

REPRESENTATION OF ISLAMIC VALUES IN THE FILM PANTASKAH AKU BERHIJAB: A SEMIOTIC ANALYSIS OF THE CONCEPT OF HIJAB AS A SYMBOL OF SELF-PROTECTION FROM SEXUAL VIOLENCE AMONG STUDENTS

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Keywords

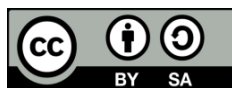
Representation;
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Abstract

This study aims to analyze the representation of Islamic values in the film *Pantaskah Aku Berhijab* through Roland Barthes's semiotic analysis, focusing on the concept of the hijab as a symbol of self-protection against sexual violence among students. The study is motivated by the increasing incidence of sexual violence, the importance of Islamic value-based media literacy, and the influence of films on shaping students' perspectives and character. This research employs a descriptive-interpretive qualitative approach, with data collected through observations of film scenes, documentation, and interviews. The data were analyzed using Roland Barthes's semiotic theory, encompassing denotative, connotative, and mythical meanings. The findings indicate that the film represents the hijab as an Islamic identity that functions not only as a means of covering the aurat but also as a symbol of spiritual transformation, religious awareness, and the formation of Muslim women's identity. In addition, the hijab is represented as a symbol of self-protection encompassing moral, psychological, and spiritual dimensions, without positioning it as the sole factor in preventing sexual violence. The film also represents Islamic moral values, including the protection of personal dignity (*hifz al-'ird*), mutual respect, the maintenance of appropriate boundaries in social interactions, responsibility, empathy, and the development of healthy relationships as part of efforts to prevent sexual violence. This study concludes that *Pantaskah Aku Berhijab* serves as an educational medium capable of contextually representing Islamic values and contributing to the strengthening of character education, media literacy, and students' awareness of the importance of preserving personal dignity and establishing healthy social relationships based on Islamic teachings.

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1. INTRODUCTION

The development of the film industry as part of modern mass media has created a new space for disseminating values and ideologies, including Islamic values (Okta et al., 2025). In this context, the film *Pantaskah Aku Berhijab* is particularly relevant for examination because it presents the hijab not merely as a religious obligation but also as a symbol of self-protection (Allifia Fatika Putri et al., 2025). For students who are undergoing a process of identity formation, this message has the potential to influence their perceptions of social reality and the relationship between religion, the body, and personal safety (Utami, 2026).



The prevalence of sexual violence remains deeply concerning. Data from the National Commission on Violence Against Women (2023) indicate a high prevalence of violence against women, with sexual violence constituting one of the most prominent issues (Komnas Perempuan, 2023). UNICEF reports also reveal that girls face significant risks of gender-based violence (Pratiwi, 2024). In the public sphere, narratives frequently emerge that associate clothing choices with the risk of violence, a perspective that may perpetuate victim blaming. Therefore, it is important to examine how films represent this issue to prevent the simplification or reduction of sexual violence, which is inherently multidimensional (Hamandia, Hertimi, & Umariyani, 2025).

The urgency of this study lies in the need to strengthen students' critical media literacy when interpreting visual representations. As a cultural product, film has the power to shape public opinion through emotionally constructed symbols (Huda & Nafsika, 2023). The novelty of this study lies in integrating Roland Barthes's semiotic framework, which examines the levels of denotation, connotation, and myth (Hanif & Aini, 2025), with the issue of self-protection. When the film's message is interpreted literally, students may perceive the hijab as the sole means of protection, thereby obscuring the underlying causes of sexual violence.

Several previous studies have examined the hijab as a symbol of piety (Idarotus, 2024) and as part of conservative moral narratives (Aristya, 2025). Other studies have identified stereotypes directed at veiled Muslim women (Dirgantardewa & Pithaloka, 2021) and explored the construction of meanings surrounding sexual violence (Wibowo, 2025). However, these studies have not specifically examined the hijab as a symbol of self-protection. This study addresses that gap by positioning students as subjects who need to be equipped with critical literacy skills (Cynthia & Sihotang, 2023) so that they can interpret media messages wisely and contextually.

This study aims to analyze the representation of Islamic values in the film *Pantaskah Aku Berhijab* through a semiotic approach, focusing on the construction of the hijab as a symbol of self-protection. By uncovering the underlying structures of meaning, this study is expected to contribute to the development of equitable and context-sensitive media literacy. Accordingly, the findings are expected not only to enrich semiotic and Islamic education studies but also to foster students' critical awareness in responding to digital information flows that are often shaped by ideological interests (Sakela & Duku, 2026).

2. RESEARCH METHOD

This study employed a qualitative approach with a descriptive-interpretive research design based on Roland Barthes's semiotic analysis (Atika, Assoburu, Putri, & Ningsih, 2026). This approach was selected because the study focused on interpreting signs, symbols, and representations of Islamic values portrayed in the film *Pantaskah Aku Berhijab*. Roland Barthes's semiotic theory was used to examine denotative, connotative, and mythical meanings conveyed through scenes, dialogue, costumes, characters' expressions, and other visual symbols.

The object of this study was the film *Pantaskah Aku Berhijab*. Scenes were selected using purposive sampling, namely by choosing scenes that explicitly or implicitly represented interactions between hijab-wearing characters and situations involving the potential risk of sexual violence. From the film's total duration, 15 key scenes were selected because they contained strong visual and verbal symbols related to the concept of the hijab as a form of self-protection. Visual documentation was conducted by taking screenshots of each selected frame and preparing transcripts of the accompanying dialogue for in-depth analysis.

The research informants consisted of 10 students, 2 Islamic Religious Education teachers, and 3 adult viewers who understood the content of the film. Student informants were selected based on the criterion that they were active secondary school students undergoing a phase of identity formation, while Islamic Religious Education teachers were selected because of their pedagogical authority in interpreting Islamic values. Data were collected through observation of the film scenes, visual documentation, and semi-structured in-depth interviews (Safrudin, Zulfamanna, Kustati, & Sepriyanti, 2023).

To ensure data validity, this study applied source triangulation by comparing the researcher's interpretations with the perspectives of informants from different backgrounds. In addition, member checking was conducted by reconfirming the preliminary analytical findings with the informants to ensure the accuracy of the interpretations of the identified symbols.

Data processing was carried out through the stages of data classification, categorization of visual and verbal signs, and organization of the data according to themes related to the representation of Islamic values. The data were subsequently analyzed using Roland Barthes's semiotic theory through the stages of sign identification and the analysis of denotative, connotative, and mythical meanings. These stages were used to interpret the representation of Islamic values and the concept of the hijab as a symbol of students' self-protection against sexual violence.

3. RESULT AND ANALYSIS

The semiotic analysis of the film *Pantaskah Aku Berhijab* was conducted by examining visual and verbal units through Roland Barthes's semiotic theory. This approach enabled the researcher to identify how religious messages and issues of self-protection were constructed through multiple layers of meaning.

Analysis of Visual Elements: Costume, Color, and Expression

Sofi's transformation is depicted through a shift from revealing and visually striking clothing to the use of the hijab and loose-fitting garments, such as gamis and tunics. Soft color palettes, including cream, light purple, and pink, are used in the hijabs worn by Sofi after her spiritual transformation. In addition, Sofi's facial expressions change significantly. Her initially anxious and distressed expression gradually becomes calmer and more reflective after she decides to wear the hijab and improve the quality of her social relationships.



Figure 1. Changes in Sofi's clothing style

At the denotative level, modest clothing functions as a physical signifier of a new religious status. At the connotative level, however, the use of soft colors and the transformation of the character's facial expressions construct meanings of "inner peace" and profound "religious awareness." At the level of myth, the hijab is no longer understood merely as a piece of cloth used for covering the body, but as a transformative symbol that associates piety with emotional stability. This reinforces the view that audiovisual media construct meanings of morality and identity through deliberately designed visual signs (Rinaldi et al., 2025).

Analysis of Verbal Elements: Dialogue and Narrative

A significant change in diction can be observed in Sofi's conversations. She becomes more selective in responding to invitations to engage in potentially toxic social interactions. The dialogue also reflects an awareness of personal boundaries after Sofi experiences trauma resulting from an unhealthy relationship. Her conversations with Aqsa frequently convey messages concerning moral responsibility and the importance of preserving personal dignity.



Figure 2. Sofi maintains social boundaries

This change in communication style represents internal control or self-regulation as a form of self-protection. From a semiotic perspective, the dialogue functions as a signifier that Islamic morality, as manifested through speech, serves as a moral safeguard against emotional manipulation. The myth constructed here suggests that healthy relationships are founded on good moral character rather than domination or control (Rifka Alkhilyatul Ma'rifat & I Made Suraharta, 2024).

Analysis of the Narrative Structure: Representation of Self-Protection

The film's narrative positions Sofi's decision to wear the hijab as a resolution following a traumatic phase caused by relationship-based violence. Sofi's interactions with Aqsa are portrayed as equal and mutually respectful, in sharp contrast to her previous exploitative relationship. The film consistently demonstrates that Sofi's journey is not an act of escape but rather a process of psychological and spiritual recovery.

At the connotative level, the hijab functions as a "symbol of moral protection" that assists the character in rebuilding her self-esteem. The myth presented in the film reflects the principle of *hifz al-'ird*, or the preservation of personal dignity (Husnul Furqon & Muhammad Amar Adly, 2026). The film implicitly rejects victim blaming by emphasizing that personal safety is rooted in spiritual empowerment and moral integrity rather than merely in physical appearance or external labeling.

The findings confirm that *Pantaskah Aku Berhijab* constructs the meaning of the hijab through three levels: denotation, in which it functions as a means of covering the aurat; connotation, in which it serves as a symbol of psychological recovery; and myth, in which it represents personal dignity from an Islamic perspective. The film effectively demonstrates that Islamic moral values function as instruments of character development that support the establishment of healthy relationships. For student audiences, this narrative offers crucial media literacy by conveying that self-protection requires a synergy between spiritual awareness and the ability to establish mutually respectful relationships. Therefore, the film may serve as a meaningful reference for students in addressing social challenges in the digital era.

Based on Roland Barthes's semiotic analysis, the film *Pantaskah Aku Berhijab* constructs an ideology in which the female body is represented as a space governed by moral and spiritual values. In line with the findings of Sakela and Duku (2026), the film represents the hijab as an Islamic identity that functions as a symbol of spiritual transformation, religious awareness, and the formation of Muslim women's identity through visual symbols.

At the denotative level, the hijab is presented as clothing used to cover the aurat. At the connotative level, however, the film frames Sofi's transition as a narrative of "self-purification." This transformation is reinforced through the use of soft color palettes and changes in the character's facial expressions, which serve as deliberate visual strategies for constructing meanings of morality, as emphasized in Hanif and Aini's (2025) study of meaning construction in film media. This representation creates a dichotomy between Sofi's "vulnerable" past and her "protected" future, in which the hijab functions as a narrative signifier linking physical appearance with emotional stability.

At the connotative level, the hijab is also interpreted as an effort to reclaim authority over the body from exploitative relationships. The film implicitly rejects victim blaming by positioning the hijab as a form of internal empowerment through which Islamic identity is constructed by negotiating

attitudes and ways of thinking (Sakela & Duku, 2026). Furthermore, the film represents the principle of *hifz al-'ird*, or the preservation of personal dignity, as a form of respect for human worth. This representation is consistent with the view that Islamic values in films function as instruments for strengthening character (Hamandia, Hertimi, & Umariani, 2025).

Sofi's increasingly selective behavior in social interactions represents an ideological emphasis on the importance of self-worth. Islam is portrayed as a moral framework that liberates individuals from dependence on external validation, as supported by studies on the representation of women in the media (Dirgantaradewa & Pithaloka, 2021). Within the context of social relationships, Aqsa is portrayed as the antithesis of toxic masculinity, challenging the myth that men are inherently predators. Instead, the film idealizes relationships based on equality and shared moral responsibility as a means of preventing gender-based violence (Wibowo, 2025).

In the context of student audiences, this representation possesses strategic educational value. The film serves as a medium for representing complex Islamic values and encourages students not to perceive religious symbols superficially, but rather to understand them as instruments for developing a critical and resilient identity when confronting social challenges in the digital era (Cynthia & Sihotang, 2023). Therefore, the film may serve as a valuable reference for promoting critical and responsible media literacy among students.

4. CONCLUSION

This study confirms that the representation of the hijab in the film *Pantaskah Aku Berhijab* extends beyond its function as a physical attribute. Instead, it emerges as a dynamic symbol that constructs Islamic identity through the dialectical relationship between denotation, connotation, and myth. The hijab is positioned as a manifestation of spiritual transformation and a symbol of personal agency in responding to social vulnerability.

The primary contribution of this study lies in its semiotic mapping of the ideology of self-protection from an Islamic perspective. The film rejects the reductionist narrative that places the responsibility for preventing sexual violence solely on clothing. Rather, through moral, psychological, and spiritual dimensions of protection, the film represents the concept of *hifz al-'ird*, or the preservation of personal dignity, as an integration of moral development, the establishment of healthy social boundaries, and trauma recovery. These findings enrich the study of media semiotics by demonstrating that religious symbols in film can be developed into critical instruments for strengthening media literacy.

In the fields of Islamic education and student character development, this study demonstrates that film can function as an effective medium of indirect learning. The film not only conveys Islamic values but also enhances students' critical ability to distinguish between exploitative relationships and relationships that respect human dignity. Accordingly, this article provides both a theoretical and practical framework for educators to utilize visual media as a space for discussing contemporary social issues, such as sexual violence, in a thoughtful, equitable, and contextually grounded manner based on Islamic values.

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