

From Popularity to Spirituality: The Da'wah Narrative of Celebrity Hijrah in Television Media

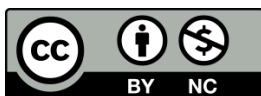
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Abstract

The hijrah (spiritual migration) concept has evolved into a popular phenomenon within contemporary Muslim society. As a term currently undergoing a contestation of meanings, this study explores how the television program Hijrah on Trans TV constructs the meaning of hijrah. The research focuses on two main questions: (1) How is the meaning of hijrah represented denotatively and connotatively in six selected show episodes? (2) How does Trans TV construct and communicate the message of hijrah through this program? Using a qualitative method with an interpretive content analysis approach, this study examines selected episodes, particularly Cerita Berhijrah Oki Setiana Dewi, to observe verbal expressions, actions, and visual symbols. The research employs Roland Barthes' semiotic theory, focusing on the layers of denotation and connotation to unpack the construction of meaning within the show. Findings indicate that the connotative meaning of hijrah portrayed in the program emphasizes personal transformation in behavior and outward appearance. Men are shown adopting what is perceived as more Islamic clothing, while women are portrayed as achieving hijrah primarily through wearing the hijab. However, the study reveals a narrowing of meaning: while hijrah, in its denotative sense, refers to a comprehensive transformation in faith, behavior, and personality, the episodes largely highlight external changes. Aspects of moral and spiritual growth are underrepresented, suggesting a media-driven shift in focus toward visual markers of religiosity rather than holistic Islamic transformation.

Keywords: Hijrah Meaning, Celebrity, Trans TV, Semiotics, Islamic Media



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A. Introduction

The phenomenon of migration among young people in Indonesia reflects complex social and cultural dynamics. Many millennials are involved in this movement, seeking a balance between religious commitments and modern lifestyles. Research shows that hijrah is not only a physical change but also a reconstruction of religious identity that is integral to this community (Addini 2019, 109-118); (Judges 2024, 13-33; Through the use of social media and modern approaches in da'wah, the phenomenon has become more inclusive and accessible, giving new meaning to religious practice (Addini 2019, 109-118; Irfansyah 2021). Furthermore, hijrah is also seen as a reaction to various ongoing social, economic, and political pressures, in which the younger generation seeks to fight for the application of religious values in a context relevant to their daily lives (Hakim 2024, 13-33; Fuad 2020, 45-51). Thus, the phenomenon of hijrah not only reflects a more religious individual but also a transformation that takes place in a broader social context while addressing the challenges of modernity experienced by Indonesian youth (Fansuri 2023, 11-30; Basri 2023, 31-51).

The study of PPIM UIN Jakarta shows that Bandung has become one of the centers of the development of the hijrah movement, which adopts a strategy with target audience analysis and the introduction of public figures that are easily accessible to young people, both virtually and in real life. Research by Abdurrahman explains that the phenomenon of hijrah in the city of Bandung is guided by the use of social media and Islamic studies spread through mosques, thus changing the perception of hijrah into a new lifestyle in the digital era (Abdurrahman 2020, 46-63). In addition, Ananda emphasized that online da'wah innovations, such as the use of Shift Media's Hijrah Youth YouTube account, play a strategic role in reaching and activating youth through relevant and aspirational public figures (Ananda 2021, 134-157). These two studies comprehensively reflect

how communication strategies and the use of digital media support the expansion of the hijrah movement among the younger generation.

Social media and television play a central role in spreading hijrah narratives that tend to highlight shifts in physical appearance rather than profound spiritual transformations Huda, Nuryani, and Sumadyo (Amna 2019, 331; Programs such as "Hijrah Trans TV" present representations of the migration journey of artists, who often display aesthetic aspects to attract the attention of the audience, thus raising questions about the realm of religious commodification (Amna 2019, 331; (Agustin, Nurcahyo, and Novida 2023, 140-154; This kind of narrative obscures the spiritual dimension by emphasizing popularity and symbolism, producing the perception of hijrah as a new lifestyle that prioritizes external imagery rather than a substantial inner renewal (Amna 2019, 331); (Agustin, Nurcahyo, and Novida 2023, 140-154); In this context, the media becomes an arena for contesting the meaning of hijrah, where superficial visual representations have the potential to create homogeneous and biased expectations among the public, especially young people (Agustin, Nurcahyo, and Novida 2023, 140-154; Dawn 2023, 173-186).

The phenomenon of hijrah in Indonesia has created social movements that reflect the spiritual needs as well as the social, cultural, and economic dynamics of urban communities. Research indicates that the community's response to the hijrah movement does not solely rely on the religious dimension, but is also influenced by the pressure of association and the search for existence in the context of Hakim's modernity. This movement, precisely in urban environments, serves as a tool to articulate new religious identities that are adapted to the demands of contemporary life, where public spaces and digital media contribute greatly to the process of identity formation (Fansuri 2023, 11-30; Zahara, Wildan, and Komariah 2020, 52-

65). Thus, hijrah is a multidimensional phenomenon that not only facilitates spiritual aspirations but also accommodates the complexity of social and cultural interactions in the modern era.

Hijrah is actually an internal transformation process that aims to get closer to Allah SWT and improve the spiritual and social qualities of individuals, not just Fajriani's symbolic external image. The media should raise the essence of hijrah in depth to emphasize self-improvement rather than just highlighting the superficial visual aspect. Research shows that da'wah, through social media, as revealed by Nurrahmi and Farabuana (Nurrahmi and Farabuana 2020, 1), can encourage learning and real action in the field that substantially strengthens the meaning of hijrah. In addition, innovative online da'wah practices, for example, through da'wah accounts that combine theoretical and practical approaches (Kulsum, Subhan, and Darajat 2021, 40-65), support the expansion of hijrah discourse so as to avoid the trap of narrow and symbolic narratives. This approach is in line with efforts to expand the dimension of understanding hijrah holistically, integrating spiritual experience with social transformation in a contemporary context (Khumaedi and Fatimah 2019, 39-46).

The phenomenon of hijrah in Islam has deep linguistic roots. Etymologically, the term hijrah comes from the Arabic language, namely "Pajaro" or "muhaajarotan," which means abandoning or turning away from something that is not good to a better condition (Addini 2019, 109-118). Morphological analysis shows the existence of synonyms such as rahala (leaving) and zahaba (leaving), which reinforce the meaning of displacement, both physically and symbolically (Addini 2019, 109-118). This meaning not only reflects the historical events of the Prophet Muhammad's migration from Mecca to Medina but also describes the process of internal transformation to achieve spiritual purity and self-improvement (Addini 2019, 109-118). Thus, hijrah has become a paradigm that unites material

and spiritual changes, which continues to develop in the context of contemporary Islam.

In the Great Dictionary of the Indonesian Language, hijrah is explained as the movement of the Prophet Muhammad PBUH and his followers from Mecca to Medina for safety and is also interpreted as a move to a better place for a certain reason (Hakim 2024, 13-33). This understanding emphasizes that hijrah is an effort to achieve goodness in the destination, as exemplified by the Prophet PBUH and his people. Terminologically, hijrah is not only seen as a physical displacement but also as an internal process of abandoning traits or behaviors that are not in accordance with Islamic values to move towards a better life and in accordance with sharia (Hakim 2024, 13-33). Furthermore, M. Quraish Shihab explained that hijrah is a response to displeasure with the unethical behavior of the people of Makkah, while Al-Qurtubi emphasizes hijrah as a moving activity with a mission to maintain faith and hope for good (Royyani 2020, 117-132).

The phenomenon of hijrah is seen through a semiotic lens as a narrative constructed by society and culture. According to Roland Barthes, myths and signs function to convey the message of dominant values in a period, a concept that is affirmed by Fajriani (2019) Fajriani. In the context of modern hijrah, mass media—both television and social media—play a vital role in shaping and representing the meaning of hijrah to the wider community (Royyani 2020, 117-132; Hakim 2024, 13-33). For example, the hijrah program on Trans TV not only highlights the changes in the appearance of celebrities but also reflects the inner transformation as described by Royanulloh et al. (2022) (Fansuri 2023, 11-30). The rise of the hijrah movement in Indonesia indicates an increasingly complex shift in the meaning and practice of Islam, where the influence of the media has carved out

public views, especially among the younger generation (Royyani 2020, 117-132; Hakim 2024, 13-33). Thus, hijrah is a manifestation of social, cultural, and spiritual changes that are oriented toward deeper goodness and piety

B. Popularity and Spirituality in Celebrity Hijrah Da'wah

The phenomenon of hijrah among Indonesian celebrities shows an identity transformation, namely a shift from a worldly public figure to a figure who is considered a spiritual role model. This process is described as a personal journey full of struggle, crisis, and the achievement of calm through Islam, in which psychological and social dynamics play an important role (Saloom 2021, 204-215), Muna 2020, 1). This narrative is constructed through the media, especially television and digital platforms, which also mediate the change in identity (Saloom 2021, 204-215). Studies show that the transformation of hijrah among celebrities not only involves new religious practices but also has the potential to become a form of religious commodification that combines spiritual elements with elements of market and popularity (Noviani and Sitompul, 2023). Thus, the hijrah narrative constructed by the media is a multifaceted representation that combines autobiographical, social, and commercial aspects, which simultaneously change the religious spirit and public perception of the value of piety.

Programs such as *Islam Itu Indah* (Trans TV), *Hijrah Fest*, and celebrity da'wah shows are the main mediums for building the narrative of hijrah in Indonesia. The narrative generally begins with an acknowledgment of a past full of worldly desires, hedonism, and existential emptiness, which is then transformed through moments of crisis or profound spiritual experiences, as expressed by Teuku Vishnu about feeling "empty" at the peak of his career before finding true meaning in Islam. The transformation of identity from a mundane figure to a role model spiritual figure is presented with aesthetic visual arrangements, such as emotional background music, soft lighting, and emotional close-ups, to increase the emotional

resonance of the audience of Pradesa and Ardilla. This process not only records self-transformation but also modifies spiritual experiences into selling points that can be accessed by the wider community. The media, especially television, actively shapes and disseminates this narrative through visual and narrative rhetoric that integrates emotional and aesthetic elements to reinforce the spiritual authority of celebrities (Saudi 2018, 37; Alansori and Zahidi 2019, 70-82).

The presence of celebrities in the da'wah arena creates what Bourdieu calls a new "terrain", that is, a social space where various actors compete for symbolic authority. In this field, celebrities not only compete with conventional scholars but also with fellow public figures to gain legitimacy as spiritual role models, where authority is not solely measured by religious knowledge but also from the narrative of hijrah experiences that touch and resonate with the public of Antin and Mupida. Narratives that focus on individual journeys often emphasize dramatic personal transformations—from glamorous and hedonistic worlds to serene spiritual lives—and thus ignore the social complexities behind religious practices. The media, especially television, mediates this narrative with an aesthetic and emotional approach, thus supporting the process of religious commodification, in which the story of repentance is used as a selling point and a tool to gain symbolic authority that is personalistic (Kusumalestari 2020, 290-306).

C. The Construction of the Meaning of Hijrah Through the Story of a Celebrity's Religious Journey

In this section, two things will be explained; the first is related to what the meaning of hijrah is like in the hijrah show reviewed from the aspect of denotative and connotative meaning using Roland Barthes' semiotic analysis. The analysis of the denotative and connotative meaning in this show is carried

out by sorting out several scenes that will be the object of analysis by unraveling narrative aspects or verbal signs that appear, such as character dialogues in the scene design scenes or through voice-over narration that accompanies the visuals of each scene and also through direct statements from the artist who is the source person in the interview scenes. Then, the verbal signs are denotatively denotative (true meaning) and connotative (mangalami bias/shifting from the initial meaning) to see what kind of shift in the meaning of hijrah is contained in this episode.

The second is related to how the narrative of hijrah was born in this show after knowing the connotative meaning found through the semiotic analysis of Roland Barthes. The narrative of hijrah that is formed can be seen from which aspect of religious behavior is most predominantly emphasized as the practice of hijrah in this show.

In this sub-chapter, the researcher describes the scenes chosen as the object of analysis to find out the meaning of hijrah from the aspect of denotative and connotative meanings. In the initial hypothesis, the researcher saw that the emphasis on hijrah in this episode was more about transferring a Muslim woman from not wearing a hijab to wearing a hijab. Thus, the scenes that will be analyzed here are scenes that discuss the process of wearing Oki Setiana Dewi's hijab, followed by important scenes that are at the core of understanding hijrah, such as what kind of hijrah is brought by Oki Setiana Dewi as a public hijrah figure. The following are the scenes that have been selected as the object of study :

1. The opening scenes emphasize that the wearing of hijab is the core of the image of hijrah in this episode

1.1. Brief introduction scene of Oki Setiana Dewi's profile



This scene is part of the opening scene where the profile of Oki Setiana Dewi as a public figure who began to be known to the public after deciding to emigrate and wear hijab to star in the religious film *When Love Is Tasbih*.

Here are the verbal signs/narratives in the scene above

*I'm Oki Setiana Dewi, my brilliant career began when I played Ana in the wide-layer film *When Love Is Tasbih*. Many people only knew me when I was already successful and had **emigrated**. But not many people know. To get to this point, I went through a series of trials that made me almost despair.*

This scene clearly shows that migration and career success became a turning point for Oki Setiana Dewi as a celebrity who gained fame in the community. This is shown in the sentence, "*Many people only know me when I have been successful and **migrated**.*" Hijrah has become a stepping stone for Oki Setiana Dewi in achieving her current career as an actor who starred in religious films that had sold well in the market at the time. As can be seen in several other scenes, Oki Setiana Dewi's hijrah is marked by her decision to wear hijab; this shows that hijab will not hinder success; as experienced by Oki, success comes when she has *ist iqamah* in wearing hijab so that hijab and success can correlate with each other and go hand in hand. This scene is

an early marker of how hijrah has become a turning point for an artist in achieving his success. Hijrah not only has an impact on improving individual spiritual life but also on career success. However, what kind of hijrah is specifically referred to in this episode will be known more clearly in the next scenes through the comparison of several scenes and semiotic mapping of certain scenes.

1.1. Scene Design: Oki Setiana Dewi rejects job offer after deciding to wear hijab

This scene contains a scene recreation of Oki Setiana Dewi in her youth, who has established herself to wear a hijab. In the midst of her steadfastness in wearing hijab, suddenly came a job offer to play sintered, but the condition was that she had to take off her hijab. This certainly made her indecisive because the job offer was a source of sustenance for her to pay for her mother's treatment, but on the other hand, she also could not take off her hijab, which had become part of her steadiness in emigrating.



Here are the verbal signs of a dialogue between Oki and someone who offers him a job over the phone:

Oki: Hello, assalamualaikum Mas!

Caller: Waalaikumsalam Ki, how are you?

Oki: Alhamdulillah, good

Caller: Ki, there is good news for you

Oki: ap aitu mas?

Caller: now you don't need casting anymore because now you get the lead role in a soap opera

O'BRIEN: Are you serious?

Caller: Seriously, Ki, and that's a big honor, but you're taking off your hijab

I'm sorry, but I can't take off my hijab.

Wait, you can't take off your hijab?

O'BRIEN: Yes, I can't.

Scott: Oh my gosh, you're so proud of yourself for the fish opportunity; when are you still trying to do it, too, right?

O'BRIEN: I'm sorry, but I can't accept the offer if you have to take off your hijab. Call: You won't be okay if you wear a hijab, yes if you don't take off your hijab during filming and you wear a cake again, you won't be okay if you wear a hijab

Okay, I'm sorry, but I can't.

Caller: yes, it's up to you, Ki. I just want to tell you that this is your opportunity; you don't take it, and I'm sure you're not going to be anything.

From the dialogue above, it can be seen how Oki Setiana Dewi's heart is steadfast in sticking to her decision to istiqamah in wearing hijab by rejecting job offers even though it also indirectly rejects the opportunity for a source of income that comes to her, this builds a dramatic impression in Oki's hijrah journey, especially about her istiqamahan in wearing hijab.

This scene is in the middle of the episode, precisely in the 2.32nd minute of the video, part 3, when Oki Setiana Dewi has been on the road to hijrah, where she has been wearing a hijab after steadying herself to obey the request of her sick mother. However, a snippet of this scene is also placed at the beginning of the opening of the episode, precisely in the video part 1 which

shows that this scene is an important scene that contains the main points of what kind of hijrah will be reviewed in this episode. The imposition of hijab is the main subject that describes the migration of Oki Setiana Dewi. It is clear from how this scene is used as the background of the story of Oki Setiana Dewi's hijrah journey. Hijrah, as it is known, is a big theme raised in this show, indirectly leading to the issue of hijab by Oki Setiana Dewi. Even though in the entire story in this episode, the researcher found several scenes that contain a lot of pictures of the decisions and life attitudes taken by Oki before deciding to wear hijab, which is also included in the category of good behavior that leads to hijrah, but the narrative tends to direct Oki's hijrah seems to only start when he makes the decision to wear hijab. It is as if the kind behavior that Oki did before she wore the hijab was just ordinary behavior that was not included in the character that describes the Islam of Oki Setiana Dewi as a Muslim woman. Hijrah can lead to any aspect in each individual. However, in the story of Oki's hijrah, more emphasis is placed on how Oki decided to move from not wearing a hijab to wearing a hijab. For more details, the next scenes will be elaborated into Roland Barthes' semiotic analysis map of how the hijrah in this episode is depicted through the process of wearing a hijab, Oki Setiana Dewi.

1. The core scene that shows the understanding of hijrah brought by Oki Setiana Dewi through the terminology of righteous children

1.1. Recreate the scene of Oki Setiana Dewi being asked by her mother to be a righteous child



This scene contains a scene recreation of Oki Setiana Dewi, who is accompanying her mother to the hospital. In this scene, Oki and his mother are talking about his mother's desire for Oki to become a righteous child.

Here are the verbal signs/dialogues in this scene:

"Mom, get well soon!" Oki wants you to be healthy! What do you want?

VO: In a state of lying sick// only one mother's wish is expressed//

*"Mommy doesn't want anything, baby! Mama just wants you **to be a righteous child.***

O'BRIEN: Yes, I do.

The dialogue in the scene above shows that Oki's mother's desire for Oki is only one, namely Oki, to be a righteous child. At that moment, Oki agreed to his mother's wishes. The request for Oki to be a righteous child is an important point in this scene as a sign that Oki was considered by his mother at that time not to be a righteous child. In fact, in several scenes before Oki was asked by his mother to be a righteous child, Oki's attitude and personality were shown

which were enough to illustrate that Oki was quite righteous and devoted to his parents. The meaning of righteousness in each person can be different; in this case, this scene will lead to what kind of righteous meaning is according to what Oki and his mother believe.

1.2.Oki's direct statement fulfilled his mother's request to become a righteous child



This scene contains a direct statement from Oki about his turning point towards Hijrah when his mother asks him to become a righteous child. The following is the verbal sign for Oki Setiana Dewi's statement:

"One sentence from my mother that became a turning point in my life at the age of 16 was, "I don't ask for anything; just help me to become a righteous child." that made me run again to the upstairs mosque and say: Bismillah ya Allah, I am wearing hijab ya Allah today."

This scene is still related to the previous scene where Oki is asked by his mother to be a righteous child. This scene contains affirmation in the form of a direct statement from Oki, who immediately decides to wear a hijab after agreeing to his mother's request to become a righteous child. In this case, the righteous

meaning intended at his mother's request in the previous scene refers to the change of Oki from one who was not wearing a hijab to wearing a hijab.

1.3. Design the scene of Oki praying to Allah and Establishing oneself as a righteous child by wearing a hijab



[1-1]
[SEP]

This scene contains a scene where Oki prays in the prayer room right after receiving his mother's request for him to become a righteous child.

Here are the verbal cues in this scene:

Oki: (Praying) Oh Allah! I want to be a righteous child, O Allah. I'll start by wearing a hijab.

The dialogue above confirms that Oki accepts his mother's request to become a righteous child. Wearing a hijab was Oki's beginning in living life as a righteous child. Thus, the meaning of righteous in the context of Oki Setiana Dewi's hijrah leads to a change in behavior from those who were not wearing hijab to those wearing hijab. Thus, to further clarify the process of forming meaning in this scene, it can be mapped in Roland Barthes' semiotic analysis chart by reviewing the denotative side of a term and the connotative side, namely the dominant meaning emphasized in the broadcast both by Oki Setiana Dewi as a hijrah actor and the media that aired this program. The following is a map of Roland Barthes' semiotic mapping related to the meaning of righteousness:

Table 1. Roland Barthes' Analysis Map related to the term solehah, which was the mother's request to Oki Setiana Dewi.

To signify (Penanda)	Signified (Petanda)
1. Mother asks Oki to be Righteous Son	Solehah/Shalihah Worth with the word Stuttgart that
<i>"Mom, I don't want anything</i>	mean Avoid from
<i>Nak! Mama just wants you to be righteous son."</i>	damage or deterioration.
2. Statement Oic Setiana Goddess related to being a righteous child <i>"One sentence from my mother that became a turning point in my life at the age of 16 was, "I don't ask for anything; just help me to become a righteous child." that made me run again to the upstairs mosque and say: Bismillah ya Allah, I am wearing hijab ya Allah today."</i> 3. Oki prays that he wants to become a righteous child and starts by wearing a hijab <i>"Oki: (Praying) O Allah! I want to be a righteous child, O Allah. I'll start by wearing a hijab."</i>	Child/someone who behaves/behaves well, far from destructive actions (in Islamic terminology). People who adhere to the principle of truth, both their attitudes and behaviors (wise) in various things so that they can minimize destructive consequences.

Denotative Sign (Tanda Denotative)	
Conotative Signifier (Penanda Konotative)	
Conotative Signified (Petanda Konotatif)	Women wearing hijab
Conotative Sign (Tanda Konotatif)	

In the above meaning analysis chart, it can be seen how the difference in the meaning of sole hah is between the denotative meaning (according to the initial definition etymology (language) and terminology) and the connotative meaning as formed in several scenes in this episode, both through the dialogue of the scene design and the direct statement from Oki Setiana Dewi. By knowing the difference in the meaning of sole hah denotatively and connotatively, it can be understood what kind of shift in meaning occurred in the episode "The Story of Migrating Oki Setiana Dewi."

At the denotative level, the term "*righteous*" can be interpreted as commensurate with the word "*righteous*," which etymologically comes from the Arabic language *Shalih*, which means to avoid damage or badness. Righteous deeds mean deeds that do not damage or contain elements of damage. So, a righteous person is one who avoids damage or bad things. What is meant here is, of course, his behavior and personality, which includes his words, attitudes, deeds, and even his thoughts and feelings.^[1]

There are various opinions among Muslims in the interpretation of what is called righteous/righteous people. Among them, Ibn Kathir, in his commentary, defines a righteous person as a person who is both charity/behavior by birth and

deed/inner behavior.^[2] Shaykh Wahbah Az-Zuhayli in Tafsir Al-Munir said that a righteous person does not mean a saint who has no faults. A pious person is a person who has good intentions, and his good is more dominant than his bad. Thus, the ^[3] The meaning of righteousness in Islamic terminology can be understood by women/Muslim women who are spared from damage so that they have good qualities in terms of personality and wisdom in terms of attitude and behavior.

As the above reviews regarding the definition of solehah both etymological and terminological show that denotatively the term solehah is very broad in scope, especially in assessing a person's personality, especially in relation to religion, in the case of Oki Setiana Dewi's hijrah in this episode, researchers have seen how Oki's life journey from his youth in the process of pursuing his career as an artist to the point of his success, which was also accompanied by the process of wearing a hijab. The many scenes that the researcher witnessed and used as research data show how Oki's personality is quite good, so it can be said that Oki, in the process of his life journey as described in this episode, has been in a continuous migration process, seeing that the attitudes he highlights are very in accordance with the definition of a righteous child as described earlier. However, paradigm discontinuity occurs in the middle of the show, precisely in the scene that depicts how Mrs. Oki asks Oki to become a righteous child. Oki's attitude and personality, as shown in the previous scenes, are quite revealing that Oki is a good enough girl not to fall into the category of righteous, as expected by the mother when asking Oki to be a righteous child. So, through this scene, the possibility of other meanings related to righteousness is formed that are different from what has been defined previously. From there, what Roland Barthes calls connotative meaning will emerge.

At the connotative level, the term "*solehah*" in the three scenes above is associated with women who are obedient in carrying out one of the religious commandments, in this case, wearing a hijab. As described in the chart above, the first point shows that the mother asked Oki to become a righteous child, then the

request was accepted by Oki in the next point by deciding to wear a hijab. as written in the sentence of Oki Setian Dewi's statement:

*"Mom didn't ask for anything, just help her to **become a righteous child.**" that's what made me run back to the upstairs mosque and say: Bismillah ya Allah, **I'm wearing hijab ya Allah today**".*

The decision to wear hijab taken by Oki was a form of Oki's response to the request to become a righteous child. This shows that the righteous children understood by Oki are girls or Muslim women who always carry out the command to wear hijab. This is emphasized again in the third point of the chart where the scene of Oki praying that he wants to be a righteous child and will start by wearing a hijab as in the prayer sentence, he says:

*Oki: (Praying) Oh Allah! I want **to be a righteous child**, O Allah. **I'll start by wearing a hijab.**"*

The word "begin" in the fragment of Oki's prayer sentence shows that Oki's hijrah to become a righteous child will only begin when he wears the hijab. This means that the picture of personality, both through attitudes and behaviors displayed in the scenes before Oki wore the hijab, was not included in the category of righteousness according to what Oki and his mother believed. In this case, the term solehah, which should have a fairly broad meaning in terms of good behavior and personality embedded in a Muslim woman, shifts from its true meaning or narrows its meaning to just women/Muslim women who always wear hijab. In the context of hijrah, the type of change emphasized in this episode is related to the migration of Oki Setiana Dewi to become a righteous child, it is more about the change from not wearing hijab to wearing hijab, of course; there is nothing wrong with women or Muslim women who decide to wear hijab, it is a good thing and even one of the religious commands for women to cover the awrah by wearing hijab, However, there are many things related to Oki's attitude and behavior in the

process of his life journey in this episode which is also enough to describe Oki's personality which is included in the category of righteousness according to its true meaning regardless of whether he has worn a hijab or not. However, the initial emphasis on Oki's migration to become a righteous child was more directed at when he first decided to wear a hijab.

Here are some scenes that show Oki's attitude and personality, which is included in the category of righteousness before she wears the hijab:

This scene is a scene of Oki Setiana Dewi asking for permission to go to Jakarta to look for work to help her family's economy.

Oki: Okay, would you like to ask permission to go to Jakarta?

Dad: to Jakarta? Why go to Jakarta? Far away!

O'BRIEN: Well, I really want to help you and your family, but I want to work in Jakarta.

Dad: yes, what kind of work?

Okay: To be an Artist

In this scene, it can be seen that Oki has noble intentions, such as easing the burden of his parents by migrating to Jakarta to pursue his dream of becoming an artist. Of course, this is not a common thing to do for children who are still very young; they have a strong determination to achieve their goals even though they have to leave home at once, and from there, they can help their parents who support not only themselves but also their younger siblings.

This shows Oki's maturity, where he not only cares about himself but also thinks about how he can benefit his family. In this context, there are three traits inherent in Oki: the first is a strong determination to realize his dream of becoming an artist at a very young age, and the second is a sense of concern for his family which is shown by the desire to find a job to help ease his parents in supporting himself and his siblings, and the third attitude of respect for his parents which is shown by asking for permission and blessing to migrate to Jakarta. Referring to the

denotative meaning of righteous people, namely people who avoid damage or bad things in terms of behavior and personality, which include words, attitudes, deeds, and even their thoughts and feelings, it shows that the behavior shown by Oki Setiana Dewi in the scene above is included in the category of characteristics of righteous children where he already has the will not only to be a burden on parents, But they can also become independent children who are able to support themselves while helping to ease the burden on their parents. In addition, Birrul Walidain's attitude was also shown when he asked his father for his blessing so that he could get good blessings and prayers when he started his journey. Of all the attitudes shown, it is very much in line with the definition of a righteous child who is conditioned by good ethics so that it is far from destructive or bad traits. In the context of hijrah, what Oki did was commensurate with the meaning of hijrah in the early era of Islam, namely in the time of the Prophet PBUH, where this hijrah was intended as an activity of moving from one place to another with good intentions and believing that he would get good luck in the destination. just as the Prophet PBUH invited his followers to migrate or move from Mecca to Medina with good intentions for the sake of the continuation of Islamic da'wah in a good and more conducive place where the people of Medina at that time were very receptive to the arrival of the Prophet and the Muslims who at that time also moved with the Prophet PBUH. Likewise with Oki Setiana Dewi, although with different goals but with good intentions to realize her dream of becoming an artist at the same time, He started his career as a job to help ease his family's economy. Thus, what Oki does in this scene actually depicts attitudes and behaviors that have righteous values and also represents hijrah behavior as the original meaning of hijrah itself, namely moving from one place to another with a good purpose.



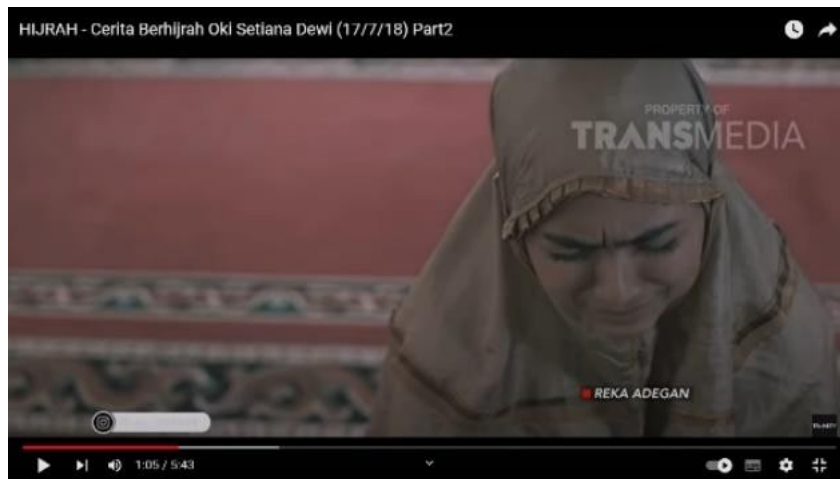
This scene contains a direct statement from Oki about how he was allowed by his father to migrate to Jakarta. The following is a verbal sign/narrative that became Oki Setiana Dewi's statement:

Oki: My father didn't allow it at first, but because I was convinced and my father saw my track record so far, according to him, was good, in the sense that when he gave me Amanah, I could be trusted by him so that my father allowed me at the age of 16 to go to Jakarta.

This scene shows that Oki has been a good child since the beginning as he said that according to his father, Oki has a good *enough track record* that his father believes that he can be trustworthy and responsible for himself.

This shows that Oki, since his youth, was a good child and has even been recognized by his own father, so he was allowed to migrate to Jakarta alone at a very young age. The attitude and personality that make Oki have a good track record in the eyes of his parents can be categorized as a righteous child where, at a reasonably young age, he can be trusted by his parents as a child who can hold Amanah and can be responsible for himself to live independently away from his parents. Thus, Oki's good personality since his youth is undeniable; seeing the trust

given by his father in allowing Oki to migrate alone to the capital is very convincing that Oki is a child who can be very careful in making decisions as well as Amanah for the trust and advice he received from his father. It is impossible for a father to have the heart to let a girl alone migrate far from home if the child is not trustworthy and has a bad track record in the eyes of her parents. This is one part of Oki Setiana Dewi's good ethics before she found her way of emigration, especially in wearing a hijab. In addition, there is another scene that depicts that Oki has been a righteous child since his youth long before deciding to wear a hijab:



This scene is a scene of Oki Setiana Dewi praying for the recovery of her sick mother. Here are the verbal cues in this scene:

Oki: Oh Allah, how terrible is the disease of my mother, O Allah. I have never seen anyone else suffer from this disease, O Allah. Please heal my mother, O Allah. This scene shows that Oki is a child who does not forget to remember Allah when a disaster befalls him. He did not forget to pray for the recovery of his mother, who was suffering from an illness. This shows surrender to Allah for everything that happens and asks for his help. This attitude is certainly one of the characteristics of a righteous child, and he surrenders himself to Allah by praying for the healing of his loved ones.

The two scenes above relate to Oki's personality, which shows that Oki has been a good child for a long time, even before he decided to wear a hijab. It can be said that Oki has been a righteous child for a long time, but he did not wear a hijab at that time. However, this episode tends to set aside Oki's good personality as part of Oki's righteousness, seeing that Oki's righteousness began when he decided to wear a hijab as described in previous scenes related to the process of wearing Oki's hijab in order to become a righteous child according to his mother's request.

Thus, through the mapping of denotative and connotative meanings, it shows that the depiction of Oki's hijrah as a righteous child is more of a change from not wearing a hijab to wearing a hijab. This will ultimately give birth to a new view or discourse in Islam where righteous children will be identical in the realm of changing a person from not wearing hijab to wearing hijab. Especially when the image of hijrah like this is massively echoed, especially by public figures who have enough mass so that they are able to have a significant influence on the change of their followers. In the context of Roland Barthes' semiotics, this will have the potential to give birth to a myth related to hijrah if the image of hijrah like this is continuously echoed without any deepening of meaning with a more balanced raising an Islamic theme not only from one aspect but also comprehensively in order to represent Islamic terms that are often used as the term hijrah which is increasingly trending in society in order to avoid shifting the meaning that is in the Later on, it will give birth to new myths in the Islamic behavior of the community.

A. Representation and Symbolism in the Narrative of Celebrity Hijrah

1. The Symbol of Hijrah as a New Mythology

In the framework of Roland Barthes' semiotics, the hijrah displayed by celebrities is no longer just interpreted as a spiritual change but has become a modern myth. Barthes explained that myth is a second-level semiotic system in which signs convey not only literal meaning but also ideological meanings produced by culture. In this case, sharia clothes, long beards, or the caption

"Alhamdulillah has found guidance" are not only religious signs but also symbols of new status and identity.

For example, celebrities who appear in white robes on religious talk shows not only show obedience to sharia but, at the same time, form a visual narrative about purity, alienation from the old world, and identity transformation. This style of dress becomes a "signifier" that indicates the values of obedience and "return" to God. Barthes calls this a process of naturalization, in which the construction of culture is considered something natural and unquestionable.

2. Consumption of Symbols by the Audience

The migration narrative does not stop at celebrities as communicators but is also continued by the audience who consume the symbol. In popular culture logic, hijrah celebrities form *role models* that can be imitated. The symbolic attributes inherent in celebrities (such as words of wisdom in Instagram posts or modest fashion dressing styles) become massively consumed cultural products.

The audience not only follows passively but also identifies with the celebrity. As in Barthes's analysis of modern myths, this form presents ideology subtly, as if the meaning of hijrah must indeed be displayed visually and instantly. This means that hijrah has undergone a transformation from a spiritual practice to a symbolic performance that can be imitated, judged, and even commercialized.

3. The Dilemma between Da'wah and Style

One of the important implications of the symbolization of this hijrah narrative is the emergence of a dilemma between the substance of da'wah and the performance of style. Hijrah celebrities are required to continue to appear "Islamic" in public spaces, and any slight deviation from appearance or speech can be considered a spiritual failure. This phenomenon creates psychological pressure and attachment to the audience's expectations rather than to a personal spiritual process.

Barthes emphasized that myths tend to obscure history and make the construction of culture an absolute truth. In this context, celebrity preaching is prone to losing its reflective dimension because it is shaped by market expectations and visual culture. In other words, spirituality is packaged like a brand, where purity is no longer a process but an outward appearance that can be judged instantly.

D. Conclusion

The narrative of celebrity migration in television and digital media has evolved into a complex form of religious expression—combining elements of spirituality, popular culture, and media capitalism. The spiritual transformation experienced by these celebrities is no longer limited to the personal realm but becomes a public spectacle that shapes social identities and expectations. In Barthes's semiotic perspective, hijrah appears as a contemporary myth that represents Islamic ideology in the form of visual symbols, speech styles, and narratives of piety. The findings in this paper show that celebrity preaching cannot be separated from the logic of the media industry, which is full of commercial strategies and symbolic visualizations. Therefore, it is necessary to be careful in interpreting the representation of hijrah in the public space so as not to be trapped in a superficial interpretation that only judges from the outside appearance. On the other hand, this phenomenon also opens up new opportunities for the study of contemporary da'wah, especially in understanding how religion is rearticulated in the context of popular culture.

For further research, the author recommends a digital ethnographic approach to explore the audience's experience in consuming celebrity da'wah content more deeply, as well as a longitudinal analysis of the transformation of the hijrah narrative over time. This research can also be expanded by comparing cases in different media platforms and in countries with different Islamic contexts.

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