Myth and Ideology in Quraysh's Reaction to Umar bin Khattab's Conversion: A Semiotic Analysis of the Film "مسلسل عمر - الحلقة 8"

'Isyti 'Aisyan Rozana[1], Arif Rahman Hakim[2]
Universitas Islam Negeri Maulana Malik Ibrahim, Indonesia[1,2]
Email: 220301110111@student.uin-malang.ac.id

Abstract. This study aims to reveal the forms of ideological myths in a colossal religious film entitled "مسلسل عمر - الحلقة 8" produced by qatar in 2012 and uploaded to youtube account in 2020 where the focus of the research lies on the reaction of the quraisy mekah to Umar bin Khattab's entry into Islam based on Roland Barthes' semiotic perspective. This is motivated by the phenomenon of people just being movie lovers without paying attention and understanding more deeply the symbols or signs that may contain more complex meanings than just a show so that it can affect people's thinking paradigms. The type of this research is qualitative. The data used comes from a colossal religious film entitled "مسلسل عمر - الحلقة 8" on the qatar youtube account in 2020. The data were collected using the watch, listen, and record techniques, while the data analysis followed the Miles and Huberman model in the form of data reduction, data presentation in the form of narrative dialog, and conclusion drawing based on the research objectives. The findings of this study explain how individual spiritual events such as Umar bin Khattab's conversion to Islam are elevated to collective symbols, then mythologized by the old rulers (the Quraysh) to maintain their ideology and hegemony. The myth makes the event appear as a "betrayal of nature" but in fact it is just a cultural interpretation wrapped up as if it were natural. This shows that the myth built in the reaction of the quraisy of Mecca to Umar's Islam is not just emotional spontaneity, but part of a form of ideological naturalization in an effort to maintain hegemony, social order, and old belief doctrines. The forms of myths found in the film based on Roland Barthes' semiotics consist of six: the myth that conversion must be done secretly, change shows betrayal, the solidity of paganism is collapsing, Islam adherents only come from the weak and lower castes, transformation occurs instantly, and prophetic claims must have worldly privileges and meet the standards of human expectations. This reveals a new perspective that prophetic legitimacy is mythologized through worldly expectations, that religious authority in classical Islamic narratives can be shaped by social and cultural constructs rather than solely by divine criteria through Barthes' mythical semiotics—a perspective that is rarely explored in the study of religious media semiotics.

Keywords: : *Myth, Ideology, Quraysh Reaction, مسلسل عمر - الحلقة 8, Roland Barthes*

https://ojs.unm.ac.id/eralingua

INTRODUCTION

The majority of the Quraish community at the beginning of the preaching of Islam still clung to the teachings of their ancestors who saw Islam as a threat to their traditions, ideology and social stability. As the dominant tribe in Mecca, the Quraish had great control over the Kaaba and the socio-economic system. Prior to the conversion of Umar bin Khattab, the Muslims lived under their oppression and threat. The Quraish, including Umar bin Khattab (before his conversion to Islam), were so opposed to the teachings of Islam that they even attempted to kill the Prophet Muhammad (peace be upon him). Umar bin Khattab was a highly respected Quraish figure because of his courage, firmness, and determination (Nurjanah & Sobariah, 2023). He is a person who is very firm in something he believes in, without anyone being able to get in the way.

His conversion to Islam shocked the Quraish, as the man who had previously been on the frontlines of opposing Islam now stood firmly defending it. This moment marked a turning point in muslim resistance and the perceived threat to the cultural myths and ideological order of the Quraysh. As a result, the Muslims were granted freedom of worship by the exclusion of Umar bin Khattab from the society of Mecca along with the Quraish leaders (Nurjanah & Sobariah, 2023).

Movies often mythologize (simplify) messages to make them seem natural and undeniable. The values in movies are a disguised reality. In contrast to the general view of myth as a belief derived from legends or religious stories, Barthes defines myth as a second order signification, where cultural ideologies are naturalized (Wedhowerti 2024). In Indonesia, movie platforms are starting to become the main place or alternative that people are most interested in enjoying entertainment in their spare time or just to relieve saturation and boredom (Ulfatil Mustafidah and Moh Zawawi 2024). In addition, movies are also used as a medium for proselytizing (DITA 2023; Fujianti, Agus, and Cikarang 2025) which cannot be separated from the implied messages that can be taken from the movie. However, the fact is that there are still many people who are loyal film lovers who are less concerned and even apathetic about whether the message is natural or only naturalized ideology as a result of cultural and social construction of society so that it is considered something scientific (Munawwarah and Yurisa 2023).

The study of semiotics that studies signs and everything related to the sign system (Siregar 2022; Widayati and Nugriani 2023) widely used by researchers to reveal the meaning of words and the values contained in a language such as poetry, songs, and movies (Mardhiyah and Yurisa 2022). Language is a system of signs (Syamsudin and Madinier 2023) which gives birth to a signifier and signified, which according to Roman Jakobson is an approach used to understand and analyze signs in communication (Septiani and Chotimah 2024). Barthes stated that there are two orders of signs in semiotics, namely denotation (literal meaning in the dictionary) and connotation (double meaning born from cultural and personal experience) (Rahayu 2020). In the second level of the sign system, denotation and connotation meanings are related to cultural ideologies that are naturally attached to a society where this level is used as a new marker to produce certain ideological meanings. Examining the reaction of the pagan quraisy mekah to the transformation of Umar bin Khattab can

help reveal the complexity of meaning formed by the second sign system at the connotation (myth) level according to Barthes.

Barthes in his book Mythologies emphasizes that myths show how cultural organs suck raw materials from everyday life and then transform them into modern myths (Leak, 1994). Myths are truth-distorting concepts that are often used to support a particular view of what should be considered normal and natural (Divyadharshini and Thamayanthi 2022). Pierce argues that the elements of semiotics are sign, interpretant (sign receiver), and object (target) (Arin Faridatul Azma 2021).

At the initial stage, the author conducted a search for several studies that have been conducted and published in national journals that are relevant to the focus of the research. From here, researchers found articles that discussed the movie " مسلسل عمر - الحلقة 8" but did not find similar data from the aspect of the theory used, namely Roland Barthes semiotics. Several previous studies have addressed similar themes. (Munawwarah and Yurisa 2023) analyzed Muslim values in animated films using Barthes' denotation and connotation framework, though they did not explore the myth level. (Yuliani 2022) examined the representation of female beauty in advertisements using Stuart Hall's representation theory aligned with Barthes' ideas. (Intan and Binti Abdullah 2021) discussed beauty myths in chick-lit novels, while (Syamsudin and Madinier 2023) investigated cultural conflicts among Maghreb immigrants in France using Barthes' model. (Wattimena and Pranawukir 2024) applied Barthes' semiotics to political discourse during the Indonesian 2024 election, and (Vitria Dewi Rs, Muhammad Junaidi, and Usrial Husein 2022) explored da'wah messages in short films using Barthes' concepts. (Rahayu 2020) analyzed career women in the context of cultural myths. While these studies used Barthes' semiotics, none of them focused on Quraisy's reaction to Umar's transformation or on the specific film under study.

Meanwhile, discussions about this film itself are limited. (Nurjanah & Sobariah, 2023) explored the expansion of Islam during Caliph Umar's reign, while (Nurhuda 2021) focused on moral values from stories of Umar in children's Arabic textbooks. These studies did not use Barthes' semiotic theory or explore myth in cinematic narrative. Therefore, the current research fills a gap by focusing on the Quraisy's reaction to Umar's conversion as portrayed in the film, analyzed through the lens of Barthes' second-order signification. The aim is to uncover how myths are embedded in language and narrative and how they influence audience perception of religious and historical identity. By dissecting these mythic structures, this study invites a more critical interpretation of ideological content in religious historical films.

From the background, the researcher is interested in examining the hidden facts in this colossal movie.The researcher views that the study of the myth of the Quraish reaction can help dissect and explore more deeply the forms of myths that are naturalized and considered commonplace by society. This is because the movie contains cultural myths and ideologies that are closely related to social reality. Semiotics, which studies signs and signs systems becomes a vital analytical tool in unpacking these hidden ideologies because this theory is considered appropriate for examining myths that are born from connotation meanings according to Barthes. Meanwhile, language analysis was chosen because language is a communication tool

used by humans to interact, exchange ideas or opinions so that it becomes an important object to analyze (Kurniawan, Asmara, and Hardivizon 2021). The reason researchers use the film " مسلسل عمر - الحلقة 8" as an object is because this film has great implications for the history of Islamic civilization which can affect the paradigm of thinking of Muslims and the Arabic language which occupies a global position has a fairly complicated grammatical system and word derivatives that are quite extensive to learn (Ismail, Rasit, and Supriyatno 2023).

This study seeks to identify, analyze, and highlight the formation of the myth of the Quraysh infidel through Roland Barthes semiotics, a perspective that has not been specifically applied to reactions in films. While previous works have focused on the historical role of Umar bin Khattab or semiotic approaches in different contexts, this study seeks to fill the gap by highlighting the Quraysh infidels' reactions as ideological constructions. Moreover, the epic film genre, such as " مسلسل عمر - الحلقة 8" is rarely explored through western semiotics and receives less academic attention compared to modern genres, despite containing rich cultural messages that go beyond religious themes. Not only does this research reinforce existing findings, but it also contributes new insights by uncovering the ideological myths embedded in the film's dialogue and narrative to sharpen the audience's awarness of how meaning is constructed through signs and language in the media. Thus, this article has the potential to offer global relevance by examining how Islamic historical narratives are framed and perceived in visual culture.

RESEARCH METHOD

Research Design

This study uses qualitative research methods to describe the ideological myths built in a colossal religious film entitled " مسلسل عمر - الحلقة 8" on Qatar's official youtube account in 2020. Researchers chose this film as the main data source because this film is considered an influential religious film and is a favorite spectacle for Muslims in the world which carries the theme of the history of the leadership of the khulafaur rasyidin in particular and Islam in general.

Data and Data Sources

In this myth analysis, the primary data used by the researcher is a religious epic film titled " مسلسل عمر - الحلقة 8" which was officially released by Qatar in 2012 and then uploaded to the Qatar Television YouTube account in 2020. The film tells the story of the life of the second caliph, Umar bin Khattab, before and after converting to Islam, which can be accessed via https://youtu.be/gjoUHLAvmx8?si=chEM_xJt5docW8VF.

Additionally, the researcher utilized secondary data in the form of several scientific studies that support this research.

Data Collection

To collect the data, researchers used watch, listen, and record techniques. In the initial stage, researchers watched the film in a qatar 2020 youtube account titled " مسلسل عمر - الحلقة 8" then recorded the dialogues that were considered relevant to the myth analysis according to Roland Barthes. In their collection, the researchers did not copy the entire contents of the film but selected specific dialogues and scenes

that significantly represented the reaction of the Quraish pagans to Umar bin Khattab in the context of specific religious and social transformations depicted in the visual narrative. The selection of dialogues was carried out by identifying, considering, and classifying them based on context and mythical form according to Barthes. The selection of scenes was done to reinforce the chosen dialogues by considering the diversity of dialogue signs, visuals, and their relevance to the objectives of the semiotic study. The collected data, consisting of dialogue transcripts and scene excerpts, were analyzed manually without the use of coding tools. The researchers conducted an in-depth reading of selected dialogues, then identified and interpreted visual and verbal signs based on Barthes' theoretical framework.

Data Analysis

In data analysis techniques, researchers use the Miles and Huberman model (Zawawi et al. 2024) in the form of three stages (Miles & Huberman, 2014); (1) The first stage used by researchers is data reduction. This process focuses attention on relevant dialogues that have been collected from the colossal film selected from the qatar 2020 youtube account and reduces the complexity of the dialogue into a simpler form so that it is easy to understand. In conducting data reduction, the researcher went through several steps, starting from compiling raw data to identify meanings and intentions that emerged in dialogues and scenes, selecting and grouping data that showed the reactions of the quraisy pagans, to summarizing information relevant to the research objectives. (2) After being reduced, the researcher presents the data in the second stage, which includes presenting the dialog narratively. The researcher explains the findings of the dialog in the form of reactions by quoting directly from the data, then identifies the blurring of ideology built in the film dialog. (3) The last stage in the data analysis technique is drawing conclusions based on the research objectives. In this case, the researcher analyzes the results of data reduction and data presentation to identify important findings that can support the research objectives.

Roland Barthes' semiotic analysis of myths is highly relevant to the study of film because it reveals how denotative and connotative meanings collaborate to naturalize the ideology and cultural myths behind them. As a visual and narrative medium, film often embeds seemingly neutral messages that are actually laden with ideological content. Thus, Barthes' theory can help unravel these layers of meaning, making it highly suitable for analyzing how the Quraysh's reactions are not only portrayed as historical events but also as symbolic construction framed within the medium.

RESULT AND DISCUSSION

This study analyzes the ideological myth in the Quraish's reaction to Umar's entry into Islam in the film " مسلسل عمر - الحلقة 8 " using Roland Barthes' semiotic theory of myth. This movie tells the story of the conversion of Umar bin Khattab and Hamzah bin Abdul Muthallib, which had great implications for the Arab population and followers of Islam at that time.

Data 1

Change is betrayal

"ما كان اهناك عن هذا؟ افلا كنت كتمت" (قطر ، 2020)

"Mā kāna ahnāk 'an hādhā? Afalā kunta katamta?"
You were never like this. Isn't it better to keep quiet about this?

When Umar had converted to Islam, he announced his Islam to the Quraish pagans in a bold and courageous manner. Umar wanted everyone to know that he had firmly accepted the religion brought by the Prophet Muhammad, peace be upon him, which meant he was against the Quraish and the religion of his ancestors. The above expression is a subtle rebuke from one of the bani sahm who tried to stop the Quraish disbelievers who were shackling Umar. The companion's words mean "You were never like this. Isn't it better to keep quiet about this?". The dialogue shows that he empathized with Umar who if he did so would get resistance from the Quraish and he thought it should not be done openly. However, this contains social and cultural myths that are closely related to societal expectations of individual behavior in the context of changing beliefs.

The sentence "Isn't it better to keep quiet about this?" suggests that conversion is an act that should be done secretly, as if a change of faith is a taboo act that can humiliate and destroy one's self-esteem so that it must be hidden. The myth reflects the prohibition for Umar to choose his religion freely and openly for fear of opposition from the Quraish as the leading, powerful and dominating group. And that change was considered an act that violated the norm. It obscures the fact that anyone is entitled to freedom of action and choice without being beholden to a group or class.

Data 2

Conversion must be done secretly

"ابن خطاب قد سبق" (قطر،2020)

"Ibnu Khaṭṭābin qad sabaqa"
Khattab's son has betrayed us

After hearing Umar's confession in the middle of the Arab community, one of the Quraish disbelievers uttered the phrase "Ibn Khattab has betrayed". This was a form of resentment and anger towards Umar as a figure who was previously respected and considered a pillar of the power of a group or tribe, but had dared to oppose the religion of the ancestors.

The above expression reflects the notion that one is absolutely bound to the beliefs of one's predecessors, class, group or tribe. That someone as influential as Umar bin Khattab should be subject to the norms inherited from those before him. Umar's Islam gave rise to the Quraish kafir notion that changing or converting to one's faith meant betraying one's former group, which was considered a great and unforgivable insult. This ideology mythologizes the fact that Umar's decision was not a form of betrayal, but rather a rejection of social and cultural pressures that sought to control one's beliefs and an act of courage in the search for truth. He dared to

make his own decision and chose a different path. Moreover, the reaction given by the Quraish was nothing but their fear of the collapse of power as the Arab population flocked to Islam due to Umar's Islam.

Data 3

The crumbling solidity of paganism

"عمر؟ من ظن أنه لو؟" (قطر، 2020)

"Umar? Man ẓanna annahu luw…"
Umar? Who would have thought he would be like that?

Umar's confession of his determination to embrace Islam still raises a big question mark among the Quraish disbelievers. In the above expression, two Quraishites exchange opinions about Umar's change until the words "Umar? Who would have thought?".

Indirectly, he considered Umar's decision to be an unexpected impossibility. For him, Umar was a person who was faithful to his old beliefs and would always be bound to the social and cultural norms of the time because before his conversion to Islam, Umar was known as a person who was so vehemently opposed to the teachings of the Prophet Muhammad that when he embraced Islam, the event was considered so surprising that it created the assumption that a person like Umar would never become a Muslim. This mythologizes the ideology that someone who has clung to an old religion and is bound to a socio-cultural order will forever be in that line as an opponent of all existing religions. He would not dare to leave his old religion and convert to a faith that he was so opposed to. This supports the Quraish's belief that the rejection of a belief will continue to take root and continue, there will never be a word of "acceptance". Whereas Allah (the Lord of Muslims) is the One who turns the heart of anyone He wants, even someone who once intended to kill the Prophet Muhammad PBUH.

Data 4

Islam adherents are only from the lower castes

"وعشيرته لاتسامع عشائرنا، ولاسيما عبد الشمس، وجمح، وسهم، وقومك ابن مخزوم" (قطر، 2020)

"Wa 'ashīratuhu, latasāma'a 'ashā'irunā, walā siyamā 'Abdu Syams, wa Jumah, wa Sahm, wa qawmuka Ibnu Makhzūm"
And his people are not like our people, especially Abdul Shams, Jamh, Saham, and your people, the sons of Makhzum.

In Quraish society, there is a strong hierarchy based on political and economic power. Based on the statement of one of the Quraish above, there were several tribes that occupied a strong position and had great influence in the Quraish elitist perspective in terms of trade and leadership, as well as the structure of power and honor, namely the tribes of Abd. Shams, Jumah, Sahm, and Makhzum. These four tribes were considered to be the top people who were stronger and more powerful,

while the tribe of Adi (the tribe of Umar bin Khattab) was not considered to be among the highest elite among the other Quraish tribes.

This view reflects the myth that someone from the lower class is considered weak and does not have a strong position or even influence like other large and elite tribes, so the Quraish underestimated Umar's influence because he came from Bani Adi. Umar's Islam was seen as not so threatening to the power structure directly, because he was not a big figure from a big tribe either. For the Quraish, the social order and power structure would be destroyed if those who embraced Islam were part of the Quraish tribe. This reinforced the Quraish belief in social position (caste) as a measure of honor and power. They believed that the followers of Islam were only weak people who had no influence or power in politics, economics, leadership and trade. But in fact, Umar's conversion to Islam stunned the elite because the figure who was considered to be from the lower class (ordinary) had great implications for the Arab population after he converted to Islam. This event became a turning point in the power of the Muslims in Islamic history.

Data 5

Transformation happens instantly

<div dir="rtl">

"وهو فوق ذلك عمر. باطنه كظاهره. لاسشتد حتى يريق " (قطر، 2020)

</div>

"Wahuwa fawqa dhālika 'Umar, bāṭinuhu ka-ẓāhirih, lā yastashid ḥattā yurīqa"
And he is older than that. His inner self is like his outer self. He does not intensify until he spills blood.

Among the Arabs, especially the Quraish, Umar was known as someone who was young at heart and had a clean mindset so that he had fresh insight (broad), and was not easily influenced by others. He would not let old traditions dictate him, hence the phrase "لاسشتد حتى يريق" which reflects Umar was a figure whose heart could instantly become soft when his attitude was hardened because of the transformation witnessed by the Quraish at that time.

This phrase frames the individual Umar as if he had an uncanny ability to change instantly (from hard to soft). The phrase creates the impression that Umar was able to control his emotions perfectly as if every time he got angry or showed a hard attitude, his heart would soften instantly. Whereas in the reality of life, changes in human emotions still require time and strong inner turmoil. Indirectly, this assumption gives the impression that Umar's spiritual transformation was an inherent individual trait. This obscures the fact that prior to his conversion to Islam, Umar was at the peak of his hatred and anger towards the Prophet Muhammad, peace be upon him, to the point of intending to kill him with the sword because of his teachings that challenged the beliefs of the Quraish.

Data 6

Prophetic claims must meet the standards of human expectations and have worldly privileges

"سألنا صاحبك أشياء، فلم يأت بشيء منها. وهو يزعوا أنه مبعوث من عند الله " (قطر، 2020)

"Sa'alnā ṣāḥibaka asy-yā'a, fa lam ya'ti bisyai'in minhā, wahuwa yaz'umu annahu mab'ūṡun min 'indi Allāh"
We asked your companion about certain things, but he did not bring any of them. He claims to be a messenger from God

After watching Umar bin Khattab make a speech to the Arabs who were now flocking to Islam, the quraysh leaders approached Umar and said, "We asked your friend (the Prophet Muhammad) to do some things. But he has not done them, yet he claims to be the messenger of God". This idea reflects a subtle rejection or insinuation of the Prophet Muhammad (peace be upon him) for not fulfilling the expectations of the Quraish pagans as a condition for recognizing and justifying his election as the messenger of God.

The ideology inserted in this expression is that prophetic claims must be accompanied by strong and tangible evidence in the form of certain miracles that are in accordance with human standards (especially the quraysh) so that if this is not fulfilled then the claim is considered untrue (fake). The fact that is obscured in this idea is that a true and recognized prophet must be able to fulfill every human expectation of a miracle, and if not then he is not a legitimate prophet; worthy of recognition and following. This is a form of ideology that blurs the denial of prophethood and revelation into a mere matter of rational and empirical evidence. Although in essence, a prophet or apostle is gifted with different miracles by the will of Allah, in the context of Islam this ideology is not purely about the amount of evidence of prophethood that must be shown. However, it is none other than envy, hatred, unpreparedness, and even unwillingness of the Quraish disbelievers to accept the truth about the sending of the Prophet Muhammad PBUH as a messenger of Allah SWT. and the religion he brought so that the hope of validation arises as self-satisfaction.

Table 1. Myth of quraysh infidel reaction

No	Forms of Myths	Minute to	Sec to
1	Change is betrayal	21	50
2	Conversion must be done secretly	22	23
3	The crumbling solidity of peganism	22	48
4	Islam adherents are only from the lower castes	23	22
5	Transformation happens instantly	23	59
6	Prophetic claims must meet the standards of human expectations and have worldly privileges	32	07

After conducting a review of several previous studies on the representation of Islamic films through semiotic analysis, the researcher found several related studies, such as: (1) (Umam and Wazis 2023) titled "The Message of Da'wah in Ismail Basbeth's Film Mencari Hilal (A Semiotic Analysis by Roland Barthes)" (Searching for the Crescent), which focuses on religious messages based on denotative, connotative, and mythical levels. However, it does not show how myths are formed and reinforced through visual media, but only explains how religious values are wrapped in everyday language, and (2) (Hariyadi 2014) titled "FINDING ISLAM IN CINEMA: Islamic Films and the Identity of Indonesian Muslim Youths" which discusses the influence of Islamic films on the identity of Muslim youth in social circles without reviewing how myths or ideologies are naturalized within the media framework. Thus, this study not only identifies and highlights myths in language specifically but also analyzes how these myths are formed, disseminated, and naturalized in visual media based on the ideological reactions of the Quraish pagans in the film " مسلسل عمر- الحلقة 8". Through this comparison, the public's understanding of ideological construction can be strengthened by presenting a unique and new perspective compared to other studies on the representation of Islamic ideological media.

CONCLUSION

Roland Barthes' analysis of myths in the religious film entitled " مسلسل عمر- الحلقة 8" shows a simplification of reality in the form of fear, anxiety, rejection, attempts to maintain power, and old religious and cultural authority. The pagan Quraish built myths to hide their fear of Islam's influence, which could disrupt the power structure and their dominance over the people of Mecca after Umar bin Khattab's conversion to Islam, who was previously considered one of the strongest and most influential messengers among the Arab people. Umar, who was always known as a firm and harsh figure toward the Prophet Muhammad's teachings, succeeded in breaking this myth by embracing Islam. This aligns with Barthes' view on ideological myths, where various forms of myths in films are presented as if they were natural and undeniable, yet they are actually part of deeply rooted socio-cultural constructions that are considered ordinary.

There are six myths naturalized in the film " مسلسل عمر- الحلقة 8" based on Roland Barthes' semiotic theory; including the myth that embracing Islam must be done in secret (covertly), change signifies betrayal, the collapse of paganism's strength, Muslims only come from weak groups and lower castes, transformation occurs instantly, and claims of prophethood must be accompanied by worldly privileges. The myths formed in this film can influence the audience's mindset in today's reality. The phenomenon of myths in the reaction of the pagan Quraish shows how signs are used in ideological conflicts that are still relevant in the context of social change, so this research is important to explore further and become a recommended reading to understand how signs around us can produce further meaning to form myths that have not received much attention.

In addition to religious messages and preaching, this research has significant global implications in the fields of cultural studies, media (communication), and contemporary Islamic studies. By highlighting Barthes' concept of myth in the film " مسلسل عمر- الحلقة 8" this research reveals how Islamic historical narratives are

repackaged by modern media to reach a wider audience. As an Arab cultural product disseminated through global and popular platforms like YouTube, this film demonstrates how Islamic visuality is projected to Muslims worldwide, and media is not limited to entertainment but also shapes collective memory, spreads ideology, and normalizes religious identity. Additionally, this study enriches the international literature by demonstrating that Western semiotic theory can be critically applied to analyze Islamic discourse in non-Western media. Thus, this research promotes and strengthens Islamic narratives as part of global epistemology within the study of visual culture.

Furthermore, previous research can be used to develop the application of Barthes' semiotics to other objects in the realm of Islamic and non-Islamic culture that are rich in symbols representing religious identity, or even in different genres. Meanwhile, this approach also has the potential to be applied to contemporary Islamic films from various countries to explore religious myths that have been formed in different cultural contexts, such as comparative studies between the representation of popular figures such as Umar bin Khattab and other figures from the companions who have different cultural backgrounds to see how religious visuals reflect diverse theological and social values.

REFERENCES

Arin, F. A. (2021). Pesan perdamaian dalam video klip *Atouna El-Tofoule*: Analisis semiotik Charles Sanders Peirce. *Al-Ma'Rifah, 18*(2), 139–152. https://doi.org/10.21009/almakrifah.18.02.03

Dita, A. (2023). Analisis pesan dakwah dalam film *Potret* produksi UKM-F Rumah Film KPI.

Divyadharshini, R., & Thamayanthi, P. (2022). Myths credence: Barthes vs. people in *Mythologies* by Roland Barthes. *Journal of Positive School Psychology, 6*(9), 1630–1634.

Fujianti, I., Agus, H., & Cikarang, S. (2025). Pemanfaatan media sosial sebagai media pembelajaran pendidikan agama Islam: The utilization of social media as a learning media for Islamic religious education. *Action Research Journal Indonesia (ARJI), 7*(76), 275–285.

Hariyadi. (2014). Finding Islam in cinema: Islamic films and the identity of Indonesian Muslim youths. *Al-Jami'ah, 51*(2), 443–473. https://doi.org/10.14421/ajis.2013.512.443-473

Intan, T., & Abdullah, N. A. V. B. (2021). Beauty myths and consumer culture in Indonesian chick-lit novel. *Eralingua: Jurnal Pendidikan Bahasa Asing dan Sastra, 5*(2), 284. https://doi.org/10.26858/eralingua.v5i2.19269

Ismail, Z., Rasit, N., & Supriyatno, T. (2023). Relationship between oral language anxiety and students' Arabic language learning outcomes in Malaysian secondary schools. *International Journal of Language Education, 7*(1), 143–161. https://doi.org/10.26858/ijole.v1i1.37368

Kurniawan, R., Asmara, M., & Hardivizon, H. (2021). Arabic language and the concept of I'jaz Al-Qur'an (Critics to Louwis 'Awad's thoughts/Bahasa Arab dan konsep I'jaz Al-Qur'an). *Arabiyatuna: Jurnal Bahasa Arab, 5*(1), 161. https://doi.org/10.29240/jba.v5i1.2622

Leak, A. (1994). *Barthes' Mythologies*. Grant & Cutler Ltd.

Mardhiyah, A., & Yurisa, P. R. (2022). [Studi semiotika Umberto Eco terhadap memes di Twitter dalam konteks Saudi]. *[Nama jurnal tidak disebutkan], 1*(2), 100–123.

Miles, M. B., & Huberman, A. M. (2014). *Analisis data kualitatif: Buku sumber tentang metode-metode baru*. UI Press.

Munawwarah, M., & Yurisa, P. R. (2023). Muslim character values in cartoon *Sulukiyyat Al-Muslim Al-Shaghir* based on Roland Barthes' semiotic perspective. *Arabiyatuna: Jurnal Bahasa Arab, 7*(2), 817. https://doi.org/10.29240/jba.v7i2.8516

Nurhuda, A. (2021). Pesan moral dalam kisah Umar bin Khattab pada kitab *Arobiyyah Lin Nasyii'N 4*. *Jurnal Hurriah: Jurnal Evaluasi Pendidikan dan Penelitian, 2*(4), 38–46. https://doi.org/10.56806/jh.v2i4.42

Nurjanah, E., & Sobariah, E. D. S. (2023). Ekspansi Islam dan kebijakan pemerintahan pada masa Khalifah Umar bin Khattab. *JSI: Jurnal Sejarah Islam, 2*(1), 27–38. https://doi.org/10.24090/jsij.v2i01.6991

Qatar Television. (2020, April 10). مسلسل عمر - الحلقة 8. [Video]. YouTube. https://youtu.be/gjoUHLAvmx8?si=gDqoWnsuiO4IV9D7

Rahayu, M. (2020). Mythology of career woman in *Hijab* film (Study of Roland Barthes' semiotic analysis). *American Journal of Humanities and Social Sciences Research, 7*, 80–86.

Septiani, G. A., & Chotimah, D. N. (2024). Roman Jakobson's semiotic lens: Deciphering caricatures of Israel's aggression in Palestine. *Alsuniyat Jurnal Penelitian Bahasa, Sastra, dan Budaya Arab, 7*(1), 78–101.

Siregar, I. (2022). Semiotics analysis in the Betawi traditional wedding 'Palang Pintu': The study of semiotics Roland Barthes. *International Journal of Linguistics Studies, 2*(1), 1–7. https://doi.org/10.32996/ijls.2022.2.1.1

Syamsudin, O. R., & Madinier, R. (2023). Moslem women in Paris on novel of Tahar Ben Jelloun: *Les Yeux Baissés*. *Eralingua: Jurnal Pendidikan Bahasa Asing dan Sastra, 7*(2), 484–494. https://doi.org/10.26858/eralingua.v7i2.31290

Ulfatil, M., & Zawawi, M. (2024). Social action in the movie *Alkhallat+*: Talcott Parson's structural functional study. *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra, 10*(3), 3475–3486. https://doi.org/10.30605/onoma.v10i3.4161

Umam, F., & Wazis, K. (2023). Pesan dakwah dalam film *Mencari Hilal* karya Ismail Basbeth (Analisis semiotika Roland Barthes). *ICON: Islamic Communication and Contemporary Media Studies, 2*(1), 39–56. https://doi.org/10.35719/icon.v2i1.16

Vitria, D. R., Junaidi, M., & Husein, U. (2022). Analisis semiotika pesan dakwah dalam film pendek *Nilep*. *Journal of Religion and Film, 1*(2), 134–151. https://doi.org/10.30631/jrf.v1i2.10

Wattimena, G. H. J. A., & Pranawukir, I. (2024). Membedah mitos budaya massa dalam Pilpres 2024: Tinjauan semiotika Roland Barthes. *[Nama jurnal tidak disebutkan], 18*(1), 53–70.

Wedhowerti. (2024). The representation of the mythological Tanuki in Studio Ghibli's *Pom Poko*: Barthesian semiotic analysis. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching, 8*(1), 98–106. https://doi.org/10.30743/ll.v8i1.9199

Widayati, D. P., & Nugriani, N. O. (2023). Representasi personal branding dalam film *Cruella* (Analisa semiotika Roland Barthes). *Innovative: Journal of Social Science, 3*(5), 3283–3293.

Yuliani, R. (2022). Konstruksi kecantikan perempuan dalam iklan kosmetik Jepang Hada Labo. *Chi'e: Journal of Japanese Learning and Teaching, 10*(1), 42–51. https://doi.org/10.15294/chie.v10i1.52754

Zawawi, M., Jambak, M. R., Hasanah, U., Basid, A., & Anas, K. (2024). Framing of Hamas attacks on Israel in Al-Jazeera and BBC coverage. *Eralingua: Jurnal Pendidikan Bahasa Asing dan Sastra, 8*(1), 81. https://doi.org/10.26858/eralingua.v8i1.59353