



REPRESENTATION OF RELIGIOSITY IN THE FILM KOMANG BY NAYA ANINDITA: A ROLAND BARTHES SEMIOTIC ANALYSIS

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ABSTRACT

This study aims to analyze the representation of religiosity in Naya Anindita's film Komang through Roland Barthes's semiotic approach. This study departs from the importance of film as a popular media that not only provides entertainment, but also shapes social meanings regarding religion, culture, tolerance, and identity in a multicultural society. This study uses a qualitative descriptive method with data collection techniques through direct observation of film scenes, visual documentation, and relevant literature searches. Data are analyzed using three levels of meaning in Barthes's semiotics, namely denotation, connotation, and myth. The results show that religiosity in the film Komang is represented through worship practices, cultural symbols, traditional clothing, body gestures, prayers, and social interactions between characters from different religious and cultural backgrounds. At the denotative level, the film shows religious activities such as praying, prayer, group prayers, and traditional ceremonies. At the connotative level, these signs represent obedience, spirituality, respect for tradition, and tolerance. Meanwhile, at the mythical level, the film constructs the idea that religiosity is not merely ritualistic, but also serves as the foundation for morality, patience, acceptance, and social harmony. Thus, the film Komang represents religiosity as an inclusive human value and as a space for dialogue between love, faith, culture, and diversity.

Keywords: *religiosity, Komang film, Roland Barthes' semiotics, representation, tolerance.*

1. INTRODUCTION

Film is a mass communication medium with a powerful ability to represent social, cultural, and religious realities through visual, narrative, and symbolic constructions. As a product of popular culture, film serves not only as a means of entertainment but also as a space for the production of meaning that shapes society's perspectives on values, identity, morality, and social relations. In the context of a multicultural society, film can be a crucial

medium for showcasing how differences in religion, customs, and culture are negotiated in everyday life. Through characters, dialogue, settings, clothing, rituals, gestures, and storylines, films can convey ideological messages that are not always conveyed directly, but operate through a system of signs that can be interpreted in depth (Hakim, 2023; Putri, 2024).

One Indonesian film that is interesting to study in the context of representing religious and cultural values is Naya Anindita's *Komang*. This film presents a story that not only centers on the emotional relationships between characters but also shows the intersection of religious identity, local culture, and human values. The characters Raim and Komang are depicted as coming from different faith and cultural backgrounds, making their relationship not only a romantic story but also a representation of tolerance, spirituality, and respect for differences. In this film, religiosity is not solely depicted as formal worship activities, but also as a moral awareness reflected in attitudes of patience, respect, sincerity, responsibility, and the ability to accept diversity as part of social reality (Hartini et al., 2024; Hidayah & Firmansyah, 2024).

The representation of religiosity in *Komang* is evident through various visual and verbal signs, such as prayer, communal prayer, the use of traditional attire, the performance of religious rituals, and social interactions between characters that demonstrate mutual respect. These symbols not only have literal meaning but also carry cultural and ideological significance. For example, scenes of worship not only depict specific religious practices but also represent obedience, inner peace, the search for guidance, and humanity's relationship with God. Likewise, Balinese cultural symbols, such as traditional clothing and religious rituals, serve not only as aesthetic elements but also as markers of Balinese identity, tradition, and spirituality (Dewi, Siahaan, & Bender, 2025; Utami, 2024).

Previous researchers have extensively studied the representation of religion, culture, and tolerance in film. Several studies have shown that film can represent interfaith tolerance, Islamic expression, local culture, and social relations through complex sign constructions (Assidiqi & Masruroh, 2023; Hidayah & Firmansyah, 2024; Pristiawan & Yusmawati, 2024). However, studies specifically examining the representation of religiosity in the film *Komang* using Roland Barthes's semiotics still need further study, particularly in examining how religious meaning is constructed through layers of denotation, connotation, and myth. This is important because religiosity in the film does not only appear as a ritual practice, but also as a value system that shapes the characters' identities, social relations, and the way the film constructs a message about harmony in diversity.

Roland Barthes's semiotic approach is relevant for this research because it allows us to interpret signs not only at the level of direct meaning but also at the level of cultural and ideological meaning. Barthes viewed signs as having three layers of meaning: denotation as the literal meaning, connotation as the meaning influenced by social and cultural context, and myth as an ideological construct that appears natural in society. In the context of the film "*Komang*," this approach allows researchers to interpret how religious symbols, culture, and the narrative of inter-character relationships work to construct the idea of inclusive religiosity. Thus, the film is understood not only as a visual text but also as a field

of meaning that represents spiritual, moral, and social values in a multicultural society (Mu et al., 2025; Putri, 2024).

Based on this description, this study aims to analyze the representation of religiosity in Naya Anindita's film "Komang" through Roland Barthes's semiotic approach. The research focuses on identifying visual and verbal signs that represent religiosity, as well as interpreting their meaning at the levels of denotation, connotation, and myth. This research is expected to contribute to communication studies, particularly in the fields of film analysis, semiotics, religious representation, and popular culture. Furthermore, this research is also important as a critical reflection on how film can be an educational medium that not only captures the reality of society's religious diversity but also builds audience understanding of the importance of spirituality, tolerance, morality, and respect for differences in contemporary social life.

2. RESEARCH METHOD

This research uses a descriptive qualitative approach with Roland Barthes's semiotic analysis method. This qualitative approach was chosen because this research focuses on interpreting the meaning, signs, symbols, and messages of religiosity represented in Naya Anindita's film Komang. The objects of this research are scenes in the film Komang that contain visual and verbal signs related to religiosity, such as worship practices, prayers, religious rituals, traditional clothing, body gestures, dialogues between characters, and cultural settings that demonstrate the relationship between religion, identity, and tolerance. Roland Barthes's semiotic analysis is used because it can interpret signs in three layers of meaning: denotation, connotation, and myth, making it relevant to uncovering the meaning of religiosity that is not only apparent literally but also operates at the cultural and ideological levels (Mu et al., 2025; Putri, 2024).

The primary data source in this study is the film Komang, observed directly through screenings. Supporting data is obtained from scene documentation, scientific articles, books, and previous research relevant to the study of film, religiosity, cultural representation, and semiotics. Data collection techniques were conducted through non-participant observation by repeatedly watching the film, noting scenes containing religious symbolism, and documenting scene clips relevant to the research focus. Each selected scene was then classified based on its sign form, the context of the event, the characters involved, and the religious meanings emerging within the film's narrative. This process was crucial to ensure that the analysis was not solely based on the researcher's subjective impressions but was based on systematic sign identification in accordance with Barthes's semiotic framework (Sawitri & Sazali, 2024; Dewi, Siahaan, & Bender, 2025).

The data analysis technique involved three stages of interpretation. First, denotative analysis was used to explain the direct meaning of the scenes, such as prayer, worship, communal prayer, the use of traditional attire, and the performance of religious rituals. Second, connotative analysis was used to interpret the cultural and emotional meanings of these signs, such as obedience, respect for tradition, spirituality, patience, and tolerance. Third, myth analysis is used to interpret the ideological constructions constructed by the film, particularly the idea that religiosity is not only related to formal rituals but also forms the basis of morality, social identity, and harmony in a multicultural society. To maintain the accuracy of the analysis, this study uses triangulation of literature

sources by comparing the findings of film scenes with theoretical concepts and previous research results regarding the representation of religion, culture, and tolerance in film (Assidiqi & Masruroh, 2023; Hidayah & Firmansyah, 2024; Pristiawan & Yusmawati, 2024).

3. RESULT AND ANALYSIS

Roland Barthes' Semiotic Analysis

Religiousness is essentially a manifestation of human devotion to the Creator, which is reflected in the degree of deep understanding, inner practice, and application of religious teachings in everyday life. There are many traits that we are not aware of that describe religiosity, such as doing good deeds to other people, being honest and friendly.



Figure 1. Komang praying in the morning
(Source: Komang Film, March 31, 2025 googlevideo.com)

Scene 1: opening of the film "how he worshipped and prayed" Duration Approximately 1: 11- 2.51 minutes, "burning incense in the morning and praying" Denotation: Performing morning prayers that are usually done by Hindus in the morning. Connotation: an event every morning by Hindus by burning something like a stick that produces fragrant smoke with the aim of worshiping oneself and the environment, as well as a symbol of respect for Sang Hyang Widhi and ancestors. Myth: shows that a servant wants to start his day and activities and wants to ask for help in the morning so that everything he does runs smoothly.



Figure 2. Komang performing prayers at home.

(Source: Komang's film, March 31, 2025, googlevideo.com)

Scene 2: Raim prays at Komang's house. Duration around 21.53 -22.12, the beginning of Raim and Komang's deep introduction, Denotation: Raim does not forget to pray when he has time at Komang's house. Connotation: Movements of servitude according to the rules of Muslims who do it 5 times a day with the times, namely, dawn, midday, afternoon, evening, and night. Myth: how a Muslim asks for security and peace of mind in carrying out his activities



Figure 3. Praying together before eating at Raim's house
(Source: Flim Komang March 31, 2025 googlevideo.com)

Scene 3: Raim, Komang and Raim's family held a small thanksgiving event with a meal together because Raim passed the comedy selection to Jakarta where before the meal began they prayed first. Duration around: 37.13 – 39.45. Denotation: praying before eating. Connotation: their way of praying is different but has the same purpose myth: depicting having a sense of satisfaction with the blessings given by the creator in the form of food.



Figure 4. Wearing traditional Hindu clothing
(Source: Flim Komang March 31, 2025 googlevideo.com)

Scene 4: In scene 4, it is depicted that Komang's family is holding a Hindu traditional event called ngaben for Komang's husband (a Hindu religious event or ceremony to remember and accompany the dead). Duration around: 31.53 – 34.17. Denotation: wearing a Balinese headband (udeng). Connotation: having a humanistic religious attitude. Myth: Harmony between humans, culture, and God.



Figure 5. The departure of his beloved father

(Source: Flim Komang March 31, 2025 googlevideo.com)

Scene 5: Raim's father's departure forever. Duration around: 1.11.21 – 1.13.56.

Denotation: The greatest hero in Raim's life has left him, but he remains patient and sincere. Connotation: A child's heartbreak when one of his two greatest treasures is taken by the creator. Myth: Death is part of divine destiny that must be accepted with faith.



Figure 6. Raim performing prayer

(Source: Flim Komang March 31, 2025 googlevideo.com)

Scene 6: "each other wheeling to ask for guidance". Duration approximately: 1.23. 06 - 1.23.53. Denotation: each other doing worship and praying for guidance. Connotation: a place to ask for guidance when losing direction. Myth: Religion as the main source of solutions

Discussion

To understand how messages about religiosity are conveyed through the film *Kolang*, Roland Barthes's semiotic analysis approach is the primary tool used in this study. Semiotics is a branch of science that studies signs and symbols in various forms of communication. Etymologically, the word "semiotics" comes from the Greek "semeion," meaning sign, and later developed into a discipline for understanding the meaning behind symbolic representations in culture and media (Mu et al., 2025).

Roland Barthes, a prominent thinker in this field, developed a semiotic approach that analyzes signs not only at the literal level but also at a deeper and more complex level. Barthes divided signs into three layers of meaning: denotation (literal meaning), connotation (meaning based on culture and emotion), and myth (ideological meaning considered natural or appropriate by society). Through this framework, Barthes highlights how popular media, including film, not only convey information but also shape society's ideology and perception of certain social realities (Putri, 2024).

When semiotic theory is applied to the study of the film "Komang," it becomes apparent how various visual symbols, such as gates, candy, traditional clothing, and even the characters' facial expressions and gestures, convey complex messages. The film not only tells the story of a passionate romance but also demonstrates the profound power of culture, customs, and religious devotion. The symbols appearing in the film serve to reinforce one's view of the importance of religiosity in everyday life (Wijaya et al., 2025).

Religiosity is a human act of devotion to one's Creator, a manifestation of which we can experience in everyday life. This film often depicts dialogue between characters, who are guided by their respective religious teachings, prohibitions and commands, dress codes, and body gestures. The symbols appearing in the film serve to reinforce stereotypes and illustrate how a person deepens their belief in something that makes them feel secure.

Roland Barthes' semiotic analysis helps us understand that the love and customs between Raim and Komang do not shake their religious beliefs; instead, they strengthen their relationship. For example, when Raim first arrives at Komang's house, he is about to leave but is prevented by rain. Seeing the time, it is time for his Muslim obligation, namely the midday prayer, to be fulfilled. Without further ado, he asks for a suitable place in Komang's house to perform his obligation. (Assidiqi & Masrurroh, 2023)

This film also depicts the emotional dynamics and social relationships influenced by the differing beliefs between the characters. Raim Laode and Koamang Ade, the main characters, face a dilemma: how to maintain their love relationship despite being limited by their differing beliefs, while both characters possess a very strong sense of religiosity. In various previous studies, it appears that the film Komang has been analyzed from various perspectives. Some highlight the camera angles and lighting used to reinforce the symbolic impression, while others examine its social impact on people's perspectives on religion. However, one common thread that can be drawn from all these studies is that the film, consciously or not, has reinforced social myths about the meaning of religiosity, inviting viewers that diversity and differences in belief will not diminish a servant's devotion to their Creator when they each have a sense of religiosity within themselves.

The semiotic study of this film goes beyond simply understanding the symbols displayed visually, but also uncovers the ideology hidden behind them. When relationships are no longer viewed as objects of worldly judgment, but rather as trusts that must be safeguarded according to spiritual values and religious teachings, a collective consciousness is formed that leads individuals to a healthier inner self-esteem. Komang serves as a mirror of this action, but also has the potential to change it, depending on how the film's messages are captured and interpreted by the audience (Utami, 2024).

Thus, Barthes's semiotic theory provides a sharp tool for interpreting symbols in the film, while the issue of religiosity in Komang reflects a social reality that requires in-depth storytelling. Film is not merely a product of entertainment but also a field of discourse that reflects and influences how we understand and adhere to the teachings of our respective religions, thus shaping valuable characters in contemporary society.

This study aims to analyze how religious practices are practiced in the film Komang using Roland Barthes's semiotic analysis approach. The analysis shows that this film significantly displays symbols and signs that carry profound meaning regarding the powerful nature they portray. One of the powerful symbols conveying religious significance is the gate and the mosque. These places are not only places of worship but also symbols of faith and obedience (Sawitri & Sazali 2024).

Furthermore, the dynamics of Komang Ade's character in the film, *Komang*, demonstrate a complex struggle with religiosity, influenced not only by his social environment but also by family values and his relationship with Raim Laode. Family and societal pressures, which expect Komang to adhere firmly to the beliefs and traditions he has embraced since childhood, are crucial factors in the formation of his religious identity (Yogisvari, 2027). Furthermore, Raim's relationship with Komang presents a profound inner dilemma, as differences in religious and cultural backgrounds force him to question the principles he has long held. This reflects the fact that religiosity is not merely a religious practice but is also closely related to one's identity and meaning of life. However, the film *Komang* also opens up a broad space for discussion and raises audience awareness about the importance of understanding and appreciating the value of religiosity in social life. Raim's inner struggle, particularly in the face of differences in faith with Komang, prompts audiences to reflect on their views on the relationship between love, faith, and self-identity. Many viewers are touched by this dilemma and begin to question how they interpret tolerance and commitment to spiritual values in their daily lives. In the study of film and religiosity, this kind of representation serves as a medium for reflection, allowing audiences to reinterpret their religious experiences in a more personal way.

Overall, the film *Komang*, through Barthes's semiotic approach, demonstrates that visual media can be a powerful tool for representing, reflecting, and constructing the meaning of religiosity in social life. Through its visual signs and narrative, the film not only depicts Raim and Komang's struggles with faith but also implicitly shapes the audience's understanding of the relationship between faith, identity, and social reality (Pristiawan & Yusmawati 2024).

4. CONCLUSION

Based on the research results, it can be concluded that the film *Komang* represents religiosity through a series of visual and narrative signs that form layered meanings at the denotative, connotative, and mythical levels. This representation is seen through worship practices, prayers, religious rituals, cultural symbols, traditional clothing, body gestures, and social interactions between characters that show the relationship between humans with God, others, and their cultural environment. At the denotative level, the film displays religiosity through concrete religious activities, such as praying, prayer, communal prayer, and traditional ceremonies. At the connotative level, these signs reflect the values of obedience, spirituality, respect for tradition, patience, sincerity, and mutual respect for differences. Meanwhile, at the mythical level, the film builds the idea that religiosity is not only understood as a ritual obligation, but also as a moral basis, social identity, and inner strength in facing life's conflicts. Thus, *Komang* functions not only as a work of entertainment, but also as a cultural text that conveys messages about the importance of tolerance, humanity, and social harmony in a multicultural society.

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