother. She is portrayed not merely as a grieving woman but as someone who continues to prioritize her daughter's emotional well-being despite her own personal suffering.

Ultimately, this scene represents female piety as steadfastness in the face of conflicting demands arising from love and family. Through the interconnected symbols of the black hijab, tears, physical separation, and the interaction between Bagas and Bunga, the film constructs the idea that piety is expressed not only through acts of worship but also through a woman's capacity to endure personal suffering, preserve her religious identity, and remain emotionally committed to the well-being of her child.

f. The Symbolism of the Hijab as a Medium of Da'wah in *Keajaiban Air Mata Wanita*

Based on the overall findings, this study demonstrates that *Keajaiban Air Mata Wanita* constructs the meaning of female piety through a multilayered system of visual symbolism, with the hijab serving as its central signifier. Using Roland Barthes' semiotic framework of denotation, connotation, and myth, the analysis reveals that the hijab functions not merely as a religious attribute but as a recurring sign consistently associated with the female characters' emotional and social experiences. At the denotative level, the hijab appears as part of the characters' visual appearance throughout various scenes. At the connotative level, its meaning expands through its repeated association with tears, bodily gestures, family relationships, experiences of loss, and processes of self-acceptance. At the mythic level, the hijab is constructed as a symbol of female piety that reflects women's capacity to regulate their emotions, endure life's trials, and preserve their religious identity despite challenging circumstances.

These findings indicate that the hijab does not function as an isolated symbol within the film. Rather, its meaning is constructed through its relationship with other visual and narrative signs, including tears, the *mukena* (prayer garment), embraces, bowed postures, solitude, and the relationships between mothers and children, romantic partners, and fellow women. Within this framework, female piety is represented not as a conflict-free condition but as an ongoing process shaped by suffering, loss, perseverance, and social responsibility. The hijab serves as the visual sign that integrates these diverse experiences into a religious framework, allowing women's suffering to be understood not merely as personal drama but also as a space for spiritual meaning-making. As a medium of da'wah, the film communicates religious messages not only through sermons or verbal advice but also through visual narratives and the characters' emotional experiences. Harahap & Hendra (2022) argue that in the contemporary era, da'wah is no longer confined to pulpits or formal religious settings but can also be effectively conveyed through films as a medium of religious communication. In this context, *Keajaiban Air Mata Wanita* demonstrates that visual da'wah operates through symbols, inner conflicts, emotional expressions, and narrative developments that closely reflect the realities of everyday life.

Within the film, the hijab functions as a medium of da'wah because it signifies not only Islamic identity but also how Muslim women confront life's challenges.

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

Neither Kiki nor Rahma is portrayed as a woman who remains strong without experiencing pain. Instead, both characters are depicted crying, experiencing disappointment, enduring loss, and struggling with emotional hardship. Nevertheless, throughout these experiences, the hijab remains a constant signifier, emphasizing that religious identity does not disappear even in moments of vulnerability. Consequently, the film's da'wah message extends beyond the obligation of wearing the hijab to emphasize the values of patience, perseverance, acceptance, compassion, and responsibility that the hijab symbolically represents.

More broadly, the hijab's symbolism in this film may be understood as a representational strategy that shapes cultural understandings of female piety. Rather than portraying piety as a fixed religious attribute, the film constructs it as a dynamic process continuously negotiated through spiritual devotion, maternal responsibility, emotional resilience, female solidarity, and the preservation of religious identity amid suffering. Within this broader framework, the hijab functions as the recurring visual sign that unifies these diverse experiences into a coherent narrative of da'wah. It not only visually marks the female body but also guides audiences to interpret women's suffering through a religious lens. Through the repeated presence of the hijab across emotionally significant moments, the film constructs the cultural myth that a pious woman remains steadfast while navigating spiritual struggles, motherhood, trauma, failed relationships, solidarity with other women, and familial responsibilities.

Ultimately, *Keajaiban Air Mata Wanita* does more than visually represent women wearing the hijab; it constructs a symbolic understanding of female piety within contemporary popular culture. The hijab functions as a semiotic bridge connecting personal experiences with religious values, emotional suffering with da'wah messages, and social struggles with spiritual identity. These findings demonstrate that film plays a significant role in shaping cultural understandings of female piety through symbols that operate simultaneously at cultural, emotional, and ideological levels. Within Barthes' semiotic framework, the hijab ultimately functions not merely as a sign of religious dress but as a visual myth of Muslim women who remain resilient, faithful, and steadfast in preserving their religious identity amid the trials of life.

D. Conclusion

This study demonstrates that *Keajaiban Air Mata Wanita* constructs the meaning of female piety through a multilayered system of visual symbolism, with the hijab serving as its central signifier. Drawing on Roland Barthes' semiotic framework of denotation, connotation, and myth, the findings reveal that the hijab functions not merely as a religious attribute but as a recurring symbol consistently associated with the female characters' emotional and social experiences.

At the connotative and mythic levels, the hijab acquires broader meanings as a symbol of perseverance in the face of suffering, emotional resilience, and the preservation of religious identity under challenging circumstances. Moreover, the hijab does not operate in isolation. However, it interacts with other visual symbols, including tears, bodily gestures, and social relationships, to construct a comprehensive representation of female piety.

Furthermore, the hijab's symbolism in the film functions as an implicit medium of da'wah conveyed through visual storytelling. The recurring representation of female characters who continue to wear the hijab despite emotional hardship creates a persuasive understanding of piety as a dynamic, ongoing process rather than a condition free from struggle or conflict.

Ultimately, this study concludes that *Keajaiban Air Mata Wanita* does more than visually represent Muslim women wearing the hijab. It constructs a symbolic understanding of female piety by integrating religious identity, emotional experience, and social relationships into a coherent ideological narrative. Within Barthes' semiotic framework, the hijab emerges not only as a sign of Islamic dress but also as a visual myth through which the film communicates da'wah values and shapes cultural understandings of female piety in contemporary popular culture.

BIBLIOGRAPHY

Abdel Haleem, M. A. S. (2004). *The Qur'an*. Oxford University Press.

Lentera: Jurnal Ilmu Dakwah dan Komunikasi

Vol. 10, No. 02, Desember 2026

P-ISSN: 2549-7391, E-ISSN: 2549-578X

<https://journal.uinsi.ac.id/index.php/lentera>

- Alwidyatmiko, N., Rahayu Utami Rahman, P., Aisha, D., Psikologi, F., & Buana Perjuangan Karawang, U. (2024). *Ketahanan Remaja Pasca Putus Cinta: Adakah Pengaruh Dukungan Sosial Dan Religiusitas? Adolescents Resilience After a Breakup: Is there an Influence of Social Support and Religiosity?* 5(3), 605–613. <https://doi.org/10.51849/j-p3k.v5i3.446>
- Dolcos, F., Hohl, K., Hu, Y., & Dolcos, S. (2021). Religiosity and Resilience: Cognitive Reappraisal and Coping Self-Efficacy Mediate the Link between Religious Coping and Well-Being. *Journal of Religion and Health*, 60(4), 2892–2905. <https://doi.org/10.1007/s10943-020-01160-y>
- Dwi Aryo Penangsang. (2025). conditions of the Creative Commons Attribution-ShareAlike 4.0 International License-(CC-BY-SA) Komodifikasi Nilai Islam Di Media Sosial: Analisis Semiotika Roland Barthes Pada Reels Instagram @Duha.Muslimwear. *Al-Jamahiria : Jurnal Komunikasi Dan Dakwah Islam*, 3(No.2 Edisi Juli-Desember 2025), 161. <https://doi.org/10.30983/al-jamahiria.v3i2.9952>
- Ernawati, Nadhiroh, & Tutut Nur Trias Wijayanti. (2024). Analisis Makna Dakwah Film “Hijab dari Masa Depan” Analisis Makna Dakwah Film Pendek “Hijab dari Masa Depan” di Chananel Youtube Film Maker Muslim. *KOMUNITAS: Jurnal Ilmu Komunikasi*, 10(2).
- Fatimah, M., Junanah, & Husain, A. M. (2023). Religious Coping among Working Muslim Women in Yogyakarta, Indonesia. *Millah: Journal of Religious Studies*, 22(2), 495–524. <https://doi.org/10.20885/millah.vol22.iss2.art8>
- Gunawan, H., & Bantali, A. (2025). Father Attachment dalam Merangsang Perkembangan Sosial Emosi Anak Usia Dini: Studi Fenomenologis Perspektif Maqashid Syariah. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 9(3), 878–887. <https://doi.org/10.31004/obsesi.v9i3.6895>
- Hamudy, N. A., & Hamudy, Moh. I. A. (2020). Hijrah Movement in Indonesia: Shifting Concept and Implementation in Religiosity. *JSW (Jurnal Sosiologi Walisongo)*, 4(2), 133–150. <https://doi.org/10.21580/jsw.2020.4.2.5784>
- Harahap, R. R., & Hendra, T. (2022). Pesan Dakwah dalam Film Rentang Kisah (Analisis Semiotika Roland Barthes). *Journal of Da'wah*, 1(2), 209–236. <https://doi.org/10.32939/jd.v1i2.1514>
- Hayatul Jauza, M., & Walisyah, T. (2024). Analisis Semiotika Pesan Dakwah Dalam Film Air Mata di Ujung Sajadah 2023 Karya Ronny Irawan. *Jurnal Ilmu Komunikasi UHO : Jurnal Penelitian Kajian Ilmu Komunikasi Dan Informasi*, 9(3), 574–589. <https://doi.org/10.52423/jikuho.v9i3.236>

- Iksan Dwi Ramadhan, Achmad Syarifudin, & Muslimin. (2025). Pesan Dakwah dalam Animasi "The Journey." *CONVERSE Journal Communication Science*, 2(1), 7. <https://doi.org/10.47134/converse.v2i1.4623>
- Latifa, R., Nihayah, Z., Rokhim, M., Nurhasan, N., Murniasih, F., & Rismawati, R. (2024). Contributing Factors of Family Resilience In Moslem Population. *JURNAL INDO-ISLAMIKA*, 14(2), 432–443. <https://doi.org/10.15408/jii.v14i2.42507>
- Lidiawati, K. R., Dewi, W. P., & Simamora, S. C. N. (2024). Resiliensi Ibu Tunggal: Peran Kebersyukuran dan Regulasi Emosi. *Jurnal Ilmu Keluarga Dan Konsumen*, 17(3), 263–275. <https://doi.org/10.24156/jikk.2024.17.3.263>
- Mukim, P. L., Witdianti, Y., & Syarifuddin, K. T. (2025). Analisa Film Air Mata di Ujung Sajadah Berdasarkan Kajian Semiotika Roland Barthes. *Jurnal Frasa: Jurnal Keilmuan Bahasa*, (6).
- Mustofa, M. B., Wuryan, S., & Rahmayeni, S. (2021). Telaah Pesan Dakwah dalam Film Tilik (Studi Analisa Semiotika). *KOMUNIKE*, 13(2), 223–234. <https://doi.org/10.20414/jurkom.v13i2.4561>
- Natasha, R. A., Salsyabila, S., & Tawang, N. A. (2023). Semiotic Analysis of Gender Representation in Film Traveler's Hijab: Love Sparks in Korea. *HUMANISMA : Journal of Gender Studies*, 7(2), 127. <https://doi.org/10.30983/humanisme.v7i2.7680>
- Purwanti, C. (2025). Loneliness Parenting in The Film-Bila Esok Ibu Tiada||: Family Dynamics And Self-Identify Based On Roland Barthes Semiotic Analysis. *English Journal Literacy*. <https://doi.org/10.33197/ejlutama.vol9.iss2.2025.2655.455>
- Randiawan, & Muthmainah. (2025). The Influence of Father–Child Attachment and Parental Communication Patterns on Emotion Regulation in Early Childhood (Ages 5–6). *Jurnal Pendidikan Anak Usia Dini Undiksha*, 13(2), 387–397. <https://doi.org/10.23887/paud.v13i2.92252>
- Regina Sakela, Sumaina Duku, & Muslimin. (2026). Journal of Innovative and Creativity Representasi Perempuan Dalam Film "Pantaskah Aku Berhijab" (Analisis Semiotik Roland Barthes). *Journal of Innovative and Creativity*, 5(3), 39154–39170.
- Rinaldi, A., Raihana, A., Pauzi, A., & Husin, M. M. (2025). Representasi Nilai-nilai Keislaman dalam Film Pendek Mahasiswa: Analisis Semiotika. *JINU*, 2(5), 653–702. <https://doi.org/10.61722/jinu.v2i5.5447>
- Rutledge, K. (2025). Rethinking pathways to well-being: the function of faith practice in distress alleviation among displaced Muslim women affected by war. *Frontiers in Psychiatry*, 16. <https://doi.org/10.3389/fpsy.2025.1335640>

- Sawitri, A., & Sazali, H. (2024). *Analisis Semiotika Roland Barthes Pesan Dakwah dalam Film Perjalanan Pembuktian Cinta*. <https://doi.org/10.37850/cendekia>
- Sobur, A. (2001). *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik dan Analisis Framing*. PT: REMAJA ROSDAKARYA.
- Sofyan, N. N. (2025). *Pesan Moral dalam Film “ Pantaskah Aku Berhijab” (Analisis Semiotika Roland Barthes)*. Universitas Islam Negeri Profesor Kiai Haji Saifuddin Zuhri Purwokerto.
- Suryadi, I. (2011). Peran Media Massa dalam Membentuk Realitas Sosial. *Jurnal ACADEMICA Fisip Untad*, 3(no 2 oktober).
- Syahrudin Syahrudin, Ardiansyah Ardiansyah, Roslan bin Ali, & Safri Hayanuddin. (2024). Hijrah And Rectification Of Muslim Identity: The Case of Campus Da'wah Activists in Pontianak City. *Jurnal Ilmu - Ilmu Keislaman*, 48(2).
- Wihandhani, M. A. (2022). *Pesan Dakwah Pemakaian Hijab dalam Film Merindukan cahaya DE AMSTEL (Analisis Roland Barthes)*. Universitas Islam Negeri Sunan Kalijaga.