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## Moral Messages in the Film *Cinta Subuh* by Ali Farighi: A Semiotic Analysis of Roland Barthes

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### ABSTRACT

Film is one of the mass communication media that is currently favored by teenagers. This media is considered capable of being an alternative to preaching to the general public. One of them is *Cinta Subuh*'s film. This film is a medium for da'wah because, in this film, we can learn many moral messages. This study aimed to discuss moral values and understand the meaning of the moral message shown in the film "*Cinta Subuh* by Ali Farighi". This research is a descriptive qualitative research using a semiotic analysis model by Roland Barthes which is carried out in three stages, namely denotation, connotation, and myth. The data collection technique was carried out by directly analyzing the contents of the film *Cinta Subuh* to find out the description of the characteristics of the content and draw inferences from the content featured in the film. The results of the research contain moral values that are categorized as: 1) Morals to Allah such as devotion to Allah, love for Allah, sincerity, khauf and king', gratitude, muraqabah, repentance, benevolence, and trust. 2) Morals towards oneself, such as patience, faithfulness, humility, gratitude, istiqamah, iffah, forgiveness, and trust. 3) Morals towards fellow human beings, such as maintaining good relationships, telling the truth, not belittling others, being kind, and loving. 4) Morals towards the environment, such as the prohibition of causing damage to the earth, the prohibition of damaging plants and animals, the prohibition of polluting seawater, maintaining environmental safety, maintaining physical hygiene, and others.

### 1. Introduction

In everyday life, morality is a trait that must be formed by a person. In language, morality is a behavior, habit, custom, and so on. According to the term (etymology), the word morality is the plural form of khuluq (khuluqun), which means character, temperament, behavior, or character. Morals are good and bad habits. Film is an audio-visual that can stimulate two senses, the sense of sight and also the sense of hearing. Films have a very big influence on the audience. According to the theory of psychology, what is seen as well as what is heard will be memorable and last a long time in memory. That's why film is a very powerful communication medium, not only as a means of entertainment but as a means of

education and information. With the advancement of technology, films can be watched or watched via the internet using a smartphone or laptop as the means. Films today still show things that need to be more appropriate to be shown or watched. There is a lot of content that only shows entertainment but doesn't get learning in it. However, behind that, there are some films that should be made one of the spectacles that are not only interesting but have a message in them.<sup>1-5</sup>

The message, in terms, is a separate unit of communication intended by the source for consumption by several recipients or groups of recipients. The message is something that can be communicated by the source to the receiver. Moral

messages refer to messages or moral values delivered through various forms of media, such as books, magazines, films, and comics, with the aim of understanding the message or moral value to be conveyed. This *Cinta Subuh* film presents moral values in its characters and stories. Viewers can be inspired by characters that show good morals, such as patience, honesty, and concern for others. This is what can influence the audience to imitate and apply these values in everyday life.<sup>6-10</sup> In this case, the writer wants to examine the film *Cinta Subuh* by Ali Farighi. This movie is very easily accessed and can be watched anywhere, and it provides moral messages for the audience. This *Cinta Subuh* film really provides a good education for everyone who watches it. Not only that but through an interesting and easy-to-understand storyline, this film has been watched by as many as 338,978 thousand viewers. The moral message conveyed in the film *Cinta Subuh* can influence the behavior and views of society towards moral values. For example, film mass media can be a means to educate the public about good morals and present human benefit.

## **2. Methods**

The approach used in this research is descriptive qualitative research using content analysis techniques. Descriptive research is research conducted to describe certain symptoms, phenomena, or events. Data collection is carried out to obtain information related to phenomena, conditions, or certain variables and is not intended to test hypotheses. Qualitative research is research that intends to understand phenomena about what is experienced by research subjects such as behavior, perceptions, motivations, actions, and others. Content analysis is defined as a scientific research technique that is addressed to find out the description of the characteristics of the content and draw inferences from the content. From another meaning, content analysis is a model used to examine data

documentation in the form of text, images, symbols, and so on. Content analysis is a research technique for making inferences that can be replicated or imitated, and the data is valid notice the context.

In data collection, this research uses Roland Barthes' model of semiotic techniques such as denotative meanings, connotative meanings, and myths used to understand the meaning contained in each scene of the film *Cinta Subuh*. Denotation is the most obvious meaning of the sign. Connotation is a term used to indicate significance in the second stage. This describes the interactions that occur when the sign meets feelings or emotions. Meanwhile, myth is the existence of a physical sign (denotation) and a mental concept (connotation) that describes several aspects of reality.

## **3. Results and Discussion**

The film *Cinta Subuh* tells the story of a boy who falls in love with his college friend. This film is under the direction of Indra Gunawan. *Cinta Subuh* is a film made by millennials that tells the story really well in the manufacture of cooperating with production companies Falcon Pictures, who are always able to contribute well. Not only that, and there is also a producer named Frederica. The reason as a producer is because this story gives an extraordinary moral message. This modern titled Muslim film has packaging, which is pretty good. The film actors who can make chemistry interesting are Rey Mbayang and Dinda Hauw. Initially, this film was a short film by Ali Farighi which was released in 2014. However, it went viral when written in book form and published around 2018. Until it was finally released on May 19<sup>th</sup>, 2022, in today's big-screen movies, from this film, the researcher can gather some moral messages. Morality is divided into two types, namely *mahmudah* morals (praiseworthy morality) and *mazmumah* morals (reprehensible morality). Researchers also use 3 levels in the semiotic analysis model Roland Barthes namely the meaning of denotation, connotation, and myth:



Figure 1. Scene 1, at 14.23.

Denotation: Septi is sitting on the bed with a sad face while holding clothes in her hands. Then Ratih opened the bedroom door and saw Septi sitting on the bed alone, and Ratih approached Septi and hugged her. Connotation: Septi sits alone in her room, sad because something she wants hasn't come true. Then Ratih came and approached Septi, who was sad. Ratih listened to Septi's complaints and then hugged her to calm her down so that Septi wouldn't be too sad. And Ratih told Septi to be patient, endeavor, and trust. Myth: We must experience all trials and obstacles in life. Our job is to remain patient, endeavor, and trust. Patience is an attitude of holding back emotions when

in a difficult situation and not complaining. Endeavor is all human behavior and efforts to meet the needs in life, which are carried out in earnest and by mobilizing all capabilities and skills in accordance with Islamic law. Tawakal is surrendering all the affairs and problems that are being faced to Allah SWT by surrendering and always holding fast to him and keeping trying. Moral message: Everything that we desperately want and we have asked God, but we haven't got it. Believe me maybe it's not time we get it. The time will come, then Allah will surely give it. Our duty as servants only needs to be patient, endeavor, and trust.



Figure 2. Scene 2, at 28.12.

Denotation: Angga and Ratih are sitting opposite each other in a restaurant. Suddenly waiter came up to them and offered something to Angga and Ratih. After a while, Angga looked out the window, and Ratih saw the watch in her hand. Connotation: Angga and Ratih are sitting in a restaurant, taking shelter due to heavy rain after returning from college. With two half-

filled glasses on the table, suddenly waiter comes over to the Angga and Ratih. The waiter offers another menu to order. After ordering water, they left and came back with their order. After a while, Angga sees come out the window turns out the rain has stopped, and Angga invites Ratih to go home. At that time, Ratih looked at her watch, indicating a call to prayer

maghrib had arrived, and Ratih told Angga to pray first. But Angga said he would pray just at home after dropping Ratih. But Ratih forced Angga to pray first. Angga rushed to pray maghrib. Myth: An act that is based on lust, the result will not be good, like the attitude of Angga, who procrastinates doing prayer. Lust is the driving force in the form of desires that are in accordance with human guidance. As a Muslim, it is obligatory for him to remind his brothers to carry

out their obligations. And rebuke him if he is negligent in carrying it out. It is not good for Muslims to procrastinate praying because the best prayer is at the beginning of time. Moral message: Lust is a trait that we must avoid. Moreover, lust likes to delay the prayer. Don't make it a habit to postpone prayer because you will be wretched. Allah's most beloved charity is praying at the beginning of time.



Figure 3. Scene 3, at 01.24.22.

Denotation: The atmosphere is still dark. Dodi walks over to Angga's boarding house at the door. Dodi knocked on the door to wake Angga up, but there was no response. Dodi was speechless and remembered something and took the keys to the boarding house, which was told by Angga. Then Dodi rushed to open the door and tried to wake Angga, who was sleeping. Angga never wakes up, so Dodi does something to wake him up from his sleep. After that, they sat in a sitting position between the two final tahiyat prostrations. Connotation: Dodi arrives at the boarding house and can expect to wake him up. But Angga didn't wake up as soon as Dodi remembered something. Angga said the key to the door was in a nearby red box at his boarding house. Dodi rushed to get the key and immediately opened the door of Angga's boarding house and woke him up, but his efforts failed, and the call to prayer already resounded. Dodi kept trying because it was Angga who asked to be woken up. Dodi also dragged Angga towards the exit and then stopped at the sink. Dodi saw a bowl filled with water. Dodi took it and splashed Angga's face.

Immediately Angga woke up. After some time, the two of them were in a sitting position between the two final tahiyat prostrations indicating that they had just finished the morning prayer in congregation at the Angga boarding house. Myth: In life, we can't live alone, but we can help friends who need help from us then help. What else is a friend giving a mandate, then do it, don't let us leave it. Even though it is difficult to do so, the name of the trust is still trust. Trust is a promise or deposit and something that is entrusted by someone. Someone who keeps a promise or fulfills a mandate they are the ones who inherit Paradise, and they are eternal in it. Moral message: Be grateful to have friends who understand trustworthiness. Trustworthiness is very difficult for us to find in someone. Because carrying out the mandate is a job that is not easy, learn to instill an attitude of trust within us. Because if we have a trustworthy attitude, then we will be trusted by others and become a very valuable capital in establishing relationships or interactions between human beings.



Figure 4. Scene 4, at 01.26.56.

Denotation: Dodi, Aghnia, and Aghnia's father are sitting on a chair in one room. Dodi, with a tense face, gave the paper while making a statement to Aghnia's father. Aghnia's father spoke while holding a piece of paper given by Dodi. Then Aghnia's father looked at Aghnia, who was confused by her father's question. Connotation: Dodi, Aghnia, and her father were sitting on a chair in a room discussing serious matters regarding the terms of the application carried out by Dodi. Dodi, with a tense face, was ready to accept the consequences of the terms he failed to carry out because he woke his friend for the dawn prayer. At first, Dodi wanted to lie about the failure of his requirements, but Dodi thought, what good intentions are there if it starts with a lie. So he was honest about what happened. Then Aghnia's father looked at his daughter, indicating that Aghnia's father asked if Aghnia accepted Dodi's proposal. Aghnia and Dodi put

on confused faces after hearing Aghnia's father's question. Then Aghnia's father said, "If you just fail because you overslept, of course, I don't approve, but because you woke your Muslim brother to face Allah, I don't deserve to receive you". Myth: In life, if we want to do good things. So start off in a good way. If that is true, then be honest, even though it is very detrimental to us. Instill in ourselves to always tell the truth and always be istiqomah. Telling the truth is an upright attitude. Tell which is true. Istiqomah is a brave attitude because it is right, afraid because it is wrong. Moral message: Honesty is the most important thing that we must plant within ourselves. Not all honesty will produce something that is not good. Especially if we want to start with good intentions and start with lies, then the results will not be good either. Dare to be right, afraid to be wrong.



Figure 5. Scene 5, at 01.28.03 and 01.39.42.

Denotation: Angga, with his sad face, a friend named Ghani came over to him and gave a piece of paper to Angga. They face each other, and Angga tells Ghani about his problem. Ghani also provided a solution that he thought was right. Immediately Angga thought of Ghani's words. Connotation: Angga is sad because he just broke up with Ratih because Angga didn't pray at dawn. At that time, Ghani visited his house to hand over his wedding invitation, and Angga accepted it. After that, Angga confided in Ghani, and he said he had tried to get up and perform the dawn prayers but still failed. Ghani also gave input that if the cellphone alarm doesn't work, then use a human alarm. After hearing Ghani's input, Angga asked a friend for help at his boarding house to be awakened for dawn prayer. Over time, Angga changed and got used to getting up on his own without Dodi's help and praying at dawn in the congregation at the mosque. Once upon a time, Angga, Dodi, and Ratih graduated from college. After that, Angga's father visited Ratih's house to submit a proposal for Angga to Ratih. Myth: Excessive adversity is not a good deed. Precisely in our adversity, we must think clearly and surrender to Allah and try to change bad behavior for the better. Endeavor is all human behavior and efforts to meet the needs in life, which are carried out in earnest and by mobilizing all capabilities and skills in accordance with Islamic law. Someone who is serious about achieving the pleasure of Allah will get something that has been destined for him. Moral message: Leaving bad behavior that we often do is the hardest thing to leave. But we have to try until time will tell. Why do bad things when we can be better. Improve yourself, then what has become your destiny will come to you.

Films are media visuals that use the language of images to tell a story. In semiotic analysis, visual elements such as frame composition, color, lighting, and framing are used to convey deeper messages. For example, the use of different colors in film can refer to the concept of the duality of good and evil. The characters in the film are strong signs conveying moral messages. Semiotic analysis can help identify how these characters are displayed in various situations

and how their behavior reflects the moral values one wants or needs to avoid. Films often use symbolism to convey moral messages. For example, symbols such as light and darkness, fire and water, or landscapes can be used to represent moral conflicts or character development. The language used in film dialogue is an important aspect of semiotic analysis. The words and the way the characters speak can describe the attitudes, values, and moral conflicts that underlie the story. Semiotic analysis can help uncover hidden meanings in dialogue. In addition to the denotative meaning, films often have deeper connotative meanings. For example, a scene in a park can connotatively refer to peace, happiness, or family unity, depending on the context of the story and how the garden was filmed. Music and sound effects in films can be used to reinforce moral messages. For example, seductive music may accompany scenes depicting kindness, while music that is frightening may refer to immorality or danger. Film semiotic analysis must also consider the social and cultural context in film production and understanding. Moral values can vary from culture to culture, and films often reflect existing social values. The film is not only a medium for conveying messages but also has great potential for influencing viewers. Semiotic analysis can help understand how the audience responds to and processes the moral messages conveyed in the film.<sup>11-15</sup>

Films are media visuals that allow messages to be conveyed through images, movement, and visual composition. Audiences can receive moral messages without needing to speak or read, making moral messages more accessible and universal. Viewers often identify with the characters in films. When these characters encounter moral or ethical situations, the audience also feels emotionally involved. This can allow the viewer to reflect on the moral choices and values the character stands for. The use of visual symbolism in films allows for a deeper moral message to be conveyed. Symbols such as religious symbols, certain objects, or specially selected backgrounds can refer to moral and ethical concepts. Dialogues between

characters or monologues of the main characters often serve as an important tool in conveying moral messages. Discussions of ethics or moral considerations in films can encourage audiences to rethink their own values. Many films involve character development from beginning to end. The process of this change often involves moral considerations and changes in character values. This can serve as a powerful example to the audience of how people can grow and develop in terms of morals. The narrative structure of the film allows for conveying a moral message through the character's journey and plot development. When characters face moral conflict, the audience can understand the implications of moral choices and their consequences, which can provide a strong moral message. Movies can influence the emotions of the audience, which can make moral messages more influential. When viewers feel empathy for the characters or feel inspired by the moral conflicts in the film, they tend to be more open to receiving moral messages. Some films have a clear social purpose or moral message. Through the use of signs and symbols, films can raise relevant ethical and moral issues in society, spark discussion, and promote social change. Watching films with moral messages can stimulate the audience's personal reflection on their own values and moral actions in everyday life.<sup>16-</sup>

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#### 4. Conclusion

There are 4 scopes of morality, namely morality to Allah, morality to oneself, morality to fellow human beings, and morality to the environment. In *Cinta Subuh Film*, there are moral messages, including morals towards Allah, morals towards oneself, and morals towards fellow human beings.

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