

CHAPTER I

INTRODUCTION

1.1 Background of the Research

The phenomenon of hijrah has become popular among Indonesians in recent years, ranging from ordinary people, artists, musicians, political figures to influencers on social media¹. Hijrah has also grown rapidly and become a communication phenomenon that includes various movements and communities that actively spread their vision and mission, such as the Hijrah Youth Movement, the Indonesia Bertauhid Movement, the Indonesia Without Dating Movement, and the Khaffah Islam Movement².

Hijrah as understood in the community has experienced an expansion of meaning from its original meaning. According to Daoud S. Casewit, president of an American college, hijrah originally referred to the historical event of the Prophet Muhammad and his followers moving from Makkah to Madinah³. However, in modern times hijrah is often interpreted by society as a transformation of life from a negative condition to a positive one⁴. In the book Fath al-Bari, hijrah is divided into two types: outward hijrah and inward hijrah. Inward hijrah is defined as the act of abandoning everything that incites the desires of anger to commit evil. Meanwhile, outward hijrah is defined as an effort to distance oneself from various trials in order to maintain the integrity of religion⁵. Hijrah is a transitional process that involves changes in various aspects of life, both physical, mental, and spiritual. This process not only includes a shift in location or residence, but also involves a

¹ Asmaul Lutfauziah Et Al., "Environmental Education In An Islamic Perspective: An In-Depth Study Based On Sufism," *Journal Of Islamic Civilization* 4, No. 1 (September 6, 2022): 40–49, <https://doi.org/10.33086/Jic.V4i1.2852>.

² Lukman Hakim, "Dinamika Hijrah Di Indonesia: Dari Transformasi Spiritual Menuju Gerakan Sosial," *Jurnal Sosiologi Agama Indonesia (Jsai)* 5 (March 2024): 13–33, <https://doi.org/10.22373/Jsai.V5i1.3993>.

³ Paelani Setia And Rika Dilawati, "Tren Baru Islam Melalui Gerakan Hijrah: Studi Kasus Shift Pemuda Hijrah," *Khazanah Theologia* 3 (June 2021): 131–46, <https://doi.org/10.15575/Kt.V3i3.12708>.

⁴ Syarif El Abbas And Saifuddin Zuhri Qudsy, "Memahami Hijrah Dalam Realitas Alquran Dan Hadis Nabi Muhammad," *Jurnal Living Hadis* 4, No. 2 (2019): 277–307.

⁵ Izza Royyani, "Makna Hijrah Perspektif Qur'an Dan Hadis (Telaah Atas Pro-Kontra Seputar Hijrah Di Media)," *Jurnal Kaca Jurusan Ushuluddin Stai Al Fithrah* 10, No. 2 (August 2020): 117–32.

transformation in an individual's way of thinking, emotions, and attitudes towards the surrounding environment.

The hijrah trend has inspired many musicians who are then actualized in music as a means of da'wah communication. The representation of the meaning behind the music video can reveal the meaning behind the music itself, including the representation of the da'wah message on Maher Zain's song album which contains the teachings of *aqidah*, islamic law, and morals⁶. Representation of the meaning of returning to the path of Allah SWT in the lyrics of the song “*Kembalilah*” in the form of an invitation to avoid the attitude of *kufr nikmat* and also a warning of painful punishment for those who are not grateful⁷. Representation of islam that loves peace and tolerance in society in Nissa Sabyan's song “*Deen Assalam*”⁸. Da'wah message of morals and fiqh (*Ahwal As-Syahshiah*) of the family in the song “Aisyah the Prophet's Wife”⁹. The da'wah message in the poem of K.H Musfik Al-Karawi about human relations to others and how humans relate to God¹⁰.

One of the music that raises the theme of hijrah is the music with the title “Hijrah” by Nasyid Gontor 2. The music video “Hijrah” is a manifestation of the phenomenon of hijrah that occurs today and also has the potential to provide an overview of the meaning of hijrah through visual and symbolic narratives. The “Hijrah” music video was uploaded on Gontor TV's official YouTube account on May 24, 2024 and has been played for approximately 12,000 views as of Thursday, February 06, 2025 at 15:14 WIB.

⁶ Sarifa Suhra And Renaldi Herman, “Music As A Medium For Delivering Da’wah Material : Review Of The Meaning Of Da’wah In Maher Zain’s Album Thank You Allah,” *Palakka : Media And Islamic Communication* 3, No. 2 (December 31, 2022): 141–54, <https://doi.org/10.30863/Palakka.V3i2.3743>.

⁷ Yoka Pradana And Bambang Setyo Utomo, “Pesan Dakwah K.H. Hasan Abdullah Sahal Dalam Lirik Lagu ‘Kembalilah,’” *Orasi: Jurnal Dakwah Dan Komunikasi* 11, No. 2 (December 30, 2020): 233, <https://doi.org/10.24235/Orasi.V11i2.6895>.

⁸ Yuli Puspita Sari, “Makna Pesan Dakwahdalam lirik Lagu ‘Deen As-Salam’ cover Nissa Sabyan,” *Jurnal Dakwah Dan Komunikasi* 4, No. 2 (December 2, 2019): 187, <https://doi.org/10.29240/Jdk.V4i2.1252>.

⁹ Hadi Ismanto, “Pesan Dakwah Pada Lagu Aisyah Istri Rasulullah,” *Busyro: Jurnal Dakwah Dan Komunikasi Islam* 1, No. 1 (2019): 1–19.

¹⁰ Nurulita Danty Intan Pratiwi And Ida Afidah, “Analisis Semiotika Roland Barthes Pesan Dakwah Dalam Film Merindu Cahaya De Amstel,” *Jurnal Riset Komunikasi Penyiaran Islam* 2, No. 2 (2022): 93–98, <https://doi.org/10.29313/Jrkpi.Vi.1320>.

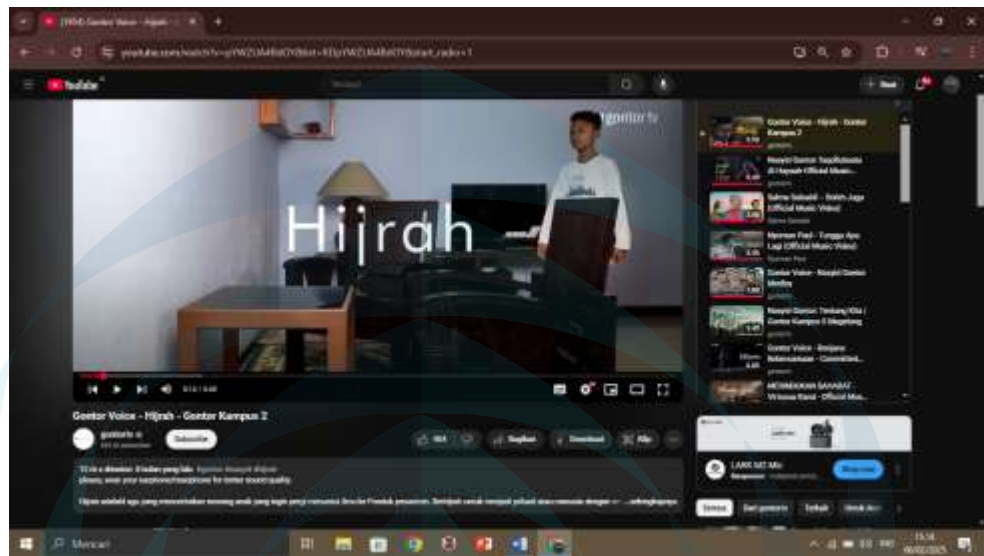


Figure 1 1 Music Video "Hijrah" by Nasydi Gontor 2

Source: YouTube channel Gontor TV

The “Hijrah” music video represents the meaning of hijrah, which involves the process of moving, leaving, and transformation. Researchers assume that a message about the meaning of hijrah is conveyed through the visuals of the music video. In addition, researchers suspect that the hijrah message is also found in the setting and storyline that is continuous in the form of changes from the physical, mental and spiritual characters.

The representation of the meaning behind music can be revealed through a semiotic approach¹¹. One of the pioneers of semiotic theory is Roland Barthes who examines the meaning of signs from three indicators, namely connotation, denotation and myth¹². According to Barthes, denotative signs consist of signifiers and signs and at the same time, denotative signs are also connotative signs. Connotative meaning can be interpreted as a myth that emphasizes certain meanings or meanings. Myths are not merely historical narratives but also embody dominant ideologies that are evolving in the present time¹³. This approach allows researchers to dig deeper into how a meaning is represented in the symbols contained in music

¹¹ Raymond Monelle, *The Sense Of Music: Semiotic Essays* (Princeton University Press, 2010).

¹² Kurniawan, *Semiologi Roland Barthes* (Magelang: Indonesiatara, 2001), 90, <https://books.google.co.id/books?id=Fxha1o7t4i0c>.

¹³ Alex Sobur, *Semiotika Komunikasi*, Vii (Bandung: Pt. Remaja Rosdakarya Offset, 2018), 69.

video works, so that it can be understood both in terms of literal meaning and implicit meaning hidden behind the signs.

Some research that strengthens the assumptions of Roland Barthes' theory is shown by research that reveals the representation of the meaning of overthinking in the song "*Takut*" with three indicators showing the denotation meaning, which is a description of a person's overthinking attitude towards everything, especially young people. The connotative meaning is an exploration of the feelings of young people today about the stress of thinking about the future, fear of failure, and anxiety about getting older which also means increased responsibility. The mythical meaning is that most people make significant changes in their lives in their thirties, including a change in career direction, divorce, or other drastic measures. There is an overwhelming sense of fear and anxiety, but previous experience can overcome this¹⁴. Another research result that strengthens the theory is the representation of the message of happiness in the music video "*Pastikan Riuh Akhiri Malammu*" shows the denotation meaning, namely a father who is sincere and happy when he sees his daughter get married, where the daughter is very grateful for her father's love and role so far. Then, the resulting connotation is that the characters express happiness non-verbally through their smiles. The resulting myth suggests that the characters continue to display happiness non-verbally, even in situations that appear filled with sadness or emotion¹⁵.

This research examines the meaning of hijrah in the music video "Hijrah" by Nasyid Gontor 2 through a semiotic method that refers to Roland Barthes' semiotic theory. The researcher assumes that there is a denotative meaning of hijrah represented through a child's move to an islamic boarding school. Connotatively, hijrah is interpreted as a person's effort to become a better version, while the myth that emerges emphasizes that the best person is when he is useful for others. This

¹⁴ Alemina Br. Perangin-Angin Et Al., "Semiotic Analysis Of Overthinking In Music Vidio Takut By Idgitaf," *International Journal Of Cultural And Art Studies* 7, No. 1 (April 30, 2023): 01–08, <https://doi.org/10.32734/Ijcas.V7i1.11276>.

¹⁵ Dhanar Radhitia Cakraningrat, Seto Herwandito, And Ester Krisnawati, "Analisis Semiotika Pesan Kebahagiaan Pada Video Klip 'Pastikan Riuh Akhiri Malammu' Karya Perunggu," *Jurnal Ilmiah Komunikasi Communique* 6, No. 2 (2024).

research offers a new perspective by exploring the role of visual elements as the main medium in the representation of hijrah, filling the gap of previous studies that focused more on the meaning of song lyrics. Therefore, this research fills the gap of previous studies by highlighting the role of visual aesthetics in conveying hijrah messages to audiences in a more comprehensive and holistic manner. Based on the identification of these issues, this study was conducted to empirically examine the meaning of hijrah in the music video Hijrah by Nasyid Gontor 2 under title: **“REPRESENTATION OF THE MEANING OF HIJRAH IN THE MUSIC VIDEO “HIJRAH” BY NASYID GONTOR 2”**.

1.2 Research Question

Based on the background of the problem outlined above, the research question in this study is: "How is the meaning of hijrah represented in the music video Hijrah by Nasyid Gontor 2?".

1.3 Research Objectives

Based on the research question above, the purpose of this study is “Analyzing the representation of the meaning of hijrah in the music video ‘Hijrah’ by Nasyid Gontor 2”.

1.4 Research Benefits

1.4.1 Theoretical Benefits

Theoretically, this research is expected to contribute to the development of communication science studies, particularly within the semiotic tradition through Roland Barthes' theory.

1.4.2 Practical Benefits

Practically, this research is expected to make a positive and enhance public understanding in interpreting communication messages conveyed through music video, one of which is a da'wah music video that represents the meaning of hijrah.

1.5 Literature Review

1.5.1 Previous Research

Previous research refers to studies that have been conducted by previous researchers, which can be taken from various sources of previous scientific research. These sources provide a theoretical basis and relevant findings, and help researchers understand the context and development of findings in the field being studied. The following are previous studies that serve as references for researchers in conducting research:

First, Muhamad Ibtissam Han's research in 2021 entitled "*Representasi Anak Muda Gaul dan Saleh dalam Gerakan Hijrah: Analisis Semiotika Roland Barthes atas Konten Akun Instagram Pesan Trend Pemuda (@pesan_trend)*" uses Roland Barthes semiotics analysis with three indicators: denotation, connotation, and myth. This research discusses how the Hijrah Youth Shift Movement represents slang and pious young people through @pesan_trend instagram content. In denotation, this account displays activities such as cleaning, archery, camping, and tahajud prayers in the open air. Connotatively, it portrays a model of young Muslims who care about the environment and maintain both physical and spiritual well-being. Mythically, it represents the identity of middle-class muslim youths who are connected to indie culture and green outdoor activities¹⁶. The difference between previous research and this research lies in the object and focus of study. Previous research entitled "*Representasi Anak Muda Gaul dan Saleh dalam Gerakan Hijrah: Analisis Semiotika Roland Barthes atas Konten Akun Instagram Pesan Trend Pemuda (@pesan_trend)*" discusses @pesan_trend's Instagram content to illustrate the values of slang and pious muslim youth, while this study focuses on examining the representation of the meaning of hijrah in the music video 'Hijrah' by Nasyid Gontor 2. The similarity in both studies is the use of semiotic methods as an analytical approach with Roland Barthes' semiotic theory.

¹⁶ Muhamad Ibtissam Han, "Representasi Anak Muda Gaul Dan Saleh Dalam Gerakan Hijrah: Analisis Semiotika Roland Barthes Atas Konten Akun Instagram Pesan Trend Pemuda (@Pesan_Trend)," N.D.

Second, research conducted in 2020 by Yoka Pradana and Bambang Setyo Utomo with the title “*Pesan Dakwah K.H. Hasan Abdullah Sahal dalam Lirik Lagu “Kembalilah”*”. The research method used is a qualitative approach with an interpretative type by using Ferdinand de Saussure's semiotic approach. The song lyrics were analyzed from the signifier and signified aspects. The results showed that the song kembalilah contains da'wah messages about information on the favors of Allah SWT that are not counted, warnings about kufr favors, invitations to repent from kufr favors and warnings about the punishment of kufr favors. This article contributes that the da'wah message in the artwork (song lyrics) “*Kembalilah*” is a da'wah message sourced from the Al-Qur'an¹⁷. The difference between previous research and this research is, in the object and focus of research, namely, previous research examined the da'wah message in the lyrics of the song “*Kembalilah*”, while in this study is to examine the representation of the meaning of hijrah in the music video “*Hijrah*” by Nasyid Gontor 2. The difference also lies in the theoretical framework used previous research applied Ferdinand de Saussure's semiotic theory, while this study adopts Roland Barthes' semiotics. The similarity between the studies is in the research method, as both employ qualitative semiotic analysis.

Third, research in 2022 entitled “*Analisis Semiotika Roland Barthes Pesan Dakwah dalam Film Merindu Cahaya De Amstel*” by Nurulita Danty Intan Pratiwi and Ida Afidah. This study aims to determine the da'wah message contained in this film, namely the value of aqidah, morals, and sharia. The type of research used is library research with a qualitative approach descriptive method using Roland Barthes semiotic theory. The results of this study are first, aqidah da'wah messages including: faith in Allah SWT, namely *shahada*, faith in His Angels, namely not being alone with non-mahrams contained in the scene. Second, sharia da'wah messages include: wearing a hijab, not touching the opposite sex who is not a mahram. Third, moral da'wah messages include: prayer, prayer, *ta'awun* (helping each other), forgiving each other, shadaqah, saying greetings to fellow

¹⁷ Pradana And Utomo, “Pesan Dakwah K.H. Hasan Abdullah Sahal Dalam Lirik Lagu ‘Kembalilah.’”

muslims, filial piety to parents¹⁸. The difference between previous research and this research lies in the object and focus of study. The previous study analyzed the da'wah message in the film “*Merindu Cahaya De Amstel*”, including the values of aqidah, sharia, and morals, while this study examines the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The similarity between the two is the use of Roland Barthes'.

Fourth, research conducted in 2023 by Qudratullah, Nurmalia and Ayu Wulandari on “*Pesan Moral Ajaran Islam dalam Sinetron “Buku Harian Seorang Istri” di SCTV*”. This research uses qualitative research, with a literature approach and Roland Barthes semiotic analysis. The results showed that the denotative meaning obtained was a depiction of the dynamics of domestic relationships. The connotative meaning of the soap opera scene conveys that domestic life is a responsibility that must be carried out by both parties who must complement each other. The mythical meaning in this soap opera contains messages related to morality. This morality is related to human relationships with other humans in the social sphere¹⁹. The difference between previous research and this research is, on the object and focus of research, namely previous research examining the moral message of Islamic teachings in the soap opera “*Buku Harian Seorang Istri*” on SCTV, while in this study is to examine the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The similarity in this study lies in the theoretical framework used, namely Roland Barthes' semiotics, along with the same methodological approach, which is descriptive semiotics.

Fifth, research in 2022 with the title “*Pesan Dakwah dalam Film Rentang Kisah (Analisis Semiotika Roland Barthes)*” by Reza Ramadhani Harahap and Tomi Hendra. This research was conducted with a qualitative method using a descriptive approach based on Roland Barthes' semiotic theory. The results revealed that the movie *Rentang Kisah* contains six symbols of da'wah messages.

¹⁸ Pratiwi And Afidah, “Analisis Semiotika Roland Barthes Pesan Dakwah Dalam Film Merindu Cahaya De Amstel.”

¹⁹ Qudratullah Qudratullah, Nurmalia Nurmalia, And Ayu Wulandari, “Semiotic Analysis Of Islamic Moral Messages In Soap Operas ‘Buku Harian Seorang Istri’ On Sctv,” *Islamic Communication Journal* 8, No. 1 (June 30, 2023): 85–114, <https://doi.org/10.21580/Icj.2023.8.1.16037>.

The *aqidah* da'wah message is seen through the invitation to join the study as an effort to get closer to Allah SWT and the experience of receiving guidance to embrace islam. Sharia da'wah messages are reflected in obedience to Allah SWT's commands and the obligation to wear hijab for a muslim woman. Moral da'wah messages are manifested in mutual help and the habit of giving alms. Denotatively, this movie depicts the daily life of Muslims who practice islam in a non-Muslim majority society. Connotatively, it represents the ideal behavior that a Muslim should uphold, regardless of their surroundings²⁰. The difference between the “*Rentang Kisah*” research and the “Hijrah” research lies in the object of study and the medium used. The “*Rentang Kisah*” research examines da'wah messages in films with a focus on the values of *aqidah*, *sharia*, and morals, while this research examines the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The similarity is that both studies use Roland Barthes' semiotic theory to analyze the meaning contained in their respective objects of study.

Sixth, research conducted in 2024 by Ali Muqoddasah and Noor Hasyim with the title “*Representasi Anti Diskriminasi Pada Film Kartun 3D Zootopia (Kajian Semiotika Roland Barthes)*”. This research uses a qualitative descriptive approach with the Roland Barthes semiotics method. The result of this research is that the Zootopia movie contains an ideological message about SARA anti-discrimination that human position in the eyes of other humans is essentially the same. Every human being has the right and obligation to treat and be treated wisely regardless of the background from which the human being comes. Respect for each individual is not based on heredity, race, ethnicity or religion, but based on the achievements of the individual himself²¹. The difference between previous research and this research is in the object and focus of research, namely previous

²⁰ Reza Ramadhani Harahap And Tomi Hendra, “Pesan Dakwah Dalam Film Rentang Kisah (Analisis Semiotika Roland Barthes),” *Journal Of Da'wah* 1, No. 2 (2022): 209–36, <https://doi.org/10.32939/Jd.V1i2.1514>.

²¹ Ali Muqoddas And Noor Hasyim, “Representasi Anti Diskriminasi Pada Film Kartun 3d Zootopia (Kajian Semiotika Roland Barthes),” *Andharupa: Jurnal Desain Komunikasi Visual & Multimedia* 2, No. 02 (August 31, 2016): 151–66, <https://doi.org/10.33633/Andharupa.V2i02.1217>.

research examining the representation of anti-discrimination in the 3D cartoon film *Zootopia*, while in this study is to examine the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The equation in this study is in the aspect of the theory used, namely Roland Barthes semiotics with the same method, namely descriptive semiotics.

Seventh, research in 2021 with the title “Mother (hood) and Indonesian Cinema in the New Order: Representation of Mother in the Film *Jangan Menangis Mama*” by Novi Kurnia and Mochammad Taufik Hidayatullah. This research uses the Roland Barthes semiotic approach. The result of this study is that the dominant representation of mothers is associated with the weak position of women with various roles, namely as wives, mothers, single mothers, citizens, and daughters. However, this study found a 'limited' agency from Sofia WD as a female director of the film *Jangan Menangis Mama* to offer gender representations that are not entirely stereotypical and not simply 'black and white' as in previous studies²². The difference between previous research and this research is in the object and focus of research, namely previous research examining the representation of mothers in the film “*Jangan Menangis Ibu*”, while in this study is to examine the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The equation in this study is in the aspect of the theory used, namely Roland Barthes semiotics.

Eighth, research conducted in 2021 by Sandi Justitia Putra with the title “*Representasi Islam dalam Film Java Heat*”. This research uses the Roland Barthes semiotic analysis approach. The findings of this study are that the representation of islam with Hollywood flavor is divided into two. First, Arab islam is represented as violent, hypocritical, and closely related to terrorism. Second, American-style Islam is represented as pluralist islam and willing to negotiate with the United States²³. The difference between previous research and

²² Novi Kurnia And Mochammad Taufik Hidayatullah, “Ibu(Isme) Dan Film Orde Baru: Representasi Ibu Dalam Film *Jangan Menangis Mama*,” *Jurnal Komunikasi* 18, No. 2 (April 30, 2024): 207–28, <https://doi.org/10.20885/Komunikasi.Vol18.Iss2.Art6>.

²³ Sandi Justitia Putra, “Representasi Islam Dalam Film Hollywood Java Heat,” *Jurnal Ilmu Komunikasi* 18, No. 2 (2021): 239–52, <https://doi.org/10.24002/Jik.V18i2.3700>.

this research is in the object and focus of research, namely previous research examining the representation of islam in the film “Java Heat”, while in this study is to examine the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The equation in this study is in the aspect of the theory used, namely Roland Barthes semiotics.

Ninth, research conducted by Husein Monly, Ivanaldy Kabul, Angkie Yudistia and Nurhajati Lestari in 2024 with the title “Fame-Led to Sympathy: Content Analysis of Felicya Angelista's Statement Related to the Israeli-Palestinian Conflict Using Roland Barthes Semiotic Approach”. This research uses a qualitative approach with Roland Barthes semiotic theory. The findings of this research are the denotative meaning of Felicya crying and wiping her tears, Israeli civilians being attacked by Hamas, and Felicya standing on humanity and peace. The denotative meaning is that Felicya expresses sadness for the victims, especially parents and children, and Felicya appears neutral. However, connotatively, she is perceived as supporting Israel. Myths surrounding the expression of grief, the artist's involvement in the conflict, and the religious nature of the conflict were also identified. The video drew criticism from netizens, which led to calls to boycott Scarlett's products as Felicya was perceived to be siding with Israel²⁴. The difference between previous research and this research is in the object and focus of research, namely previous research examining Felicya Angelista's statement in her video discussing the Israeli-Palestinian conflict, while in this study is to examine the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The equation in this study is in the aspect of the theory used, namely Roland Barthes semiotics.

Tenth, research conducted in 2022 by Rizki Briandana, Rustono Farady Marta, Rohana Mijan and Eka Perwitasari Fauzi with the title “The Ideology of Racism in Contemporary Hollywood Films on Netflix: A Case Study on “All the Boys I've Loved Before” Movie”. This research uses a qualitative approach with

²⁴ Husen Monly Et Al., “Fame-Led To Sympathy: Content Analysis Of Felicya Angelista’s Statement Related To The Israeli-Palestinian Conflict Using Roland Barthes Semiotic Approach,” *Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia* 9, No. 1 (2024): 186–93, <https://doi.org/10.25008/Jkiski.V9i1.1017>.

the Roland Barthes semiotic analysis method. The findings of this study are the use of Asian faces as the main character who is also the protagonist in *All the Boys I've Loved Before* shows that the racism depicted in this movie is a myth²⁵. The difference between previous research and this study lies in the object and focus of the research. The previous research examined signs of racism ideology in the Hollywood film *To All the Boys I've Loved Before*, whereas this study focuses on the representation of the meaning of hijrah in the music video *Hijrah* by Nasyid Gontor 2. The similarity between the studies is in the theoretical framework used, namely Roland Barthes' semiotics.

1.5.2 Conceptualization

1) Da'wah Music Video

Music is one of the branches of art that utilizes sound as a medium to express the feelings or ideas of its creator²⁶. Music itself is an art that processes sound in a structured manner so as to create elements such as rhythm, melody, timbre, rhythm, tone, and harmony.

Video is a collection of still images that are displayed sequentially in a certain time span at a certain speed. The images are known as frames, while the display speed is called the frame rate, which is measured in units of fps (frames per second). Today, video has become a medium of expression in the creative process of artists. As it evolves, video can serve as documentation of an event or even become part of the event itself²⁷.

Music videos are audio and visual artworks that combine musical elements with moving images to convey creative expression. Music videos not only serve as a means of documenting songs or performances, but also a medium of artistic expression where images and sounds synergize to convey messages, emotions, or

²⁵ Rizki Briandana Et Al., "The Ideology Of Racism In Contemporary Hollywoodfilms On Netflix: A Case Study On 'All The Boys I've Loved Before' Movie," *Jurnal Komunikasi Indonesia* 11, No. 1 (2022): 5.

²⁶ Sila Widhyatama, *Sejarah Musik Dan Apresiasi Seni* (Pt Balai Pustaka (Persero), 2012), 16.

²⁷ National Research Council, Committee On Vision, And Panel On Impact Of Video Viewing On Vision Of Workers, "Video Displays, Work, And Vision," 1983, 14–15.

stories. In its development, music videos have become a complex art form, combining music, cinematography and visual elements²⁸.

Music videos can be used as one of the communication media to convey da'wah messages to the public. Al-Qur'an has explained how music videos are used as a means of preaching in Al-Qur'an Surah Al-Anfal verse 60:

وَأَعِدُّوا لَهُمْ مَا اسْتَطَعْتُمْ مِنْ قُوَّةٍ وَمِنْ رِبَاطِ الْخَيْلِ تُرْهِبُونَ بِهِ عَدُوَّ اللَّهِ وَعَدُوَّكُمْ وَآخَرِينَ مِنْ دُونِهِمْ لَا تَعْلَمُونَهُمُ اللَّهُ يَعْلَمُهُمْ ۚ وَمَا تُنْفِقُوا مِنْ شَيْءٍ فِي سَبِيلِ اللَّهِ يُوَفَّ إِلَيْكُمْ وَأَنْتُمْ لَا تُظْلَمُونَ (60)

Meaning: Prepare for them what you are able, in strength and horsemen. By it you will terrify the enemies of Allah SWT, your enemies and those besides them whom you do not know, (but) Allah SWT knows. Whatever you spend in the cause of Allah will be fully repaid to you, and you will not be wronged²⁹.

According to Tafsir Al-Madinah Al-Munawwarah prepared by Markaz Ta'dzhim Al-Qur'an under the supervision of Shaykh Prof. Dr. Imad Zuhair Hafidz, verse 60 of Surah Al-Anfal has an important meaning in the context of preparation for the enemy. After Allah SWT obliged the Prophet to destroy the people who broke the covenant and cancel the covenant with the people who were feared to break the covenant; then Allah SWT ordered to prepare to face the disbelievers, saying: "And prepare to face the harbi disbelievers everything you can afford, such as strength, weapons, and the like with which to fight them." This includes all kinds of products of various kinds of weapons and tools of war such as guns, cannons, pistols, vehicles for land, sea, and air forces; and fortifications, trenches, protective equipment, ideas, and politics that can make the Muslims advance and be able to defend themselves from enemy attacks³⁰.

²⁸ Daniel De Fretes Et Al., "Peran Konten Video Musik Dalam Meningkatkan Motivasi Intrinsik Belajar Musik Pada Sanggar Biola Quinta Yogyakarta," *Sorai: Jurnal Pengkajian Dan Penciptaan Musik* 16, No. 2 (December 30, 2023): 149–58, <https://doi.org/10.33153/Sorai.V16i2.5642>.

²⁹ "Surat Al-Anfal Ayat 60," *Tafsirweb* (Blog), N.D., <https://Tafsirweb.Com/2926-Surat-Al-Anfal-Ayat-60.Html>.

³⁰ Ahmad Riyadi, "Penafsiran Surat Al-Anfal Ayat Ke-60 Melalui Pendekatan Semiotika (Aplikasi Teori Semiotika Komunikasi Roman Jakobson)," *El- 'Umdah* 2, No. 1 (June 21, 2019): 1–15, <https://doi.org/10.20414/El-Umdah.V2i1.903>.

In this era, humans cannot be separated from the use of media as a means of communication to seek information, self-actualization and also entertainment which also has a direct or indirect impact, both negative and positive. In the context of da'wah communication, communicators as messengers are encouraged to create content on communication media that contains messages of islamic teachings as the interpretation above has been likened to a war horse that must be prepared to fight on the battlefield, in the context of this age is communication media³¹.

The rules of da'wah communication in islam have been regulated through several verses in Al-Qur'an. This rule emphasizes the importance of communicating politely, wisely, and in harmony with the principles of sharia. Some verses of Al-Qur'an that explain these rules include:

Q.S An-Nisa verses 148-149:

لَا يُحِبُّ اللَّهُ الْجَهْرَ بِالسُّوءِ مِنَ الْقَوْلِ إِلَّا مَنْ ظَلَمَ ۚ وَكَانَ اللَّهُ سَمِيعًا عَلِيمًا (148)

Meaning: Allah SWT does not like bad words, (which are spoken) frankly except by the wronged. And Allah is All-Hearing, All-Knowing.(148)

إِنْ تَبَدُّوا خَيْرًا أَوْ تُخَفُّوهُ أَوْ تَعْفُوا عَنْ سُوءٍ فَإِنَّ اللَّهَ كَانَ عَفُورًا قَدِيرًا (149)

Meaning: If you declare a virtue, conceal it or forgive a fault (of others), then indeed, Allah Almighty is Forgiving, Omnipotent.

In the context of da'wah communication, these Al-Qur'anic verses are used as guidelines by musicians in designing da'wah messages packaged through music videos. The messages are delivered by paying attention to the rules of good communication, as taught in these verses, so that the da'wah message can be received in an effective way by the community³².

³¹ Riyadi, 1–15.

³² Riyadi, "Penafsiran Surat Al-Anfal Ayat Ke-60 Melalui Pendekatan Semiotika (Aplikasi Teori Semiotika Komunikasi Roman Jakobson)."

2) Semiotic

Semiotics comes from the Greek word “*semeion*” which means sign, defined as a science that focuses on the study of signs, how signs function and how meaning is produced. A sign is understood as something that someone perceives as representing something else³³. Everything that can be observed or deliberately made to be observed is considered a sign. A sign is not limited to physical objects, but also includes events, absence of events, structures found in things, as well as habits that can all be identified as signs³⁴.

Semiotic studies distinguish between two types of semiotics, namely semiotics of communication and semiotics of signification. Communication semiotics focuses on the theory of sign production, which is assumed to involve six factors in communication: the sender, the receiver of the code (sign system), the message, the communication channel, and the reference (the thing being talked about), and emphasizes the theory of signs and their understanding in a particular context. Meanwhile, the semiotics of signification does not emphasize the purpose of communication itself, but pays more attention to the understanding of signs, so that the process of cognition that occurs in the recipient of the sign becomes the main focus compared to the communication process itself³⁵.

Basic concepts in the semiotic tradition define a sign as a stimulus that refers to something different from itself. Messages have a very important role in communication. According to John Powers (1995), a message consists of three elements, namely: (1) signs and symbols, (2) language, and (3) discourse. He argues that signs are the basis of all communication. A sign refers to something that is not the same as itself, while meaning is the relationship between an object or idea and the sign. These two concepts are intertwined in various communication

³³ Surya Darma Et Al., “Pengantar Teori Semiotika,” *Cv. Media Sains Indonesia*, January 2022, 120.

³⁴ Bambang Mudjiyanto And Emilsyah Nur, “Semiotika Dalam Metode Penelitian Komunikasi,” *Jurnal Penelitian Komunikasi* 16, No. 1 (2013): 73–82.

³⁵ Sobur, *Semiotika Komunikasi*, 2018, 57.

theories, especially theories that focus on symbols, language, and non-verbal behavior³⁶.

Semiotics is the study of signs and the meanings they contain³⁷. Signs can be anything from words, to images, to gestures³⁸. Semiotics explores how these signs are produced, interpreted, and how they shape meaning in social and cultural contexts³⁹. The key concepts in semiotics are the signifier as the physical form of the sign and the signified as the concept or idea represented⁴⁰.

3) Meaning of Hijrah

Hijrah in the Indonesian Dictionary means to move or move away for a while from one place to another for certain reasons, such as for safety or goodness and so on⁴¹. While in the Encyclopedia of Islam, hijrah refers to the movement of the Prophet Muhammad SAW from Makkah to Yatsrib, which later became known as Madinah Al-Nabi. The move was motivated by the threat to muslims by the Kafir Quraysh in Makkah increasing so as to threaten the safety of the Prophet, while in Yatsrib, the arrival of the Prophet was welcomed with great honor⁴².

Hijrah is derived from the word “*hajara*” which means to disconnect and leave, as opposed to the word “*wasal*” which means to connect. The words “*fajra*” and “*hajran*” are other forms of the same root word, which means to disconnect or leave. The noun of this word is “*hijrah*”⁴³. Hijrah has various definitions according to each scholar's point of view. According to Al-Fairuzabadi, a

³⁶ John H. Powers, “On The Intellectual Structure Of The Human Communication Discipline,” *Communication Education* 44, No. 3 (July 1995): 191–222, <https://doi.org/10.1080/03634529509379012>.

³⁷ Daniel Chandler, *Chandler, Daniel (2007) Semiotics: The Basics (2nd Edn). London: Routledge.*, 2007.

³⁸ Bujar Hoxha, *Umberto Eco's Semiotics: Theory, Methodology And Poetics*, 2022, 25.

³⁹ D. Huppertz, “Roland Barthes, Mythologies,” *Design And Culture* 3 (March 1, 2011): 85–100, <https://doi.org/10.2752/175470810x12863771378833>.

⁴⁰ L.E.B. Key And B.P. Noble, *Course In General Linguistics, Course In General Linguistics*, 2017, <https://doi.org/10.4324/9781912281732>.

⁴¹ Kemdikbud, “Badan Pengembangan Dan Pembinaan Bahasa,” *Hijrah*, Accessed October 28, 2024, <https://kbbi.kemdikbud.go.id/entri/hijrah>.

⁴² Ensiklopedia Islam, “Hijrah,” <https://ensiklopediaislam.id/hijrah/>.

⁴³ Hassan 'Izzudin Al Jamal, *Makhtuthatul Jamal Mu'jamu Wattafsir Lughowi Li Kalimat Al Quran* (Al Haiatu Al Misriyatu Al 'Amatu Lil Kitab, 2008).

lexicographer who is famous for his work on a comprehensive Arabic Dictionary, hijrah means, among other things, to leave or abandon and one of the good forms of hijrah is hijrah from shirk. In addition, according to Muhammad Iqbal, a muslim scholar of philosophy, hijrah in the Al-Qur'an has two meanings. The first refers to the migration of the Prophet Muhammad and some of his followers from Makkah to Medina to escape the persecution of the Quraysh of Makkah. Second, hijrah has a moral meaning, namely the movement of humans from evil to the path of Allah SWT⁴⁴.

Allah SWT has explained the goodness of hijrah in Surah An-Nisa verse 100 which reads:

وَمَنْ يُهَاجِرْ فِي سَبِيلِ اللَّهِ يَجِدْ فِي الْأَرْضِ مُرْعًا كَثِيرًا وَسَعَةً وَمَنْ يَخْرُجْ مِنْ بَيْتِهِ مُهَاجِرًا إِلَى اللَّهِ وَرَسُولِهِ ثُمَّ يُدْرِكْهُ الْمَوْتُ فَقَدْ وَقَعَ أَجْرُهُ عَلَى اللَّهِ وَكَانَ اللَّهُ غَفُورًا رَحِيمًا

Meaning: Whoever migrates in the way of Allah will surely find on this earth many places to migrate to and plenty (of sustenance and life). Whoever leaves his home to migrate for the sake of Allah SWT and His Messenger, then dies (before reaching the destination), indeed, his reward has been fixed with Allah SWT. Allah is the Most Forgiving, the Most Merciful⁴⁵.

According to Ibnu Katsir in his interpretation of Surah An-Nisa verse 100, hijrah has two meanings. First, hijrah physically, which means moving from a place that is considered dangerous or threatening to someone, to a safer and less dangerous place. Second, hijrah in meaning means moving from bad to good, from sin to obedience, from lazy to diligent⁴⁶.

Another figure who provides a view of the meaning of hijrah is Ziaul Haque, a Bangladeshi coup leader. He argues that hijrah is a movement from one place

⁴⁴ Izzah Qanita Nailiya, *Bujuk Rayu Setan Kepada Perempuan Hijrah* (Yogyakarta: Araska, 2019), 13–14.

⁴⁵ Nuonline, “An-Nisa’ Ayat 100,” Nuonline, Accessed January 10, 2025, <https://Quran.Nu.Or.Id/An-Nisa/100>.

⁴⁶ Alu Syeikh And Abdullah Bin Muhammad Bin Abdurrahman Bin M. Abdul Ghoffar, *Tafsir Ibnu Katsir Jilid 2*, 2 (Jakarta, 2008), 512.

to another. Indirectly, hijrah means sacrifice or leaving home and hometown, family, land and nation as well as all property and other moving objects that humans crave for certain purposes. On the other hand, he also said that hijrah is a move from immorality to morality, from falsehood to truth, and from darkness to light⁴⁷.

Hijrah, as a concept in Islam, involves moving both physically and spiritually to achieve a better life in accordance with religious teachings. There are several classifications of the meaning of hijrah, including:

a) Hijrah *Makaniyah* (Physical Migration)

Hijrah *makaniyah* refers to the physical movement from one location to another to maintain faith and better practice the teachings of islam such as the hijrah of the Prophet Muhammad SAW from Makkah to Madinah.

b) Hijrah *Maknawiyah* (Spiritual)

Hijrah *maknawiyah* refers to an internal transformation that involves changes in beliefs, thoughts, feelings, and behavior. Subcategories of hijrah *maknawiyah* include:

- Hijrah *I'tiqadiyah* (Belief)

Change from false or misguided beliefs to true beliefs in accordance with islamic teachings. Hijrah *i'tiqadiya* involves adjusting and affirming faith in Allah SWT relating to belief and creed.

- Hijrah *Fikriyah* (Knowledge)

The process of moving from poor thinking to healthy thinking that is in accordance with islamic principles. Hijrah *fikriyah* emphasizes the formation of an islamic scientific and intellectual foundation.

- Hijrah *Syu'uriyah* (Character)

The movement from feelings and hobbies or character tendencies that neglect Allah SWT towards feelings that are closer to Him. Hijrah *syu'uriyah* includes changes in preferences and tendencies that focus more on spirituality.

⁴⁷ Nailiya, *Bujuk Rayu Setan Kepada Perempuan Hijrah*, 19–20.

- *Hijrah Sulukiyah* (Attitudes and Morals)

The transformation of behavior from poor morals to noble and praiseworthy morals. The changes include improvements in daily attitudes and behaviors that are in accordance with Islamic values⁴⁸.

4) Music Video “Hijrah” by Nasyid Gontor 2

“Hijrah” is a music video uploaded on May 24, 2024, which has played for approximately 12,000 views as of Thursday, February 06, 2025 at 15:14 WIB. This music video tells the story of a child who wants to go to study at a boarding school. Hijrah to become a person or human with a better version. Not only hijrah in meaning but with everything, even *jisman* and *ruuhan*. People who are in the boarding school have hijrah to show the best version of themselves, leaving their parents, relatives, friends, companions and much more behind to study at the boarding school.

The creation of this music video is intended not only to be enjoyed through sound but also to be experienced visually and emotionally. The making of this music video aims to motivate students, reminding them that sacrifice in gaining knowledge at the boarding school is a step towards a better future. In addition, this work is also expected to form alumni who are able to provide benefits to the global community and all humanity.

1.5.3 Theoretical Foundation

Roland Barthes revealed that language is a sign system that reflects the assumptions of a particular society at a particular time⁴⁹. Roland Barthes developed a semiotic theory rooted in Ferdinand de Saussure's linguistic concepts, which viewed language as a sign system. In his theory, Barthes introduced the concept of Two Orders of Signification, which includes two levels of meaning denotation and connotation. Denotation is the direct relationship between signifier

⁴⁸ Izza Royyani, “Makna Hijrah Perspektif Al-Qur’an Dan Hadis:(Telaah Atas Pro-Kontra Seputar Hijrah Di Media),” *Kaca (Karunia Cahaya Allah): Jurnal Dialogis Ilmu Ushuluddin* 10, No. 2 (2020): 117–32.

⁴⁹ Alex Sobur, *Semiotika Komunikasi* (Bandung: Pt. Remaja Rosdakarya Offset, 2018), 60.

and signified, resulting in explicit and objective meaning. Meanwhile, connotation arises from the interaction of the sign with the reader's cultural experiences, emotions, and social values, thus forming additional meanings beyond the denotative meaning⁵⁰.

Furthermore, Barthes explains that signs at the first level (denotation) can function as markers for the second level (connotation), creating more complex meanings. This process forms a metaphor, where a sign does not only have one fixed meaning, but can have multiple or polysemic meanings, depending on the social and cultural context. Barthes expanded the understanding of semiotics by emphasizing that the meaning of a sign is not static, but develops according to the experience and interpretation of society at any given time⁵¹.

Barthes has created a table of how signs work:

1. Signifier	2. Signified
3. Denotative Sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Table 1 1 Roland Barthes' Table of Signs

From Barthes' map above, it can be seen that the denotative sign (3) consists of a signifier (1) and a signified (2) and at the same time, the denotative sign is also a connotative signifier (4)⁵².

In Roland Barthes' theory, denotative meaning is the initial stage of signification that connects signifier and signified to produce explicit meaning, while connotation arises when the denotative sign becomes a new signifier that creates additional, more complex meanings influenced by social and cultural

⁵⁰ Sobur, 67.

⁵¹ Sobur, 66.

⁵² Noval Talani, Sukarman Kamuli, And Gita Juniarti, "Problem Tafsir Semiotika Dalam Kajian Media Dan Komunikasi: Sebuah Tinjauan Kritis," *Bricolage : Jurnal Magister Ilmu Komunikasi* 9 (March 9, 2023): 103, <https://doi.org/10.30813/bricolage.v9i1.3407>.

norms. Barthes then developed the concept of myth, which is a system of signs that disguises social construction as natural and objective, even though it is laden with ideology. Barthes also introduced reading codes that play a role in shaping meaning in texts, including how a sign can create puzzles, build a flow of meaning, display connotations, form symbolic oppositions, and refer to wider cultural knowledge. Barthes shows how media and popular culture shape public perception by presenting signs that obscure ideological interests⁵³.

1) Denotation

Denotation refers to the relationship that exists at the first level of a word, which has a clear and direct meaning. This denotative meaning is the specific meaning contained in a sign, which can basically be understood as a representation of the sign. In this sense, denotation is understood as the literal or dictionary meaning of a sign. This is the most basic and objective level of meaning, which is generally agreed upon by language users. The denotation meaning has the actual meaning or what is seen, it does not contain hidden meanings⁵⁴.

2) Five Reading Codes

Roland Barthes' reading code analysis is a text analysis method developed by Roland Barthes. This method dissects the meaning in a text through five reading codes that help understand how a text conveys a message explicitly or implicitly⁵⁵. These codes include:

- Hermeneutic Codes

The hermeneutic code is concerned with puzzles in the narrative that create a sense of mystery, but the emphasis is not just on identifying and predicting story elements, but on how information in the text is delayed and revealed to maintain suspense. This code guides how questions within the story are posed, deferred, and finally answered.

⁵³ Darma Et Al., "Pengantar Teori Semiotika," 79.

⁵⁴ Darma Et Al., 101.

⁵⁵ Titin Puji Rahayu, "Kode Pembacaan Roland Barthes Dalam Cerpen Pemintal Kegelapan Karya Intan Paramaditha: Kajian Semiotika," *Jurnal Ilmiah Fonema: Jurnal Edukasi Bahasa Dan Sastra Indonesia* 5, No. 1 (2022): 40–52.

- Proairetic Code

The proairetic code serves to drive the storyline through a series of actions that form a logical sequence, but the main focus is on how the actions create momentum and tension, rather than logical predictions of human behavior.

- Semantic Code

Semantic codes are concerned with connotations in a text, where the additional meanings of certain words or phrases assist the reader in establishing the theme of the story. The connotations that arise from different elements in the text, such as characters, places or objects, form deeper meaning relationships. By grouping similar units of connotation, readers can identify the main theme contained in the narrative.

- Symbolic Code

Symbolic codes refer to patterns or structures that appear repeatedly in the text and can be recognized through various binary oppositions, such as life and death, inside and outside, hot and cold. This code plays a role in organizing meaning through contradictions in the story, creating more complex layers of meaning.

- Cultural Code (Gnomic)

Cultural codes include various forms of knowledge that are considered “common truths” in a culture or society, including myths, history, and ideology. The concept of the “voice of science” is not explicitly mentioned by Barthes, although references to academic discourse could fall under this code. The main focus of cultural codes is how texts rely on pre-existing knowledge to construct meaning⁵⁶.

3) Connotation

⁵⁶ Vered Tohar Et Al., “An Alternative Approach For Personal Narrative Interpretation: The Semiotics Of Roland Barthes,” *International Journal Of Qualitative Methods* 6, No. 3 (September 2007): 57–70, <https://doi.org/10.1177/160940690700600306>.

Additional meanings or meanings associated with an individual's experience and culture. Connotation meaning has a broader scope and is related to culture, experience, or association. Connotation is used to describe one of the three ways a sign is structured in the second sign. Connotation describes the interaction that occurs when a sign relates to the user's feelings or emotions as well as his or her cultural values.

4) Myth

The deepest meanings are often related to broader social and cultural values. Barthes identifies the concept of “myth” as a part of signification that reflects the characteristics of a society. According to Barthes, “myth” is at the second level of signification, which occurs after the formation of the sign-signifier-signified system. At this point, the sign that has been formed will become a new signifier with a second signifier, which in turn forms a new sign. Thus, when a sign with a connotative meaning develops into a denotative meaning, the denotative meaning will turn into a myth. In myths, there is a three-dimensional pattern involving signifier, sign, and sign, but as a unique system, myths are built from a series of pre-existing meanings, or in other words, myths are a system of meaning at the second level⁵⁷.

⁵⁷ Charles Stivale, “Mythologies Revisited: Roland Barthes And The Left,” *Cultural Studies - Cult Stud* 16 (May 1, 2002): 457–484, <https://doi.org/10.1080/09502380210128333>.

1.5.4 Framework for Thinking

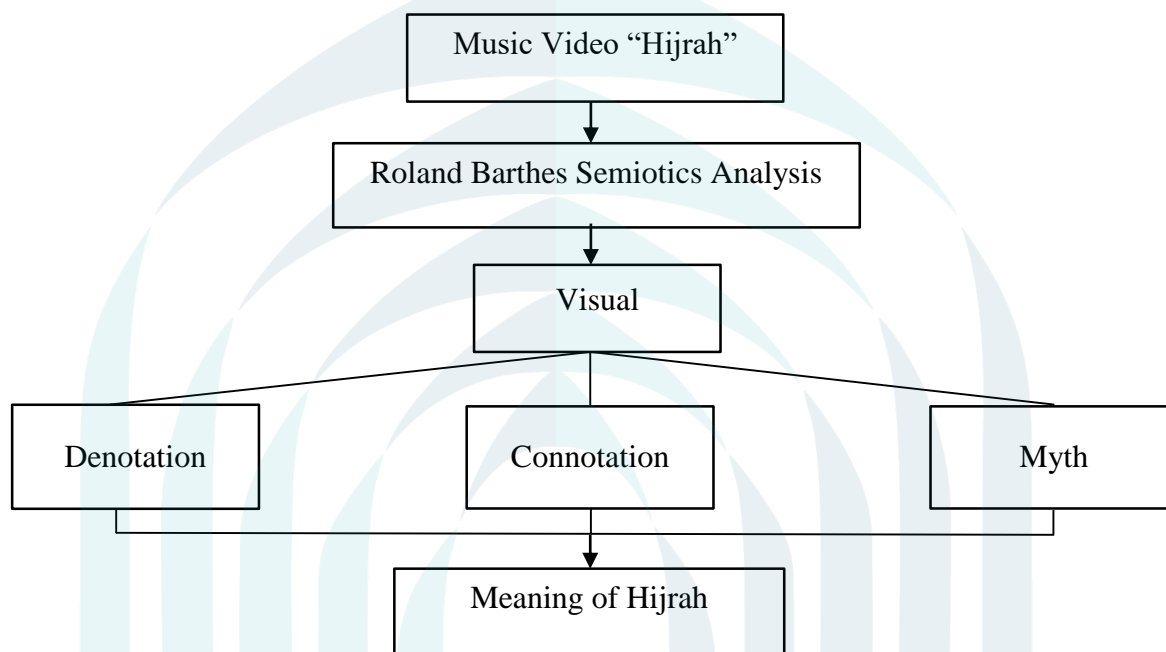


Table 1 2 Framework for Thinking

This research was conducted to analyze the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The visuals in the music video are the main objects that have been analyzed in this study, especially those that contain storylines, scenes, symbols and signs about the meaning of hijrah. The visuals in the music video have been analyzed based on Roland Barthes' 3 semiotic indicators, namely denotation, connotation and myth⁵⁸.

- 1) Denotation is a meaning that has a literal meaning or basic meaning that is seen directly consisting of signifiers and signs⁵⁹. In this music video, researchers have looked for elements of denotation signs and signifiers in each scene that contain representations of the meaning of hijrah through the identification of visual elements such as setting (place, time and atmosphere), scene, character, clothing, facial expressions, symbols and storytelling flow.

⁵⁸ Muqoddas And Hasyim, “Representasi Anti Diskriminasi Pada Film Kartun 3d Zootopia (Kajian Semiotika Roland Barthes).”

⁵⁹ Ahmad Swandhani, Deddy Wahjudi, And Lukitaningsih Lukitaningsih, “Semiotika Roland Barthes Sebagai Pendekatan Untuk Mengkaji Logo Kantor Pos,” *Gorga : Jurnal Seni Rupa* 12 (June 30, 2023): 182, <https://doi.org/10.24114/Gr.V12i1.43650>.

Visual elements that exist in the denotation meaning have been analyzed using Roland Barthes' reading code.

- 2) Connotation is a meaning that has a wider scope in the form of additional meanings or those related to experience and culture⁶⁰. In this study, the connotation meaning of hijrah is obtained through code analysis of reading elements of denotative signifiers and signs connected to the context that refers to the denotation meaning. Elements such as religious symbols, changes in setting or atmosphere, and character behavior in music videos are analyzed to reveal the meaning of spiritual, moral, or social transformation that is at the core of the hijrah concept.
- 3) Myth is the deepest sign system that combines denotative and connotative meanings to find the deepest meaning that is ideological in nature⁶¹. The meaning of myth in this music video can be seen through the combination of denotative and connotative meanings and how these meanings develop in society and are understood due to the influence of customs and social culture.

1.6 Research Methodology

1.6.1 Type of Research

This research uses a qualitative approach and a semiotic method based on Roland Barthes' semiotic theory to analyze the representation of the meaning of hijrah in the music video "Hijrah". The qualitative approach is used in this research because it focuses on a deep understanding of the meaning contained in an object or phenomenon. In this research, the qualitative approach is used to holistically analyze the visual signs, symbols, and meaning constructions that form the representation of the meaning of hijrah in the music video "Hijrah"⁶².

⁶⁰ Vina Nofia And Muhammad Bustam, "Analisis Semiotika Roland Barthes Pada Sampul Buku Five Little Pigs Karya Agatha Christie," *Mahadaya: Jurnal Bahasa, Sastra, Dan Budaya* 2 (October 29, 2022): 143–56, <https://doi.org/10.34010/Mhd.V2i2.7795>.

⁶¹ Ahmad Batubara And Nugroho Widhi Pratomo, "Analisis Semiotika Roland Barthes Dalam Film Mencuri Raden Saleh Karya Angga Dwimas Sasongko," *Jurnal Pendidikan Tambusai* 8 (March 14, 2024): 11658–64.

⁶² Hardani, S.Pd.,M.Si Et Al., *Metode Penelitian Kualitatif & Kuantitatif* (Yogyakarta: Cv. Pustaka Ilmu, 2020), 16.

The semiotic method is used in this research to examine the signs, symbols, and meanings contained in an object or phenomenon in both verbal and non-verbal forms. This method allows researchers to examine and interpret the signs, symbols, and visual elements used in music videos, which in this study is the representation of the meaning of hijrah in the “Hijrah” music video⁶³.

Roland Barthes' semiotic theory is used in this research because it offers a systematic approach to understanding the meaning of hijrah implied in the visual and symbolic signs present in the music video “Hijrah” Roland Barthes divides semiotic analysis into 3 indicators, namely denotation (literal or direct meaning), connotation (additional meaning involving aspects of culture, ideology, or emotion) and myth (how connotative meaning in a sign can reflect certain values or ideologies in society). This approach is highly relevant for exploring in depth how the meaning of hijrah is represented through visual elements in the “Hijrah” music video such as symbols, colors, gestures and music video flow, and how the message reflects certain ideologies in society.

1.6.2 Scope of Research

a) Object of Research

Sugiyono quotes Spradley's opinion in his book saying that the object of qualitative research is a social situation consisting of three elements: place, actors, and activities⁶⁴. In this study, the object is the music video “Hijrah” by Nasyid Gontor 2 uploaded by the YouTube account Gontor TV.

The music video “Hijrah” by Nasyid Gontor 2 uploaded by the Gontor TV YouTube account was chosen as the object of research because it shows various activities that reflect the hijrah process. These activities include reading books, seriousness in studying, applying knowledge in daily life, and traveling from one place to another as a form of moving towards better conditions. Additionally, the video showcases a variety of settings that support the concept of hijrah, such as

⁶³ Kurniawan, *Semiologi Roland Barthes*, 93.

⁶⁴ Feny Rita Fiantika Et Al., *Metode Penelitian Kualitatif* (Padang Sumatera Barat: Pt. Global Eksekutif Teknologi, 2002), 66.

the pesantren environment, outdoor spaces, classrooms, and other locations that symbolize changes in a person's life. The characters featured in the video also show individuals who are undergoing the hijrah process in various aspects of their lives.

b) Data Source

Related to the problem to be solved, there are two types of data used in this research: primary and secondary data.

1) Primary Data

Primary data is data obtained directly from the main source, namely non-participant observation of the phenomenon under study⁶⁵. The music video titled “Hijrah” uploaded by the Gontor TV YouTube account is the main data source in this research. As primary data, this video provides visual content that is directly used in the research analysis. The selection of this video as primary data is based on the relevance of its theme to the research topic, as well as the “Hijrah” music video being the main object analyzed directly by the researcher, making it primary data, as it was obtained directly from the first source.

2) Secondary Data

Secondary data is data obtained from other parties, not directly from the object of research, but from the results of previous data collection which is reused for research purposes⁶⁶. To complete the analysis, this research also uses secondary data obtained through interviews with the director of the music video “Hijrah”. The existence of this secondary data is important to provide a broader context and support the findings obtained from primary data analysis.

1.6.3 Data Collection Techniques

Related to the problem to be solved, there are two types of data collection techniques in this research: non-participant observation and documentation.

⁶⁵ Hardani, S.Pd.,M.Si Et Al., *Metode Penelitian Kualitatif & Kuantitatif*, 109.

⁶⁶ Hardani, S.Pd.,M.Si Et Al., 121.

a) Non- participant Observation

Non-participant observation is used as an observation method because the researcher only acts to observe without participating in the activity of making the “Hijrah” music video⁶⁷. The researcher acts as an observer who is not involved in the interaction or activities, so as to provide an objective analysis and not influence the observed object. Observation has been carried out for 32 days, from December 27, 2024 to January 27, 2025, focusing on symbols, colors, image composition, expressions, and gestures that illustrate the meaning of hijrah. These observations allowed the researcher to identify and analyze the visual signs contained in the video, which can be interpreted through a semiotic approach.

b) Documentation

The documentation technique is used as a method of data collection techniques in the form of screenshots and interview drafts⁶⁸. In this study, researchers observed scenes that contained the meaning of hijrah and then took screenshots for data purposes. The documentation process in the form of screenshots, was carried out during the observation period from December 27, 2024, to January 27, 2025. Interviews, as a documentation technique, were conducted on January 27, 2025. This technique allows researchers to gather objective and systematic data, providing a clear understanding of the meaning and implications of the analyzed music videos.

c) Interview

Interviews are used as a data collection method carried out through a process of direct interaction between researchers and predetermined informants with the aim of exploring in-depth and focused information related to the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2⁶⁹. Researchers used purposive sampling technique by interviewing informants who fit the criteria and objectives of the study. The director of the

⁶⁷ Rachmat Kriyantono, Ph. D., *Teknik Praktis Riset Komunikasi Kualitatif Dan Kuantitatif*, 2nd Ed. (Jakarta: Prenadamedia Group, 2022), 301.

⁶⁸ Hardani, S.Pd.,M.Si Et Al., *Metode Penelitian Kualitatif & Kuantitatif*, 139.

⁶⁹ Hardani, S.Pd.,M.Si Et Al., 153.

music video “Hijrah” was chosen because he was able to provide in-depth and focused information regarding the meaning of hijrah in the music video⁷⁰. he interview was conducted on January 27, 2025 at Gontor Campus 2. This interview aims to understand the symbolic interpretation of the visual and musical elements in the video. In addition, through interview techniques, researchers can obtain relevant information and understand the broader context that the music video wants to convey.

1.6.4 Data Validity

Triangulation is a method to increase the validity and reliability of data by comparing or combining various perspectives⁷¹. In the context of research on the representation of the meaning of hijrah in the visual music video “Hijrah”, researchers use method triangulation, time triangulation and member check triangulation.

Method triangulation is used in this research by comparing data collection methods, namely, non-participant observation and interviews. Observations have been made on the music video “Hijrah” from December 27, 2024 to January 27, 2025. Then the results of the observation were tested for validity with a different method, namely an interview with the director of the music video “Hijrah” on January 27, 2025. Triangulation of methods allows researchers to ensure that findings are more accurate and do not rely solely on one data source.

Time triangulation in this study was carried out by observing the “Hijrah” music video repeatedly within a certain time span to ensure consistency of findings and avoid interpretation bias. Observations were made 50 times from December 27, 2024 to January 27, 2025, with an observation duration of 32 days. During this period, the music videos were analyzed at different times of the day to capture variations in perceptions and reflections that may arise under different conditions. By conducting repeated observations over a period of more than one

⁷⁰ Rachmat Kriyantono, Ph. D., *Teknik Praktis Riset Komunikasi Kualitatif Dan Kuantitatif*, 317–18.

⁷¹ Feny Rita Fiantika Et Al., *Metode Penelitian Kualitatif*, 145.

month, this research ensures that interpretations of signs, symbols and representations in music videos are more comprehensive and not influenced by initial impressions or temporary subjective factors.

Triangulation Member check in this study has been carried out by researchers by conducting direct interviews with the director of the music video “Hijrah” on January 27, 2025 which took place on the Gontor 2 Campus. This validity is carried out by bringing back the final report or description of the research results to the music video director to check whether the report, description, theme is accurate and in accordance with what is intended by the research results⁷².

1.6.5 Data Analysis Technique

The data analysis technique used in this research is the meaning of the three stages of signs from Roland Barthes semiotics, namely denotation, connotation and myth. Denotation is the first stage of signification or the actual meaning of a sign, while connotation is the meaning of the sign in the second stage that has been combined with emotions and cultural values. Myth is a combination of denotative and connotative meanings to find the deepest meaning that is ideological in nature⁷³.

Roland Barthes' semiotics guided the analysis in this research. Barthes' semiotic approach in this study is divided into three stages: denotation, connotation, and myth. As explained earlier, denotation is the first stage of signification, representing the direct meaning that can be observed from visual elements without additional interpretation. In this case the author looks for written data in the form of books, journals or other reference sources that explain the meaning of hijrah contained in the visual music video “Hijrah”.

Then there is connotation which is the second stage of signification or referred to as the meaning when the sign has met with emotions or cultural values. In this stage the author uses personal understanding and experience to explain the

⁷² Feny Rita Fiantika Et Al., 178.

⁷³ Hardani, S.Pd.,M.Si Et Al., *Metode Penelitian Kualitatif & Kuantitatif*, 190.

meaning of the scenes that contain representations of the meaning of hijrah in the music video “Hijrah”.

Myth is a combination of denotation and connotation which then forms a deeper meaning and is related to the ideology and culture that exists in society. Myth in Barthes' semiotics refers to the broader ideological meanings embedded in society. In this research, the meaning of myth is obtained by identifying visual elements that already have connotative meanings in the form of symbols, colors, movements, or other visual elements that carry additional meanings beyond their literal meanings. Furthermore, the connotative meaning is associated with cultural values, norms, or emotions that are common in society.

The researcher conducted three stages of analysis conducted by the author in the study:

- 1) The first stage, researchers determine the scenes and frames that contain representations of the meaning of hijrah in the “Hijrah” music video.
- 2) The second stage, researchers have searched and analyzed visual elements and scenes in each scene and frame that show the meaning of hijrah based on Roland Barthes semiotics, namely denotation, connotation and myth.

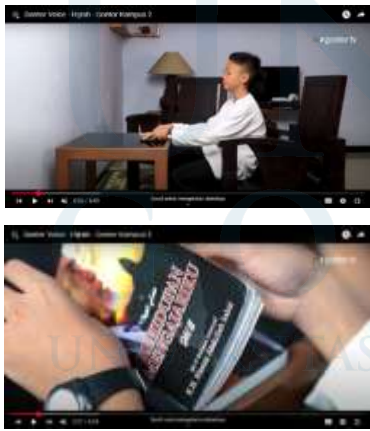

















Figure	Scene	Visual Description
	1	The child character enters the room and sits on a chair. He opens a book with the title life teaches me volume 3 which contains quotes of wise words from the head of the boarding school.
	Frame	
	1 and 2	
	Minutes	
	00:00:12	
	-	
	00:00:33	
	Shot Type	
	Medium	
	Shot,	
	Extreme	
	Close Up	

Figure	Scene	Visual Description
	1	The father character approaches the child who is reading a book, and they are seen talking with a happy smile. The father is seen sitting next to the child, and the child remains seated with the book in his hands. The two look at each other, creating an atmosphere of familiarity and happiness.
	Frame	
	3	
	Minutes	
	00:00:33	
	-	
	00:00:43	
	Shot Type	
	Medium Close Up	
Figure	Scene	Visual Description
 	5	A father and son stand near a car with an open trunk. They appear to be loading luggage into the car. An orange Vespa motorcycle is seen to the left of the frame.
	Frame	
	1 and 2	
	Minutes	
	00:01:27	
	-	
	00:01:41	
	Shot Type	
	Long Shot	
Figure	Scene	Visual Description
	6	A car drove on a road that ran through the middle of a vast rice field, with lush green rice on both sides. The road looks simple, made of asphalt that cuts across a wide open space. The father character is seen furrowing his brow and holding his head.
	Frame	
	1 and 2	
	Minutes	
	00:01:44	
	-	

	00:01:48	
	Shot Type	
	Extreme Long Shot, Close Up	
Figure	Scene	Visual Description
  	8	<p>The child character kisses the father character's hand with a smiling facial expression. The setting shows a green building with Arabic wall decorations.</p> <p>The child character leaves the father character with a suitcase. The father character is seen furrowing his brow.</p>
	Frame	
	1,2 and 3	
	Minutes	
	00:02:05	
	-	
	00:02:30	
	Shot Type	
	Long Shot, Extreme Long Shot, Close Up	
Figure	Scene	Visual Description
 	13	<p>A child character wearing a light brown uniform shirt sits in a room. There are many children of the same age sitting next to him. The adult character raises his hand and then smilingly raises his hand. The child character's face is beaming with a confident smile. The background of the plain light blue classroom wall gives the impression of a simple yet clean room.</p>
	Frame	
	1, 2 and 3	
	Minutes	
	00:03:14	
	-	
	00:03:29	
	Shot Type	
	Close Up, Close Up, Close Up	

		
Figure	Scene	Visual Description
	14 dan 15	The child character enters a room. The character changes from brown to blue and wears a tie. The child character has grown up and is now a teacher and explains the material of the day to his students.
	Frame	
	2,1,2 and 3	
	Minutes	
	00:04:04	
	Shot Type	
	Close up, Close up, Close up, Long Shot	
		
Figure	Scene	Visual Description
	16	The child character is seen standing in front of a building and running through the rain. The child character is dressed neatly in a shirt and tie. The father character is seen standing holding an umbrella. The child character runs towards the father and hugs him.
	Frame	
	2, 3, 4, 5 and 6	
	Minutes	
	00:04:23 - 00:04:35	
		


Shot Type	
	Close Up, Close Up, Close Up, Close Up, Extreme Close Up

Table 1 3 Analysis Table

Source: YouTube Channel Gontor TV

In the research on the representation of the meaning of hijrah in the visual music video “Hijrah,” the data analysis technique used is semiotic analysis, which is carried out with the Roland Barthes approach. This analysis is carried out through three main stages, namely:

a) Denotation

This stage focuses on analyzing the literal or descriptive meaning of the visual elements in the video. At this stage, researchers identify what is directly visible, such as images, colors, symbols, or scenes in the music video. After finding the denotation meaning, the researcher looks for Roland Barthes' reading code on each element in the “Hijrah” music video scene.

b) Connotation

In this stage, we analyze the implicit or associative meanings attached to visual elements using Roland Barthes' five codes of reading. The researcher connects the elements to broader values, emotions, or culture.

c) Myth

At this stage, myth is a combination of denotation and connotation meanings throughout the scene that form more meaning and are related to the ideology and culture that exists in society. The researcher explores how the visuals in the video reflect cultural constructions or societal beliefs related to hijrah.

- 3) The third stage is conclusion drawing, where the findings from the data analysis process are summarized to explain the representation of the meaning of hijrah in the music video “Hijrah” by Nasyid Gontor 2. The results of the analysis are linked to the formulation of the problem and research objectives that refer to the research limitations, which in this study are the indicators of Roland Barthes' semiotic theory, namely denotation, connotation and myth. This conclusion provides a comprehensive picture of how music videos are used to convey messages from musicians to listeners, especially in the context of the representation of the meaning of hijrah displayed through the music video “Hijrah”.

1.6.6 Time and Place of Research

Research on the music video “Hijrah” has been conducted over a period of three months as follows:

No	Activity	Time
1	Thesis Proposal Preparation	October-December 2024
2	Thesis Proposal Examination	December 2024
3	Research (Data Collection)	December-January 2025
4	Data Analysis	January 2025
5	Thesis Examination	February 2025

Table 1 4 Research Time