
ANALYSIS OF THE MESSAGE OF DA'WAH IN THE HATI SUHITA FILM WITH A ROLAND BARTHES SEMIOTIC APPROACH: PERSPECTIVES OF MORALITY, SHARIA, AND FAITH

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Abstrak

*Penelitian ini menganalisis pesan dakwah dalam film *Hati Suhita* menggunakan pendekatan semiotika Roland Barthes untuk menggali makna denotasi, konotasi, dan mitos dalam lima adegan utama. Penelitian ini menggunakan metode kualitatif dengan teknik analisis semiotika yang berfokus pada tanda-tanda visual, dialog, serta simbol dalam film untuk menginterpretasikan pesan dakwah yang disampaikan. Data dikumpulkan melalui observasi terhadap film serta dokumentasi adegan-adegan yang mengandung unsur dakwah. Film ini mengisahkan perjuangan seorang wanita muda bernama Suhita dalam menghadapi tantangan pernikahan yang diatur oleh keluarga, pergulatan emosi, dan pencarian cinta sejati dalam ikatan rumah tangga. Hasil penelitian menunjukkan bahwa film ini secara efektif menyampaikan pesan dakwah tentang pengorbanan, kesabaran, keikhlasan, dan pentingnya komunikasi dalam rumah tangga. Selain itu, film ini menekankan peran perempuan dalam mempertahankan kehormatan diri dan kebahagiaan pernikahan dalam konteks Islami. Kebaruan penelitian ini terletak pada penerapan analisis semiotika untuk memahami pesan dakwah dalam media film sebagai sarana penyampaian nilai-nilai Islam yang relevan dengan isu-isu kontemporer. Penelitian ini memberikan kontribusi penting dalam kajian dakwah melalui media film, yang mampu menjembatani nilai-nilai Islam dengan tantangan kehidupan modern.*

Kata Kunci: *Film Hati Suhita; Pesan Dakwah; Semiotika Roland Barthes*

Abstract

This study analyzes the da'wah messages in the film *Hati Suhita* using Roland Barthes' semiotic approach to explore the meanings of denotation, connotation, and myth in five key scenes. This research employs a qualitative method with a semiotic analysis technique that focuses on visual signs, dialogues, and symbols in the film to interpret the conveyed da'wah messages. Data were collected through film observation and documentation of scenes containing da'wah elements. The film portrays the struggles of a young woman named Suhita in facing the challenges of an arranged marriage, emotional turmoil, and the search for true love within the bonds of marriage. The findings indicate that the film effectively conveys da'wah messages about sacrifice, patience, sincerity, and the importance of communication in family life. Additionally, the film emphasizes the role of women in maintaining self-respect and marital happiness within an Islamic context. The novelty of this research lies in the application of semiotic analysis to understand da'wah messages in film as a medium for conveying Islamic values relevant to contemporary issues. This study provides a significant contribution to da'wah studies through film media, which serves as a bridge between Islamic values and the challenges of modern life.

Keywords: Hati Suhita Film; Dakwah Messages; Roland Barthes Semiotics

INTRODUCTION

Da'wah is an activity that aims to invite humans to believe and fear Allah SWT in accordance with the provisions of Islamic law. This activity can be carried out through various media, such as oral (*bil-oran*), written (*bil-kitabah*), and deeds (*bil-hal*). Along with the development of technology and the times, da'wah methods have also undergone transformation. Da'wah is no longer limited to oral delivery from the pulpit or face-to-face, as the Prophet Muhammad SAW did in conveying teachings with tenderness to his friends and family. Nowadays, da'wah can be carried out by anyone, anywhere, and is not limited to a formal role as a preacher or missionary (Aulia et al., 2024). In the context of modern times, the delivery of da'wah messages requires the support of mass communication media so that the message can be conveyed effectively and efficiently. Mass communication media functions as a means to disseminate messages to a wide audience with a large reach and high speed. Through this media, messages can be received by various levels of society without being bound by space and time. Therefore, da'wah media is a tool that makes it easier for dai to convey da'wah messages to mad'u more efficiently and on target (Jauza & Walisyah, 2024).

The diversity of beliefs arises from the freedom of human thought, although religion remains a central aspect of life. A proper understanding of religion, especially in literature, is the focus of this research. One example is a religious-themed film (Jawwad & Arifin, 2021). Film is considered one of the effective media in conveying the message of da'wah. This is due to the film's significant influence on society, where audiences often feel inspired and even imitate the behavior of characters in films. When films present strong Islamic values, this provides a great opportunity for the dai to spread religious messages more widely and effectively (Afifah & Kurniati, 2022).

Currently, films are more in demand by various circles than other print or electronic media. Film is considered an effective means for da'wah because it has a strong impact on enriching experiences and representing various aspects of life in depth. In addition, films have a variety of functions and varied elements, making them a favorite means for many parties to channel their messages (Pratiwi & Afidah, 2022). The message conveyed through the film is highly dependent on the filmmaker's goals. For example, when a director wants to raise a moral or spiritual theme, then the elements in the film will be directed to support the delivery of the message (Wahyuningsih, 2019).

One of the relevant films to be researched in the context of da'wah is Hati Suhita, directed by Archie Hekagery. This film not only serves as a means of entertainment, but also conveys moral messages and Islamic values that can be a reflection for the audience. This film raises the theme of the struggle of the main



characters in finding the meaning of life, faith, and piety in the midst of the various challenges they face. Through a well-structured narrative and strong character, Hati Suhita conveys Islamic values such as honesty, responsibility, and sacrifice in a way that is easily understood by various circles, especially the younger generation. This film conveys the representation of Islamic values with a subtle but meaningful approach, so that moral messages can be accepted without creating a didactic impression. The depiction of characters faced with moral and spiritual conflicts is a reflection for the audience to reflect on Islamic values in the context of daily life. Da'wah messages such as the importance of maintaining trust, keeping promises, honesty in domestic relationships, and responsibilities as leaders, are conveyed through the life journey of the main characters who face various conflicts and moral dilemmas (Jauza & Walisyah, 2024).

Although films have significant potential as a means of da'wah, there are a number of challenges that must be faced. One of them is the risk of conveying the wrong message or distortion of true religious teachings. With its artistic and often entertainment-oriented characteristics, films can spark debates regarding religious interpretations and morality, potentially confusing or even misleading audiences (Anis, 2024). In addition, this film also received attention in the study of moral representation in the pesantren environment. Parapuan (2024) mentioned that the film Hati Suhita presents a positive narrative about women in the pesantren environment, by highlighting their struggles in living a life full of tests and searching for identity. Likewise, Rahma.id (2024) highlights the importance of depicting women in leadership roles, which is an important value in the development of the da'wah message in this film. Meanwhile, Suara.com (2023) emphasizes the theme of patience in marriage, depicting the struggle of a wife who has to face the fact that she is not loved by her husband, a moral message that is very relevant to Islamic values of loyalty and sacrifice.

Research on da'wah messages in films has been carried out by various researchers before. For example, Haris Supiandi's (2020) research on the film *Sang Kiai* shows the message of creed, morals, and sharia through actions and symbols of the story. Another research by Nur Aini (2023) on *Nussa and Rara* animations identifies Islamic adab messages such as starting activities with basmalah and maintaining cleanliness. Meanwhile, Harahap and Hendra (2022) in their research on the film *Ranged Stories* highlighted the message of da'wah of creed, sharia, and morals. In addition, Aulia et al.'s (2023) study on the film *Keluarga Cemara* emphasizes the values of togetherness and simplicity, while Saputranur (2024) on *Paradise that is Not Missed 3* explores the values of ethics and responsibility. These studies generally address da'wah messages that focus on themes of spirituality, family relationships, or social values in general.

However, this research is different because it focuses on Archie Hekagery's film *Hati Suhita* which offers unique themes about Islamic domestic life, the role of

women, and the struggle to maintain Islamic values in the midst of modern social dynamics. The film is contemporary relevant because it depicts issues such as family-governed marriage, emotions, and identity conflicts in gender roles. The novelty of this research lies in the application of Roland Barthes' semiotic approach to explore how cinematic elements such as dialogue, visual symbols, and mise-en-scène convey a complex and relevant message of da'wah to modern life. Thus, this research provides a new perspective on the role of film as a da'wah medium that bridges Islamic values with the challenges of modern life.

METHODS

This study uses a qualitative approach with Roland Barthes' semiotic analysis method to reveal the messages of da'wah in the film *Hati Suhita* by Archie Hekagery. This method aims to explore the implicit and explicit meanings conveyed through signs in the film, such as dialogue, visual symbols, gestures, and storylines. The object of the study is the film *Hati Suhita*, while the unit of analysis includes elements of signs related to da'wah values. Data collection techniques include observation by watching movies repeatedly, documentation of important elements such as dialogues and scenes, as well as literature studies related to Islamic da'wah, Roland Barthes semiotics, and film studies.

The data analysis process is carried out through several stages. The selection of the five main scenes is carried out based on certain criteria that are relevant to the context of da'wah, such as the relationship with the values of faith, sharia, or morals; the intensity of symbolism through visuals, dialogues, or gestures that have deep meaning; conflict dynamics and resolutions that reflect Islamic values; as well as the influence of scenes on the overall storyline. Scenes that met these criteria were identified through in-depth observation by watching the film repeatedly, then documented for further analysis.

Data analysis was carried out in three stages. The first stage is the analysis of denotation, which aims to understand the literal or descriptive meaning of the signs in the scene. The second stage is connotation analysis to explore the additional or ideological meanings contained in these symbols. The third stage is the analysis of myths, which aims to uncover how cultural values, ideologies, or broader moral messages are manifested through scenes as a medium of da'wah. The benchmark used to assess each scene is the extent to which its visual, verbal, and non-verbal elements are able to convey the message of da'wah effectively. The final interpretation of this research will conclude the da'wah messages contained in the film, including the values of faith, sharia, and morals that are relevant to contemporary issues. The concept of semiotic analysis is explained in Figure 1.



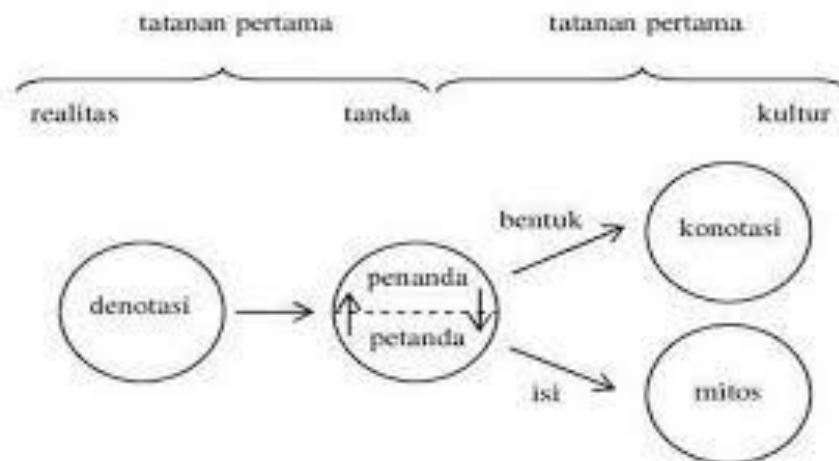


Figure 1. Roland Barthes' Semiotic Concept

RESULTS AND DISCUSSION

Hati Suhita Film Profile

As a means of communication, films have the ability to convey messages to their audience. The message is in the form of a series of meaningful symbols sent by the filmmaker as a communicator to the audience as a communicator. Da'wah, on the other hand, is a call to apply Islamic teachings in daily life for the good of individuals and society. Islamic-themed films that are easily accessible to the public often embed da'wah messages, where the art of conveying the message is carried out through an interesting storyline. One of the works that attracted attention was "Hati Suhita Film" which was adapted from a novel by Khilma Anis. This film raises a love triangle story set in an arranged environment in an Islamic boarding school.

Directed by Archie Hekagery and produced by Starvision, this film presents a romance drama full of marriage conflicts and deep emotions. The story centers on the life journey of Ning Alina Suhita, a student who feels trapped in a loveless marriage with Gus Birru. This film deeply depicts the inner struggle of a woman who tries to survive in a relationship that is not colored by the affection of her husband.

The perspective presented not only highlights the issue of marriage, but also provides a critical view of the position of women in the social structure of Indonesian society. The character of Alina Suhita is described as an intelligent and tough figure, defying stereotypes that often consider women as weak creatures. In this story, Alina faces the bitter reality that her marriage to Gus Birru is only the result of Gus's parents' wishes, without being based on love. Even though Gus Birru openly revealed that he loved another woman, Ratna Rengganis, and never loved Alina, he still tried to maintain the marriage to maintain the dignity of his family.

Alina's inner conflict is even more complicated because even though she knows that her husband's love is directed at others, she chooses to hide the truth

in order to maintain the honor of her family. The differences in background and personality between Gus Birru, a student activist, and Alina, who loves pesantren life more, further complicate their relationship. However, Alina showed courage and emotional intelligence in the face of all challenges. This film beautifully displays women's constancy in facing life's trials, making the character of Alina Suhita the center of the story through her strength and fortitude. The image of the film *Hati Suhita* is depicted in Figure 2.



Figure 2. *Hati Suhita* Movie Poster

Da'wah Message in the Film *Hati Suhita*

The message of da'wah in Islam can be grouped into three main aspects: sharia, creed, and morals. The message of sharia da'wah is related to the explanation of Islamic laws that govern the daily life of Muslims, such as rules regarding social relationships, marriage, and charity. The message of da'wah of faith focuses on instilling a correct understanding and belief in the main points of religious teachings, such as belief in the oneness of God, prophethood, and life after death. Meanwhile, the message of moral da'wah emphasizes the formation of good character and morals, teaching the people to emulate the morals of the Prophet, such as honesty, patience, and compassion. These three aspects have a very important role in shaping the lives of obedient and ethical Muslims (Sawitri & Sazali, 2024). The message of da'wah contained in each trailer of the film *Hati Suhita* can be seen from how the actions of the characters in the film reflect Islamic values that can provide moral learning to the audience.

The actions of a wife who takes care of her sick husband with affection reflect the message of da'wah in the moral aspect that emphasizes the importance of patience and attention to life partners. In Islam, caring for and caring for a partner under any circumstances is a form of deep empathy, as well as help that is

highly recommended in domestic life. This is the basis for building a harmonious, affectionate, and caring relationship with your partner. Similarly, when Alina helps prepare a banquet for Gus's co-workers and gives suggestions, it shows empathy and concern for others. Islam teaches that sharing with others and giving good advice are part of noble morals that can strengthen social relationships. This help-attitude is important in creating positive interactions, especially in the context of work and social life.

Praying in congregation with family at Gus Biru café shows the value of deep faith. Even though it is carried out outside the home and in an unusual atmosphere, congregational prayers still show a commitment to religious obligations. It emphasizes that spiritual life must always be a part of daily life, and that the family has an important role to play in strengthening religious values. Likewise, Gus Biru's invitation to worship with his family reflects the importance of togetherness in worship, which is an effective way to remind and strengthen the faith between married couples.

Furthermore, Gus Biru's confession regarding his marriage situation with Umi and Abi illustrates the message of da'wah in the moral aspect that teaches about the importance of honesty and openness in domestic relationships. In Islam, honest and open communication is essential to maintain harmony in marriage, where mutual support and mutual understanding are the basis of a healthy relationship. Finally, Umi's order to Alina to take a bath with her husband illustrates the message of sharia da'wah which emphasizes the importance of cleanliness and harmony in the relationship between husband and wife. In Islam, maintaining body hygiene is an obligation, and this action also reflects how the relationship between husband and wife must be maintained with full purity and respect in accordance with sharia guidance, maintaining physical and spiritual well-being in domestic life. Furthermore, the da'wah message in the film *Hati Suhita* is explained in table 1.

Table 1. Da'wah Message in the Film *Hati Suhita*

Scenes in Movies	Da'wah Message
Wives take care of and care for their sick husbands	Message of Da'wah Akhlak
Alina helps prepare a banquet for Gus's co-workers and gives advice	Message of Da'wah Akhlak
Praying in congregation with family at Gus Biru café	Message of Da'wah of Faith
Gus Biru Admits His Marriage Situation with Umi and Abi	Message of Da'wah Akhlak
Umi Told Alina to Take a Bath with Her Husband	Sharia Da'wah Message

Semiotic Analysis of Da'wah Messages in the Film Hati Suhita

At the duration of 1:00:10 - 1:07:10, a scene can be seen where Alina Suhita takes care of and takes care of her husband, Gus Biru with love and affection as depicted in Figure 3.



Figure 3. Scene of a Wife Taking Care of a Sick Husband

Based on the figure, it is then analyzed using the semiotics approach which will be explained in table 2.

Table 2. Semiotic Analysis of the Scene of a Wife Taking Care of a Sick Husband

Duratio n	Sentences and Scenes in the Movie	Denotative	Konotative	Myths	Da'wah Message
1:00:10 - 01:07:1 0	At the duration of 1:00:10 - 1:07:10, a scene can be seen where Alina Suhita takes care of and takes care of her husband, Gus Biru, with love and affection. Alina Suhita: "Just go	The scene of Alina taking care of Gus Biru represents a physical and emotional interaction between a wife and her husband. Alina's treatment actions, such as feeding, rubbing her forehead, or simply sitting next to Gus Biru, explicitly show a wife's affection and care for her ailing husband. The visual context of this scene, such as the	The scene of Alina's treatment actions is not only to meet Gus Biru's physical needs, but also to become a symbol of values such as compassion, sacrifice, and loyalty in a marriage.	This scene explains the role of women as caregivers and nurses in the family. Furthermore, Alina's actions can be interpreted as a form of resistance to patriarchal norms that often prioritize women's emotional needs.	Moral

to the soft lighting,
 doctor, Alina's loving
 Gus, you facial
 still has a expressions, and
 stomach the calm
 ache?" atmosphere of
 (Wives the room, also
 take care reinforce the
 of and denotative
 care for meaning.
 their sick
 husbands
).

وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ

And among the signs of His power is that He created your wives of your kind, that you may be inclined and at peace with him, and that he made among you love and affection. Actually, there are signs for those who think in such a thing. (Qs. Ar Rum Ayat 21).

The scene where Alina takes care of Gus Biru with love and affection not only shows physical interaction but also implies a deep meaning about relationships, family roles, and marriage values. This reflects the Qur'an's teachings on the importance of love and peace in marital relationships. The next scene analyzed is when Suhita prepares food for Gus Biru's co-worker as depicted in Figure 4.



Figure 4. Alina's Scene Helps Prepare a Banquet for Gus's Co-Workers and Gives Advice

The scene was then analyzed using the semiotics approach which will be described in Table 3.

Table 3. Alina's Semiotic Analysis of Scene helped prepare a banquet for Gus's co-workers and provide suggestions

Duration	Sentences and Scenes in the Movie	Denotative	Konotative	Myths	Da'wah Message
1:07:45 - 1:16:40	Suhita: "What if we just take this pesantren, the topic is equality..." It can be seen where in the scene Alina Suhita helps her husband to make a banquet dish for Gus's co-workers who want to visit and in this scene Alina Suhita also gives advice regarding the work that Gus Biru will do with her team during a discussion.	The scene of Alina Suhita helping her husband prepare a banquet and provide input related to work depicts an unusual domestic interaction. Instead of fixating on the traditional role of women in the household, this scene shows the figure of a woman who actively participates in various aspects of life, including in the public sphere such as work.	This scene goes beyond its literal meaning. Alina's actions in helping husbands not only reflect the traditional role of a wife, but also show the emancipation of women who are able to contribute in the public sphere.	This scene implies that modern women can balance the roles of wives and professionals without sacrificing either. In addition, the scene about work reinforces the social construction of shared leadership in the household, where important decisions are not only taken by the husband, but also involve the wife.	Moral

Hadith from Al-Mughirah bin Syubah:

"The Prophet PBUH once said: 'One of you should feed his guests, because it is one of the signs of faith.'" (HR. Abu Dawud)





Figure 5. Congregational Prayer Scene with Family at Café Gus Biru

Table 4. Semiotic Analysis of the Congregational Prayer Scene with Family at Café Gus Biru

Duration	Sentences and Scenes in the Movie	Denotative	Konotative	Myths	Da'wah Message
1:30:31 - 1:30:45	Dad: "It's time for prayer, kids." Mother: "Make sure to perform ablution correctly. There is a scene of congregational prayer with family at Gus Biru café.	This scene only shows congregational prayers carried out by family members in a café. This is a literal representation of the practice of worship in Islam, where congregational prayer is considered as one of the ways to get closer to the Tuhan and strengthen the bond between family members. The audience sees this scene as a moment of togetherness that reflects	In this scene, congregational prayers are presented in the context of the family, showing that the family is the smallest unit in society that needs to practice religious values. This creates the image that marriage is not only about the relationship between husband and wife, but also involves a strong spiritual relationship with God and fellow family	The scene of congregational prayers in cafes shows that the practice of worship does not only take place in formal places of worship such as mosques, but can also be applied in a variety of contexts, including in public spaces. This creates the myth that the family is the center life Religious. In a society, there is often a notion that worship should be done in a	Faith

the practice of members. certain way, worship in an but this scene unusual atmosphere hints that religious practices can be flexible and adaptive to the social context. which can raise questions about how religious values can be applied in daily life.

يَا أَيُّهَا الَّذِينَ آمَنُوا قُوا أَنْفُسَكُمْ وَأَهْلِيكُمْ نَارًا وَقُودُهَا النَّاسُ وَالْحِجَارَةُ عَلَيْهَا مَلَائِكَةٌ غِلَاظٌ شِدَادٌ لَا يَعْصُونَ اللَّهَ مَا أَمَرَهُمْ وَيَفْعَلُونَ مَا يُؤْمَرُونَ

Dear you who believe, protect yourselves and your families from the fires of hell whose fuel is men and stones; the guardians are angels who are cruel, violent, and do not disobey Allah against what He commands them and always do what He commands them (Qs.At-Tahrim Ayat 6).

The scene of congregational prayer with family at Gus Biru café not only shows an important moment of worship, but also reflects the values of togetherness, support, and faith education in the family. The above verses support this concept by emphasizing the virtue of prayer, especially when performed in congregation, and the role of the family in carrying out worship.



Figure 6. Scene of Gus Biru Admitting His Marriage Situation with Umi and Abi

Table 5. Semiotic Analysis of Gus Biru's Scene Admits His Marriage Situation with Umi and Abi

Durasi	Sentences and Scenes in the Movie	Denotative	Konotative	Myths	Da'wah Message
1:56:51-1:56:58	This scene features Gus Biru who emotionally admits to his parents that since the first night, he has hurt Alina Suhita's heart. Literally, it is an acknowledgment of a pent-up feeling of guilt.	This scene features Gus Biru who emotionally admits to his parents that since the first night, he has hurt Alina Suhita's heart. Literally, it is an acknowledgment of a pent-up feeling of guilt.	This confession has a deeper meaning, symbolizing Gus Biru's openness which has reached its peak in hiding his guilt and dishonesty. This scene hints that a marriage relationship that looks perfect on the outside can hold deep emotional wounds inside.	This confession has a deeper meaning, symbolizing Gus Biru's openness which has reached its peak in hiding his guilt and dishonesty. This scene hints that a marriage relationship that looks perfect on the outside can hold deep emotional wounds inside.	Moral

يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَخُونُوا اللَّهَ وَالرَّسُولَ وَتَخُونُوا أَمْنِيَكُمْ وَأَنْتُمْ تَعْلَمُونَ

Dear you who believe, do not save Allah and the Messenger (Muhammad) and do not save the commissions entrusted to you, while you know (Qs. Al Anfal Verse 27).

The scene where Gus Biru reveals honesty to his parents creates a very emotional and evocative moment. By describing the deep guilt and challenges faced in marriage, he breaks down the myth of a relationship that is always harmonious. This is a lesson that honesty and openness are an important part of rebuilding trust and repairing relationships, as well as fulfilling existing mandates.



Figure 7. Scene of Umi Telling Alina to Take a Shower with Her Husband

Table 6. Semiotic Analysis of Umi's Scene Telling Alina to Take a Bath with Her Husband

Duration	Sentences and Scenes in the Movie	Denotative	Konotative	Myths	Da'wah Message
31:17 - 31:30	Where Umi told Alina to take a bath with her husband as commanded by the Prophet Muhammad SAW.	The scene where Umi tells Alina to take a bath with her husband represents a directive communication interaction between a mother and her daughter. The command delivered explicitly focuses on physical actions, namely taking a bath together. This action is placed in the context of broader social and religious norms, where bathing together is often interpreted as a ritual that has religious and social significance. Visually, this scene can display non-verbal codes such as Umi's	Umi's order to take a bath together is not just a physical act, but also symbolic. It connotes values such as obedience, domestic harmony, and the preservation of traditions. Umi's order can be interpreted as an effort to instill oriental and patriarchal values in the family. Furthermore, the scene reflects a social construct of gender roles and sexuality that puts women in a more passive and submissive position.	This scene reinforces some myths related to gender roles and marital relationships. One of the dominant myths is the obligation to meet the expectations of her husband and family, even if it goes against her wishes. In addition, the myth of chastity and purity of women in marriage is also implied in this scene. These myths are often embedded in broader cultural and religious	Syariah

authoritative facial expressions, firm body gestures, and traditional household settings that reinforce the denotative meaning.	values, and play a role in shaping society's view of interpersonal relationships in the family.
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حَدَّثَنَا آدَمُ بْنُ أَبِي إِيَاسٍ قَالَ حَدَّثَنَا ابْنُ أَبِي ذَنْبٍ عَنِ الرَّهْرِيِّ عَنِ عُرْوَةَ عَنِ عَائِشَةَ قَالَتْ كُنْتُ أَعْتَسِلُ أَنَا وَالنَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ مِنْ إِنَاءٍ وَاجِدٍ مِنْ قَدَحٍ يُقَالُ لَهُ (الْفَرَقُ) (رواه البخاري)

From 'Aisha (may Allah be pleased with her) (d. 58 AH) said: "I once bathed with the Prophet (peace and blessings of Allaah be upon him) from a bucket made of pottery called Al-Faraq." (w. 256 H).

From the hadith, it can be concluded that as a Muslim, we should carry out our obligations to Allah and not forget to maintain family harmony. Because family harmony is one of the essences of world happiness that supports the serenity of worship to Allah Ta'ala for the achievement of happiness in the hereafter.

The film *Hati Suhita* was analyzed using Roland Barthes' semiotic theory, which divides signs into two levels: denotation and connotation, and introduces the concept of myth as a cultural construction involving ideology. In the scene where Alina Suhita takes care of Gus Biru who is sick, the denotation that can be seen is the action of a wife who serves her husband lovingly. The connotation is the value of a woman's devotion in marriage, while the myth creates an ideal image of a wife in Islam as a patient, loving, and sacrificial figure. This is in line with the research of Anwar and Nurhasanah (2021) which identified how films are often used to affirm social constructions regarding gender roles based on religious values, making them an effective tool for conveying ideological messages through popular culture.

The scene of congregational prayer in the café can be seen as a denotative sign of the implementation of worship with the family. The connotation of this scene is the importance of maintaining spiritual values in the midst of daily activities. At the level of myth, the scene instills the belief that the ideal Muslim family is one that puts worship as a priority in life, no matter the situation. This myth reflects the idea of the family as an "agent of da'wah" in Islam, as stated by Asy'ari and Hasibuan (2022) in their research on the role of the family in shaping Islamic behavior in the public sphere.

The mythological element in Barthes' theory plays an important role in strengthening the message of da'wah because he builds a cultural representation that is considered "natural" by the audience. In the context of the film *Hati Suhita*,

the representation of a harmonious family and a devout wife creates a myth about the superiority of Islamic values in creating a peaceful and meaningful life. However, this myth can be a double-edged sword. As stated by Rachmawati and Susanti (2020), myths in films often normalize stereotypes that limit the diversity of experiences and perspectives, especially in the representation of Muslim women.

Critical reflection on the delivery of da'wah messages through film shows that this medium has great potential in reaching a wide audience, but there are some weaknesses.(Fikriyanti, 2019). First, conveying messages that are too symbolic or relying on certain myths can alienate audiences with different cultural backgrounds or interpretations of Islam. Second, the message of da'wah through films is often conveyed by idealizing certain characters, so that it does not represent the complex and diverse reality of Muslim life.(Werdi & Mazaya, 2023). Third, as noted by Rizky and Priyono (2023), films risk prioritizing aesthetic aspects over theological accuracy, so that some of the messages conveyed can become ambiguous or give rise to misinterpretations.

In relation to Barthes' semiotic theory, this analysis shows that the film *Hati Suhita* successfully uses signs, connotations, and myths to convey the message of da'wah. However, it is important for filmmakers to consider a critical perspective so that the message conveyed is not only inspiring but also inclusive and relevant to different audience groups. This can be realized by basing the narrative on social reality and involving religious experts in the production process.

The film *Hati Suhita* plays a significant role in shaping morals, creed, and sharia through a narrative rich in Islamic values. In terms of morality, the film features a scene where Alina Suhita reads the Qur'an every night, showing her piety and closeness to Allah. In addition, Alina's forgiving attitude towards her husband, Gus Birru, after being hurt by her feelings, reflects commendable morals in Islam (Sari, 2023). In terms of faith, this film depicts the moment when Gus Birru said *istigfar* because he forgot to read the prayer before eating, showing awareness of the importance of remembering Allah in every daily activity (Sari, 2023). This teaches the audience about the importance of maintaining a relationship with God and always remembering Him in every action.

From a sharia perspective, this film features a scene of congregational prayer at a café owned by Gus Birru, emphasizing the importance of fulfilling the obligation to pray on time even in the daily busyness (Sari, 2023). In addition, this film also highlights the role of women in maintaining their honor and marital happiness in accordance with sharia principles. Overall, *Hati Suhita* not only functions as entertainment, but also as an effective educational medium in conveying Islamic messages related to morality, creed, and sharia. Through the characters and plot presented, this film succeeds in teaching Islamic values that are



relevant to modern life, so that it can be an inspiration for the audience in applying Islamic teachings in daily life.

CONCLUSIONS AND SUGGESTIONS

The semiotic analysis of the da'wah message in the film *Hati Suhita* shows that the moral message is the most dominant form, reflected in various scenes that convey Islamic moral values. One of the main examples is the scene when Alina Suhita takes care of her husband, Gus Biru, with love and care. This scene denotatively depicts the affection of a wife, but connotatively implies the value of sacrifice and fidelity in marriage, which is in accordance with Islamic teachings on the relationship between husband and wife as explained in QS. Ar-Rum verse 21. The message of moral da'wah in this scene emphasizes the importance of love and peace in the household. In addition, the message of da'wah is depicted in the congregational prayer scene at Gus Biru's café. This practice of worship shows flexibility in carrying out religious teachings and emphasizes the importance of maintaining human relations with Allah (*habluminallah*) in all situations. Sharia messages are also present through scenes that show cooperation between husband and wife, such as when Alina helps Gus Biru prepare a banquet. This scene reflects the division of roles in the family according to sharia principles, while emphasizing the sunnah of the Prophet Muhammad SAW about respecting guests.

For further research, it is suggested that the study of the da'wah message in the film *Hati Suhita* be expanded by using a more diverse approach, such as audience reception analysis to understand how audiences from various backgrounds respond to the values of morality, sharia, and faith conveyed. In addition, comparative research with other films with similar themes can provide deeper insights into the pattern of delivering da'wah messages in Indonesian cinema. Further studies can also examine the influence of the da'wah message in this film on changes in the audience's attitude and behavior, so that it can make a real contribution to the development of da'wah strategies through film media.

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