CHAPTER I

INTRODUCTION

In this chapter, the researcher provides sub chapters that involve research context, research focus, research objective, definition of key terms, significant of study, previous study, and review of related literature.

A. Research Context

The development of mass communication or mass media makes a relationship between mass media and social changes. Many people can access the mass media easily and mass media will influence the way of view, life style and the culture of the society. Mass media is used to convey information and has many advantages as like facilitating to spread information widely to societies linings quickly. It can be said as an efective and eficient way to convey information. Mass media has been a part of society life because life is always related to mass media, especially in digital era.

Basicly, there are two kinds of media, printed media and electronic media. The printed media is a static media, it gives priority to visual messages. Printed media consists of sheet of paper with a number of words, pictures, photos, by white page. It can be news paper, magazine,book and so on.[1] Electronic media is a tool of mass media used modern electronic tool.

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[1] Dhimas Harit, "Film sebagai Media Komunikasi Massa" (Thesis, Muhammadiyah University of Malang, t.t), 7.

Electronic mass media can be radio, television, movie, and internet.[2] The utillization of electronic media in the form social media is an amazing thing to the spreading of information quicly.[3] The social media as like Facebook, Instagram, Tiktok, Youtube, WhatsApp, WeChat, Kakao Talk can be tools to share information.

A movie is a part of electronic mass media which is often used as media to explain social life in society. A movie as a tool of mass media is an effective tool for communication. It is creative communication media which gives an illustration of life and important lesson or message to its viewers. By audio and visual provided, a movie can be a good tool to influence the mind of society. A movie as a media of communication presented a representation of social condition in society life, a movie has also some funtions of communication like a movie is a tool of entertaiment, providing information, propaganda.[4] As an entertaiment , a movie provides solice to the public by content like a story, beauty, characterization, and soon to console the public. As providing information, a movie explain a problem, so that the public can understand about the problem. As propaganda, a movie aims to influence the public in order to accept and decline a message based on the director or producer of movie.

Some people may be able to capture a message in a movie easily, but not a few who have difficulty in this even more that the purpose of watching it is only

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[2] Ibid., 8.

[3] Rahmiyati, "Media Cetak dan Elektronik dalam Bimbingan dan Penyuluhan", *UIN Antasari Journal,* t.v, t.no, (t.b, t.t): 66. t.doi.

[4] Mukhammad Shodri Rinjani, "Pesan Moral dalam Film Aninasi Bilal: A New Breed of Hero" (Thesis, State Islamic University of Sunan Kalijaga, 2019), 2.

for entertainment only. If the viewers want to try to understand and interpret a movie, the movie can provide information and educate and even inspire. Through the movie, the viewers can find a picture or reflection directly from the life experienced every day. Every movie produced offers a message to its viewers. The moral messages conveyed in the movie represent reality. For example, when the viewers try to get into the storyline of a movie, the viewers often try to find our similarities with the characters in the movie and choose the attitudes and actions of the characters who are right and wrong. Then, with the moral messages in the movie, this can help the viewers indealing with various social problems, especially personal problems in life. These messages teach us valuable lessons that will later help us to undergo daily lives. Movies are able to bring the viewers carried away in the atmosphere, so often the effects felt not only come while watching, but also sustainable. This proves that the movie has great power in influencing the viewers.

Movies are generally built with many signs. The signs include a variety of sign systems that work well together in an effort to achieve the expected effect. The most important things in movie are images and sounds; spoken words (coupled with other sounds that simultaneously accompany the pictures), movie, and music. Sometimes, the viewers are curious about signs in the movie when watching it because it can contain implicit message or meaning as a symbol of something to interpret. The symbols or signs can be a language used, color, myth, and etcetera. The study of a sign is called semiotics. Eco states that

semiotics deals with everything considered a sign.[5] It means that anything can be a sign as far as the viewers or people interpret the sign which refers to something. On another hand, anything in this world like a sign is something to be put up a meaning. The viewers or people can use it if they want to know about the meaning of the movie by using signs. One of the things which can be interpet is the language (words, phrases, and sentence) in the dialogue. In linguistics, language is defined as a system of meaningful and actualized sound symbols, which are abritrer and conventionally used as a means of communicating by a group of humans to give birth to feelings and thoughts. The word itself is an integral part of the symbols used by community groups. First of all, it will be difficult to imagine something that is not opened to various interpretations and uses, it will be very difficult to find the intended meaning. Symbols or signs can give other meanings to others, and can even have different meanings for the same person. At different times or different circumstances a text can be interpreted by the same person differently.

According to Barthes, semiotics is a part of linguistics because the language is a sign which expresses idea (meaning). It is element formed from signifier and signified and placed in a structure.[6] As researcher explained above, the semiotics is the study of sign and the meaning, the sign has a significant role in social life becase a sign is intermediatery communication in daily life and communication. An even more important semiotic system in movies is the use

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[5] Umberto Eco, *Semiotics and Phylosopy of Languange* (Bloomington: Indiana University Press, 1969), 7.

[6] Ninuk Lustyantie, *Pendekatan Semiotik Model Roland Barthes dalam Karya Sastra Prancis,* Article presented in National Seminar, FIB UI (t.t, 19 Desember 2012), 3.

of iconic signs, which are signs that depict something. The iconic signs used in the film hint at a message to the audience, and each gesture received will be different, but if the story is played has indeed formed a point of meaning, in this case the meaning of the story displayed. A sign in the movie is a representation from the reality which must be explored and understood as a form of communication. In that situation, the simiotics appears and gives a comprehension about the real meaning in the movie based on the sign used. Hence, the semiotics is suitable to analyze the movie. More and more, analyzing it by semiotics to find out Islamic moral values, it will be a good thing.

One of movies which is interesting to analyze by using semiotics and Islamic moral values are Bilal: A New Breed of Hero . It is an animation and adventure 3D movie produced by Barojoun Entertaiment located in Dubay, United Arab Emirates. The director of this movie is Ayman Jamal and Khurram H. Alavi. This movie spends the fund 30 million dollars and it has been created for 8 years by 250 animators.[7] This movie is the first movie which has long duration from United Arab Emirates, this movie is also best selling in the box office and it is viewed 15, 975 viewers.[8] This movie wins "The Best Inspiring Movie" in Cannes Film Festival and "The Best Innovative Movie" in Broadcast Pro Middle East Award. This movie is also nominated to "Best Animated Feature" movie in Asia Pacific Screen Awards (APSA).[9] The semiotics can be

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[7] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan dalam Islam pada Film Bilal: A New Breed of Hero" (Thesis, State Islamic University of Syarif Hidayatullah Jakarta, 2019), 5.
[8] Azka Rokhami, "Nilai-Nilai Pendidikan Islam dalalm Film Bilal: A New Breed of Hero Karya ayman Jamal" (Thesis, Muhammmadiyah University of Magelang, 2019), 6.
[9] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 6.

found on every aspect in that movie, but the focus of this research is on the language used in the dialogue of the movie. The Islamic moral values also can be taken from this movie by using semiotics since the movie has Islamic nuance.

A number of research in line with Bilal: A New Breed of Hero movie have been conducted by various researchers and perspectives, such as character education, Islamic values, and the construction of moral education. Ashifana in her research entitled *"Analisis Pendidikan Karakter dalam Film Animasi "Bilal: A New Breed of Hero""*. She discussed about the character education values and how character education values relation in that movie toward Islamic education values by using Roland Barthes' theory about semiotics. Beside that, Qurotin does a research entitled *"The Representation of Islamic Values in Bilal: A New Breed of Hero Movie"*. She tried to analyze the linguistics and non-linguistics representament (sign), the object of linguistics and non-linguistics sign, and kinds of interpretants from linguistics and non-linguistics related to Islamic moral values by using Charles Sanders Pierce's theory about semiotics. In addition, Mundiri and Makkiyah in their research entitled *"Konstruksi Pendidikan Moral dalam Film Bilal bin Rabbah a New Breed of Hero Karya Ayman Jamal"* discussed about the moral education adjusted with 18 characters or morals developed by *Diknas (Dinas Kependidikan)* and they analyzed it by using Roland Barthes' semiotics theory. Based on the explanation above, it is important to know and analyze Bilal; A New Breed of Hero movie by using Barthes' semiotics theory which and Islamic moral values by al-Ghazali's perspective.

Regarding to the moral, there are two different terms, namely moral values and Islamic moral values. Basically, those two terms are similar, the similarity is the two terms talk about moral which is related to goodness and badness of someone or human. Moral values are connected to fundamental human emotion and experiences that motivates us in distinctive ways,[10] the kinds of moral values like said by Hornby are bravery, humbleness, honesty, steadfastness, sympathetic to others, cooperativeness, thankfulness, kind-hearted, trustworthiness, sincerity, love and affection. Islamic moral values have the same definition as moral values but Islamic moral values focus on the values in Islam. Al-Ghazali classifies 4 principle of Islamic moral values as a basic of all aspects, *al-Hikmah* (Wisdom), *as-Syaja'ah* (Bravery), *al-Iffah* (Keeping respectability), and *al-Adl* (Justice). Based on the explanation above, the different between moral values and Islamic moral values are found where the morals discussed.

Therefore, the researcher is interested to make a research about Bilal: A New Breed of Hero movie based on the semiotics associated with the Islamic moral values. In Roland Barthe's semiotics theory, he interpretes the meaning is not only from the picture, visual, face expression, symbol which has meaning, and cinematography, but also from words and sentences.[11] The researcher is going to try to analyze the words and sentences in the dialogue of the movie. On another hand, the Islamic moral values can be used to analyze this movie is

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[10] T.p, *"What are Moral Values"*, criticalthinkeracademy, accessed from https://criticalthinkeracademy.com/courses/45150/lectures/659294 on September 17th , 2021 at 15.08 WIB.
[11] Melisa Theodora Lumban Gaol, "Analaisis Semiotika pada Film Parasite dalam Makna Denotasi Konotasi dan Pesan Moral" (Thesis, Medan Area University, 2020), 7.

from al-Ghazali's perspective, a moral is the psyche and one's inner image whereas the virtue is a middle point between two denounced vices. Alternatively, it is the balance of the four self powers like keeping respectability, bravery, wisdom, and justice.[12] The movie is very appropriate if it is analyzed by using al-Ghazali's perspective above.

Based on the explanation above, the researcher is intended to do a research on semiotics associated with Islamic moral values in Bilal: A New Breed of Hero movie entitled *"An Analysis on A Movie Entitled "Bilal: A New Breed of Hero": Semiotics and Islamic Moral Values"*

B. Research Focus

Based on the research context above, the researcher conceives the research focus as follows:

1. What are the semiotics represented on a movie entitled "Bilal: A New Breed of Hero"?

2. How are the semiotics associated with Islamic moral values on a movie entitled "Bilal: A New Breed of Hero"?

C. Research Objective

Based on the research focus above, the researcher states the research objective as follows:

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[12] Mohammed Hassan Al-Wamreh, "Al-Imam Al-Ghazali's View of Moral Education: Its Purposes and Pillars" *US-China Education Review,* 6, No.5 (May, 2016): 312, doi: 10.17265/2161-6248/2016.05.004.

1. To analyze the semiotics represented on a movie entitled "Bilal: A New Breed of Hero".

2. To know the semiotics associated with Islamic moral values on a movie entitled "Bilal: A New Breed of Hero".

D. Significance of Study

The significances of this study are:

1. Theoritical Significance

   This research is totally expected to be able to give new contribution regarding with language and linguistics in the semiotics discussion to analyze the movie and get Islamic moral values from the movie. This research is also useful to give knowledge and insight for development of language.

2. Practical Significance

   a. For Reader

      This research can be guidance for the readers to add comprehension regarding with analyzing movie by using semiotics and associating with Islamic moral values primarily in "Bilal: A New Breed of Hero" movie.

   b. For Researcher

This research can add the knowledge and insight for researcher about semiotics and Islamic moral values in "Bilal: A New Breed of Hero" movie.

    c. For Future Researcher

This research can be a reference for next researcher intended to research movie principally "Bilal: A New Breed of Hero" movie.

E. Definition of Key Terms

The key terms of this research are below:

1. Semiotics is the study of sign like human speech, code, signal, language, culture.

2. Islamic moral values are some of moral values related to Islam. The meaning of morality is a trait that grows and blends in a person.

3. Bilal: A New Breed of Hero is an animation movie produced by Barajoun Entertaiment in 2015 from United Arab Emirates (UAE).

F. Previous Study

This research is inspired by some previous studies. Ashifana in her research entitled *"Analisis Pendidikan Karakter dalam Film Animasi "Bilal: A New Breed of Hero""*. This research was aimed to know about about character of education values and the character of education values relation in that movie toward Islamic education values. The researcher used qualitative method by Roland Barthes' theory about semiotics and this research was included into

documentary research. The data collection was documentation technique and the data was analyzed by content analysis method. The result, there was character values in that movie, namely honesty, religious, tolerance, hard work, willpower, friendship or communicative values, love and peace, social care, responsibility, braving to take risk and patient values.[13] Different from Ashifana's research, Qurotin was conducted a research entitled *"The Representation of Islamic Values in Bilal: A New Breed of Hero Movie"*. This research was aimed to analyze the Islamic moral values by using Charles Sanders Pierce semiotics theory. The research method used was descriptive qualitative. The data collection technique used was note-taking and documentation, while the data analysis technique was identifying, clasifying, interpreting, and concluding the data. The result of this research showed that there are 29 Islamic moral values in that movie, the moral values were about sriving and trusting Allah whic are balanced by practicing the teaching of Islam in carrying out His commands and avoiding His prohibitions.[14]

The previous studies which are discussed about moral in Bilal: A New Breed of movie was conducted by Mundiri and Makkiyah in their research entitled *"Konstruksi Pendidikan Moral dalam Film Bilal bin Rabbah a New Breed of Hero Karya Ayman Jamal"*. The research had goal to know about how moral education contained in the movie. The method used was qualitative by Roland Barthes semiotics analysis technique. The result was found that the

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[13] Zuan Ashifana, "Analisis Nilai-Nilai Pendidikan Karakter dalam Film Animasi "Bilal: A New Breed of Hero"" (Thesis, State Islamic University of Maulana Malik Ibrahim Malang, 2019), 18.
[14] Ainun Quroti, "The Representation of Islamic Values in Bilal: A New Breed of Hero Movie" (Thesis, State Islamic University of Sunan Gunung Djati, 2019), 7.

moral values contained in that movie were religious, tolerance, discipline, curiosity, and social care.[15] While Rinjani in his research entitled *"Pesan Moral dalam Film Animasi "Bilal: A New Bred of Hero"* aimed to know the view of moral message in that movie. This research was included into descriptive qualitative with Bilal: A New Breed of Hero movie as subject of research, while the object was scenes about moral message in that movie. The data collection technique used was documentation and the data analysis method used was Roland Barthes semiotics theory. The result, the researcher found 5 moral message, namely having a good attitude to sibling, help each other, bravery, patient and forgiveness.[16]

Meanwhile, Rokhami conducted research entitled *"Nilai-Nilai Pendidikan Islam dalam Film Bilal: A New Breed of Hero Karya Ayman Jamal"*. This research was aimed to know the Islamic education value in that movie. The kind of research used is library research by semiotics approach. The data collection method was documentation, while the data analysis technique used was content analysis. The result of this research showed that there were three things, belief, worship, and character.[17] In spite of that, Amiludin conducted a study entitled *"Analisis Semiotik Makna Kebebasan dalam Islam pada Film Bilal: A New Breed of Hero Movie",* this study was aimed to know the meaning of denotation, conotation and myth about Islamic freedom in that movie. This research was

[15] Akmal Mundiri, Musdalifatul Makkiyah, "Konstruksi Pendidikan Moral dalam Film Bilal bin RabbahA New Breed of Hero Karya ayman Jamal", *Al-Tadzkiyah: Jurnal Pendidikan Islam*, 10, No. 1 (2019): 31, t.doi.

[16] Mukhammad Shodri Rinjani, "Pesan Moral dalam Film Animasi Bilal a New Breed of Hero" (Thesis, State Islamic University of Sunan Kalijaga University, 2019), 9.

[17] Azka Rokhami, "Nilai-Nilai Pendidikan Islam", 5.

included into descriptive qualitative. The data collection technique used was observation and library research, while the data analysis technique used was Roland Barthes' semiotics theory analysis. The result found that the denotation meaning was Bilal's willpower in seeking the real freedom, the conotation meaning was an Islamic freedom in every scene like individual freedom and the myth was real freedom which was free from paying homage human except to Allah.[18]

Afterward, the previous researches which are almost similar, the researches discuss about value of education, namely Siahaan and Sinaga in their article entitle *"Values of Islamic Education in Film Bilal: A New Breed of Hero by Ayman Jamal".* That research was aimed to know how Islamic educational values were contained in that movie. This reseacrh was included into library research with semiotics approach. The data collection method used was documentation, while the data collection technique used was content analysis. The result showed that the values of Islamic education contained in that movie are included three things, there were *aqidah*, worship, and *akhlaq.[19]* The next, a research conducted by Pratama and Nurmala entitled *"An Analysis of Educational Value in Bilal Movie: A New breed of Hero".* This research was aimed to know the educational value and benefit of watching movie. The kind of research was descriptive qualitative, while the data collection used was primary data (the form of dialogue script character in the movie) and secondary

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[18] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 1.

[19] Amiruddin Siahaan and Mahmud Qazzan Zaki Sinaga, "Values of Islamic Education in Film Bilal: anew Breed of Hero by Ayman Jamal", *Warta Dharmawangsa: Journal of Dharmawangsa University,* t.v., t.n., (t.b, t.t): 95, t.doi

data (the article related to research and other sources from internet). The result found that there were several educational values like honest, brave, peace, confident, potential, discipline, and loyal. Moreover, the benefit of watching that movie was as medium of education and entertaiment.[20]

The previous studies above are different from this research. In this research, the researcher intends to analyze "Bilal: A New Breed of Hero" movie by using Barthes's semiotics theory and associates the semiotics the Islamic moral values based on al-Ghazali's perspective. Besides that, the researcher wants to develop and perfect the previous studies done by other researchers. Hence, it is very worthy to analyze that movie by using those two theories because the previous studies above do not try to analyze that movie which are the same as this study, so that this research can be a novelty and different than other researches above.

G. Review of Related Literature

1. Semiotics

Etimologically, semiotics comes from a Greek word *semeion* which has meaning "sign".[21] The term "semiotics" refers to semiology, there are no difference between them. Usually, the term "semiotics" is used for Piercean, while the term "semiology" is used for Saussure, but the popular term is semiotics. It can be said that semiotics is the study of sign or symbol.

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[20] Andika Wahyu Pratama and Dewi Nurmala, "An Analysis of Educational Value in Bilal Movie: A New Breed of Hero", *Philology: Journal of English Language and Literature*, 1, No. 2 (August, 2021): 55, t.doi.

[21] Akmad Muzakki, *Kontribusi Semiotika dalam Memahami Bahasa Agama* (Malang: UIN Malang Press, 2007), 9.

Terminologically, semiotics can be defined as the study of objects, events, and culture.[22] The philosophers analyze about semiotics from linguistic are Ferdinand de Sausure and Pierce. They analyze the sign based on the use of language, the sign inside language. Sausure focuses on the structure of language because the structure of language has the more meaning than the use of language.

Umberto Eco explains that semiotics is concerned with everything that can be taken as a sign, even he said that semiotics is a theory the lie because if something cannot be used to tell truth, it cannot in fact be used to tell at all.[23] Semiotics involves the study not only of what we refer to as a 'sign' in every day speech, but of anything which stands for something else[24]. According to Roland Barthes, the analysis about semiotics is used to see the level of meaning in the sign.[25] The dicussion about semiotics is the combination from some expert like Sausure, Roland Barthes, Derrida, Pierce and so on.

Every expert has their own theory about semiotics. Sausure focuses on the structure in the language, Barthes focuses on the myth in the sign, Derrida focuses on the text, Pierce focuses on his triangle meaning, and Foucault focuses on language discourse. Eventhough every expert has their own theory but they focus on one thing, it is a sign.

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[22] Alex Sobur, *Analisis Teks Media Suatu Pengantar untuk Analisis Wacana, Analisis Semiotik dan Analisis Framming"* (Bandung: PT. Remaja Rosda Karya, 2012), 95.
[23] Harsiddh Sonara, *A Theory of Semiotics* (t.t.: Academia, t.t), 8.
[24] Daniel Chandler, *The Basics Semiotics* (London: Routledge, 2007), 2.
[25] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 17.

Pateda in Sobur explains that there are at least nine types of semiotics known as follows:[26]

a. Analitic Semiotics, it is a semiotics analyzing about the sytems of sign. The semiotics has object asign and analyzing it becomes idea, object and meaning. Idea can be said as symbol, while meaning as a thing in the symbol refers to particular object.

b. Descriptive Semiotics, it is semiotics focused on the system which can be experienced right now, eventhough there is a past sign like seen now.

c. Zoo Semiotics, it is a semiotic which is focus on the system of sign made by animals. Animals can make a sign to communicate with other animals, they also can make a sign which can be interpreted by human.

d. Cultural Semiotics, it is semiotics focused on the system of sign related to culture in the society.

e. Narrative Semiotics, it is semiotics focused on the system of sign in narration in the form myth and folklore.

f. Natural Semiotics, it is semiotics focused on the system of sign made by nature.

g. Normative Semiotics, it is semiotics focused on the system of sign made by human in the form norms like traffict light.

h. Social Semiotics, it is semiotics focused on the system of sign made by human in the form symbol. It can be a word or sentence.

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[26] Alex Sobur, *Analisis Teks Media,* 100.

 i. Structural Semiotics, it is semiotics focused on the system of sign in the form the structure of language.

 There are some experts in semiotics who explain their theory with different explanation and way like Ferdinand de Saussure, Charles Sander Pierce, and Roland Barthes.

 a. Ferdinand de Saussure

 Ferdinand de Saussure is a linguistic expert from Switzerland. He is well known by his concept or theory in semiotics namely signifier and signified.[27] Signifier is a voice which has meaning or it can be said as something wich can be written, said, and read. Language is a system of sign expressed the idea, so that it can be compared by writing system, letters for illitercy people, the symbol of religion, moral regulation, and so soon.[28] All of the signs are important to be known, they can be said as social psychology and Saussure names it as semiology which can explain about the the element arranging the sign based on the regulation.

 b. Charles Sanders Pierce

 He is a philoshoper in 19th century. He is considered as modern expert in semiotics. He defines semiotics as a relation between sign or symbol, object and meaning. According to Pierce, one of example is a

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[27] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 19.

[28] Rita Kurnia Wati, "Analisis Semiotika Film The Visitor" (Thesis, State Islamic University of Syarif Hidayatullah Jakarta, 2017), 27.

word, while object is something referred a sign and interpretant is a sign in someone's mind about the object referred by the sign.29

c. Roland Barthes

The theory about semiotics by Roland Barthes is well known by mythologies. The theory is the continuation or development of Saussure's theory. He focuses on the interaction between text with the personal experience and cultural of people.[30] The semiotics theory by Roland Barthes is named as Two Order of Signification.

Semiotic concern is to study and look for signs in discourse and explain the meaning of the signs and find their relationship to the characteristics of the sign to obtain its significance. Language as a sign system often contains a mysterious 'something'. Something that looks like sometimes doesn't fit the real reality. Therefore, it is the language user, the human being who has the authority to see and search for what 'something' does not appear in the language.

2. **Roland Barthes' Semiotics Theory**

Roland Barthes was born on November 12, 1915 in The City of Cherbourg in Normandy. He is the son of a naval officer Louis Barthes, who died fighting in the North Sea before his son is one year old. His mother, Barthes Henriette, as well as his aunt and his grandmother raised him in the

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[29] Ibid., 29.
[30] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 20.

village of URT and the town of Bayonne.[31] When Barthes was eleven years old, his family moved to Paris, though attachment to his provincial roots will remain strong throughout his life. Barthes is known as a structuralist thinker practices Saussurean linguistic and semiological models. He is French intellectuals and literary critics who applied structuralism and semiotics in literary studies.

Barthes takes myths more seriously and puts them in his book published by Noody Press in 1972 mythology's Myth Today section. In context ancient mythology, myths related to history and formation of people at the time, but Barthes saw it as a form of messages or speeches that must be considered correct, even if they cannot be proven.[32] For Barthes mythology is not only in the form of words, but also in the form of writing, photography, film, scientific reportage, bodies, stages and even advertisements and paintings. Semiotics in Barthes, semiotics is widely used in many fields as a tool for critical thinking. Barthes' most famous quote is "La Mort De L'auteur" or "death of the author". The Death of the author, which emphasizes that there is no authority for the interpretation and interpretation it can continue. Roland Barthes' Mythology is a series of articles published between 1954 and 1956 especially in Les Leures Nouvelles magazine.

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[31] Reny Ananda, "Analisis Semiotics tentang Representasi Pesan aklak Terpuji dalam Film Animasi Omar dan Hana "Seri Kisah Omar dan Hana: Hana Takut"" (Thesis, State Islamic University of Sultan syarif Kasim Riau, 2021.
[32] Ibid., 21.

Barthes has written many books, some of which have been widely. They are important reference materials in Indonesian semiotics learning. Barthes developed a semiotics that discussed the meaning of the mark by using two stages of signification, namely denotative meanings (meanings that actually), and Connotative meaning (figurative meaning). According to Barthes, semiotics is the science of sign.[33] The study examined separate significations of its content. Semiotics do not just research signifiers and signified, but also a relationship that binds both (sign).

One of the important areas that Barthes penetrated in his study of the sign is the role of the reader. Connotation, it requires the activeness of the reader in order to function. Barthes at length reviews what is often referred to as the system of second state of meaning, which is built on other existing systems previously. Literature is the clearest example of a system of state-level meaning of second which is built on language as the first system. The second system by Barthes are called by connotative, which are in his Mythologies. It expressly distinguishes it from the denotative or first-state system of meaning. Continuing Hjelmslev's studies, Barthes created a map of how signs work.[34]

1. *Signifier*	2. *Signified*
3. *Denotative Sign*	

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[33] Dessy Lestari, "Slide Gambar pada Akun Instagram @jurnaliskomik: Kajian Semiotik Roland Barthes" (Thesis, Muhammadiyah University of Sumatera Utara, 2019), 9.

[34] Reny Ananda, "Analisis Semiotics", 22.

4.*Conotative* *Signifier*	5. *Connotative* *Signified*
6. *Connotative*	

Figure 1.1 Roland Barthes Semiotics Model

It can be said that meaning on the first level according to Barthes is denotation, which is the direct understanding of a signs without regard to the broader social code, while meaning on the second level are called connotations. According to Barthes, denotation is the first level of significance, while connotation is the second level. In this case, denotation is more closely related to closed meaning and thus to censorship or political oppression. The connotation according to Barthes is synonymous with ideological operation, which he calls myth, and serves to uncover and justify the dominant values that prevail at a given period.

Based on the map of the sign, it appears that the denotative sign (3) consists of signifier (1) and signified (2). But at the same time the denotative sign is also a connotative sign (4). Denotative signs produce explicit and direct meanings, while connotative signs of marking have an implicit openness of meaning that allows for the opener of other interpretations. So, in this concept Barthes reveals that the sign connotative not only has additional meaning, but also contains both of the denotative sign that underlies its existence.

The theory of semiology according to Roland Barthes is clearly related to the semiology of Ferdinand De Saussure. The difference is

Saussure, as the father of semiotics, argues that "language is a sign system" is more dichotomous. While Barthes is more triadic with three elements namely marker, mean and sign. In addition, semiotics is more widespread. In Barthes' framework, the connotation is identical with the operation of an ideology which refers to "myth" and serves to express and justify the dominant values that prevail in particular period. According to Barthes myth is a development of connotations that have been formed for a long time in the community. Myth in this case means things that have been cultivated and believed by a society. Myth in Barthes's view is a semiological system, which is a system of signs interpreted by society. In Barthes' view myth is not a presumption about superstition or unreasonable, but a myth according to Barthes referred to as the style of speech (type of speech) of a person in society.

The myth of Roland Barthes stems from Roland's own perception that behind the signs lies a mysterious meaning that can eventually boil down to a myth. So, the essence of myth that Roland Barthes refers to comes from behind the signs in everyday communication, both written and printed. Barthes created a systematic model of analyzing the meaning of the signs. The focus of Barthes' attention was more on the idea of two-stage signification. In the signification of these two stages there are several components of meaning that are related to each other, namely the meaning of denotation, the meaning of connotations, and myths. The two-stage signification expressed by Barthes consists of the first stage of signification,

namely the meaning of denotation, and the second stage signification

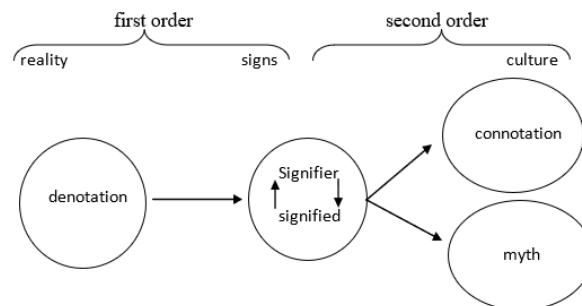consisting of connotations and myths can be seen in the following image.

Figure 1.2 Roland Barthes' Two Order of Signification

Through the image, Barthes describes the first stage of signification

which is the relationship between signifier and signified in a sign to external

reality or Barthes calls it denotation. Denotation is the clearest and most

tangible meaning of the sign. In other words, denotation is what a sign

represents against an object. Connotation is the term Barthes to denote the

signification of the second stage. It describes the interaction that occurs

when a sign meets the feelings or emotions of the reader as well as the values

of the culture. Connotations have subjective meanings that contain the

selection of choice words. For example, the word "green table" can mean

the provision of legal provisions and testimony.

The second signification stage of the sign works through myth. Myth

is how culture explains or understands some aspects of reality or the

phenomena of nature. Myth is the product of a social class that already has

one dominance. Fiske divides myths into two, namely primitive myths that

talk about superstition, about life and death, about gods and so on. Then

there are today's myths that talk about people's lives and culture such as masculinity, femininity, success, and science.[35]

Barthes uses the terms denotation and connotations to denote the degrees of meaning, what is interesting about the semiotic Barthes is the use of myths. Here is the specific explanation about denotative meaning, connotative meaning and myth.

a. Denotative Meaning

The denotative meaning is the meaning of the first level of the objective (first order) that can be given to the symbol, namely with reality or symptoms shown. The meaning of denotation is direct, which is a special meaning contained in a sign, and is essentially referred to as a picture of a sign. Denotation is also the meaning of a word or group of words based on a straightforward designation of something outside the language based on a particular convention objectively.[36] Denotation is what all people see without relates it to their society, it is the basic meaning of visual sign.[37]

Denotative meaning is the meaning that exists in every word. That is, as in the general dictionary which contains a list of rules interpreted with a denotative meaning.[38] Denotative is commonly used for

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[35] Alex Sobur, *Analisis Teks Media,* 128.

[36] Devia Riri Apriani, "Analisis Semiotika Iklan Bukalapak Versi "CEO Minta Maaf" di Media Sosial Youtube" (Thesis, Prof. Dr. Moestopo University, 2017), 28

[37] Farah Hanum Isfandiyary and Y Herudjati, "The Aspect of Seniotics Using Barthe's Theory on *a Series of Unfortunate Events* Movie Poster", *Department of English Faculty of Humanities*, t.vol, t.no (t.b, t.t): 3. t.doi

[38] Dessy Lestari, "Slide Gambar pada Akun Instagram @jurnaliskomik", 10.

scientific writing. Barthes mentions that denotation is the most tangible meaning in the sign. In other words, denotative is what the sign describes to an object. The denotative meaning is the most basic meaning of a word. If we say a certain thing then it means that the word shows, expresses, and points to itself. So, this denotative meaning concerns objective factual information and is often referred to as the actual meaning. From this understanding can be taken the example of notating the word "lion" which means a type of wild animal, the shape is almost similar to a tiger, and there is a long feather on the face (part of the head in front) if male. Or another example of the words "woman" and "woman" that have the same meaning of denotation, i.e. adult humans are not men, and can give birth.

b. Connotative Meaning

In the terms Barthes uses, connotations are used to describe one of the three ways signs work in the order of omens. According to Barthes, connotations describe interactions that take place when a sign meets the emotions of its use and cultural values.[39] Connotations are expressive, involving subjective and objective experiences. In the analysis of connotations, the sign is interpreted according to its additional meaning (meaning of connotation), connotative meaning includes aspects of meaning related to feelings and emotions, as well as cultural values and ideology.

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[39] Devia Riri Apriani, "Analisis Semiotika Iklan Bukalapak", 36.

Connotations have elements of feeling and opinion from a person about a sign. The meaning of connotations arises as a result of the association of our feelings to the words we say or hear. Connotative meaning occurs in part because the speaker wants to cause a feeling of agreeing-disagree, displeasure, and so on on the receiving end of the message. In general, connotations have three levels, namely high connotation (positive), neutral connotation, and low connotation (negative).[40] The meaning of the connotation of a word can differ from one group of people to another according to the view of life and the norms of the judgment of that group of people. For example, the word "pig" in Muslim-majority areas has negative connotations because it is considered unclean and haram. Conversely, in areas where the majority of residents are not Muslim such as Papua or Bali, the word "pig" does not connote negative (neutral). In addition, the connotative meaning may also change over time. Like the word "lecture" which used to connote negative because it means "chatty", but now becomes positive connoted. Or the word "woman" which connoted neutrality in the period before Japanese colonization, turned into a negative connote in the present. Connotations are used by Barthes to describe one of the three ways the sign works in the second sign state.[41] Connotations provide an overview of the interaction that takes place when the sign

[40] Dessy Lestari, "Slide Gambar pada Akun Instagram @jurnaliskomik", 11.
[41] Moch. Chalid Firdaus, " Makna Kecantikan dalam Iklan (Analisis Semiotika Roland Barthes Iklan Citra Sakura Fair UV Versi Febby Rastanty", (Thesis, State Islamic University of Sunan Ampel, Surabaya, 2018), 51.

meets the user's emotions and cultural values for Barthes, an important factor in the connotation is the marker in the first level.

c. Myth

The definition of myth here does not always refer to mythology in the everyday sense, as with traditional stories, but rather a way of meaning in the Barthes language as a type of speech. Basically, anything can be a myth; One myth arises for a while and sinks for another because it is replaced by various other myths.[42] Myth, which is a cultural reference (sourced from existing cultures) to explain the symptoms or reality shown by the symbols of explanation which in fact is the connotative meaning of the existing symbols with reference to history. In other words, myth serves as a deformation of the emblem which then presents a certain meaning based on the historical and cultural values of society.

According to Junus, myths are not formed through disbursing, but through assumptions based on generalized rough observations. Therefore, people who live in the community will hear a lot of gossip. From the gossip can be proven by real action. For example, the myth about corruption that was originally only a "gossip" but proven by concrete actions so that institutions were created to eradicate corruption and charged people who were proven to commit acts of

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[42] Ibid.

corruption.[43] Myth is a communication system because it carries messages. Myth is not an object, nor is it a concept or an idea. Myth is a way of signing a form. Myths are also not determined by the object or material (material) of the message conveyed but by how myths are conveyed. Myths are not only in the form of messages conveyed through verbal messages, but also in other forms or a mixture of verbal and nonverbal forms. Myths can be conveyed in the form of films, paintings, photography, advertisements, and comics as a medium of messenger.

The development of Barthes' theory of semiotics sees the signs not only limited to the meaning of denotation. But look deeper into the sign to find out the meaning of connotations. For Barthes the connotation of conotating something else, referred to as a myth. From this, certain cultural or ideological relations that influence can be known.

3. Islamic Moral Values

Value is something that is valuable, quality, shows quality, and is useful to humans. Something is valuable, it means that something is valuable or useful to human life.[44] In society, cultural values mean abstract concepts of basic issues that are important and valuable to human life. Religious value means the concept of high appreciation given by mankind

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[43] Alex Sobur, *Analisis Teks Media,* 130.
[44] Fajar Briyanta Hadi Nugraha, "Nilai Moral dalam Novel Pulang Karya Leila S Chudori" (Thesis, Yogyakarta State University, 2014), 18.

on some of the main issues of sacred religious life so that it is used as a guideline for behavior. Values can be understood as what can benefit, something more than an idea, norm, or human work that can be realized and developed so that it becomes the reality of people's lives, both in social, religious, cultural, and other aspects.

Morals generally lead to the understanding of the teachings about good and bad received about deeds, attitudes, obligations, ethics, and so on. A person is said to be moral if they have a moral awareness that can judge good and bad things, things that can and should not be done and things that are ethical and unethical. A person who has morals by itself will appear in his moral judgment or reasoning as well as in his good, correct, and ethical behavior.

Value is a device of beliefs or feelings that are believed to be an identity that gives a special pattern to patterns of thought, feeling, attachment, and behavior. While morals are things that encourage people to do good actions as obligations or normal. The term moral is also used to give limits to human activities with good or bad values, right or wrong. Judging from the source, both values and morals can be taken from divine revelation or from culture. It can be said that moral values are all values related to the concepts of good and bad. Moral values will determine whether a person is guilty or not, can be seen from the magnitude of responsibility and morality resulting from it. A moral human being can be judged by behavior that is a manifestation of his morals and reason.

Islamic moral values can be said as all values related to the concepts of good and bad based on Islamic perspective. Simultaneously, there is often a use of moral, moral and ethical terms. Morals, morals and ethics both determine the value of good and bad human attitudes and deeds. The difference lies in the benchmarks of each. Morals assess human actions by measuring the Qur'an and Sunnah, ethics assess human actions with consideration of reason of mind, and morals with common customs in society.[45] There are several similarities between morals and morals, namely: First, equally adjudge to the teachings or images of good deeds, behaviors, nature and temperaments. Second, it is the principle or rule of human life to measure the dignity and dignity of humanity on the contrary, the lower the moral quality, morals, a person or group of people, the lower the quality of humanity. Third, morality is another term of the moral word derived from the Qur'an and Sunnah. The values that determine good and bad, worthy or unworthy of an act, behavior, nature, stem from the teachings of Allah. The societies equate moral siggnificance with *akhlak*.[46]

Thus, moral values can be interpreted as equal to *akhlak* values, while sources or cultural products are in accordance with moral principles. However, morals can also be contrary to morals when the product of culture deviates from the nature of Islam. A person's bad deeds or behaviors come from the morals that the person has. If a person has good morals, then the

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[45] Asmaran, *Pengantar Studi Akhlak* (Jakarta: Rajawali Pers, 1992), 9.

[46] Ainun Quroti, "The Representation of Islamic Values", 21.

morals of that person will be good. So morals can also be called moral because they are equally about good bad behavior formed from habits carried out in everyday life. Maududi divides morals into two kinds, namely: religious morals and secular morals. Religious morals refer to religion as the source of its teachings, while secular morals are derived from non-religious ideological ideologies. The term moral always refers to the good bad deeds of man as a human being.[47] It is possible if it is then mentioned that morality is a moral concept in Islam. Prophet Muhammad himself was sent to perfect morals. Prophet Muhammad (peace be upon him) said:

إنما بعثت لأتمم مكارم الأخلاق

"I was sent by the Lord to perfect the morals."

This means that morals are synonymous with morals, with the substance of discourse on human values. When referring to the categories created by Maududi, morality is included in religious morality.[48]

Al-Ghazali states that morality is a trait that is ingrained in the soul that results in the deeds of action easily, without the need for thought and consideration.[49] Related to this morality or human morality, al-Ghazali made a distinction by placing man on four levels. First, it consists of those who are caught off guard, who cannot distinguish the truth from the false, or between the good and the bad. The physical appetite of this group is

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[47] Tafsir et al, *Moralitas Al Qur'an dan Tantangan Modernitas* (Yogyakarta: Gama Media, 2002), 12

[48] Tafsir at all, *Moralitas Al Qur'an,* 13.

[49] Reny Ananda, "Analisis Semiotics", 31.

getting stronger, because it does not sort it. Second, it consists of people who know very well about the bad from bad behavior, but do not distance themselves from the act. They cannot leave because of the pleasure that they feel. Third, those who feel that the bad deeds they do are right and good deeds. Such justification can come from the existence of collective agreement in the form of customary customs of a society. Thus these people do their despicable deeds freely and without feeling guilty. Fourth, those who intentionally commit bad deeds on the basis of their beliefs.[50]

Al-Ghazali devides the principles of moral virtue into some categories. The principle or basis of moral virtue is basically many types, but Al-Ghazali classifies the type with four principles that are considered as a basis that can cover all aspects, Imam al-Ghazali has an element of standardization about good morals if these four elements are balanced then both morals are good, namely: a. *Al-Hikmah* (Wisdom). b. *as-Syaja"ah* (Courage). c. *al-Iffah* (Maintaining Self-Respect). d. *al-Adl* (Justice). If these four foundations can be raised, then a good moral will be born from all its layers. The detail explanation of four foundations are below taken from Rizal's article:[51]

a.   *Al-Hikmah* (Wisdom)

According to Al-Ghazali, what is meant by hikamh in his work Ihya Ulum al-Din is a state of the soul that can be used to regulate anger, and control the lust of the shahwat, and encourage it according to the will of wisdom. While the use and control can be regulated also in accordance with the will of wisdom. In other words, wisdom is the condition of the soul that understands right from wrong in all endeavors. Furthermore he also mentioned that wisdom or wisdom is one of the virtues of the rational soul (al-Aqliyah) that can nourish the soul and allow one to distinguish right from wrong in all intentional deeds. 'Ali 'Abdul Halim explained the meaning of al-wisdom is the deed that should be done, the form of action and the conformity of time demands three other moral support, namely: the strength of knowledge, bare chest and high patience.[52]

In addition, he also gave the understanding that this wisdom is a middle position between a clever deceiver and ignorance *(al-Baladah).* Intelligence *(al-Khib)* is an extreme of excess *(ifrath/excess)* while *al-Baladah* is as extreme a deficiency (*tafrith*/deficiency), and Al-Ghazali mentions the kind of virtue that is under this wisdom is with the good thought of *Husn al-Tadbir*, the clear thinking of *Judat al-Zihn*, the brilliant opinion of *Saqabat al-Ra''y*, the true presumption or *Ishabat al-Zann*, and always conscious of the evil deeds of the very small soul even

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al-Tafathun li. Daqa"id al-"Amal wa Khafaya Afat alNufus, that wisdom is based on the power of reason that can overcome the power that exists in the science of *Dharariah* (without the basis of reason) or the science of *Nadzhariah* (science that is based on thought and requires reason), as well as the power that dominates the body and all its arrangements, so that the soul can find the good of deeds. This power can be called charity. Then the second is called *"khulukiyah wisdom".* Al-Ghazali defines the *Khulukiyah Wisdom* by "a manner and virtue of a wise soul, and with that soul it can regulate the power of anger and the power of martyrdom and can limit its movement in accordance with the obligatory rate in a state of sorrow and joy."

Wisdom is a state within it through the power of reason that allows it to naturally distinguish between good and bad in all works of endeavor (acts born by man's own choice). As for the wisdom used for bad purposes, it is called vile and clever-rotten. When it is said that wisdom is lacking, it is called stupid. So that in the midst is what is specifically called *al-hikmah* (wisdom).[53]

b. *as-Syaja'ah* (Courage)

Morals that are related to the attitude of courage, it will be able to cause a generous nature, firmness, desire on things that require for future self-improvement, curbing lust, suffering, guidance, firm opinion,

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[53] Ibid.

resisting rudeness, calm and noble heart, lovemaking, and so on. And the network is all commendable morals. *Syaja'ah* means the state of strength of anger that submits to common sense is similar to the advancement and retreat of *syaja'ah* morals. *Syajā'ah's* morals arose from attributes such as generosity, help, courage, crushing desire, enduring suffering, gentleness, standing, noble heart and affection called praiseworthy morals. As for *syajā'ah*, it will cause blind courage, such as pride, pride, fury, pride and pride. Whereas when *syajā'ah* declines, there comes from it in humility, self-contempt, small soul and narrowing it from taking what it is obligatory to attain.[54]

That courage according to Al-Ghazali should not be excessive, and if excessive is called tahawwur that is brave without calculation and careful thinking, fun or reckless. That, will cause traits such as arrogant, quick to anger, underestimating others and arrogant. Courage or as-Syaja'ah according to Al-Ghazali is also a priority for the power of anger, because indeed the power of anger is real, but with the strength of his spirit, he must submit to the intellect that gets educated with religious education in his forward and backward actions.

Broadly speaking, what is needed in the attitude as-Syaja'ah is a control, where one must be good at positioning the attitude to be in the middle between excessive attitude and lackion attitude. Like when a person allows the attitude of tahawwur (brave without calculation, and

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[54] Ibid., 12.

mature thinking, asberono or reckless) grows in his soul without being balanced by having a timid attitude. Then, there will appear bad morals, pride, loss of shame, and act without considering the loss of others. From that, strength, direction and understanding of reason are needed as a counterweight to the attitude of courage. That is, when there is in a person a strength, then with the available power he will obey the direction of understanding his mind.

Al-Ghazali devides al-Hikmah or wisdom into some characteristcs or branches. The brances are below:[55]

1) Open hearted

2) Firm

3) Having willingness to the things which require on self-upgrading

4) Curbing the lust

5) Bearing pain

6) Well mannered

7) Resolute

8) Endure rudeness

9) Calm and noble

10) Love each other or love and affection.

11) Magnificence *(al-Karam)*

12) Not afraid *(al-Najdat)*

13) Brave *(al-Syahamat)*

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[55] Syamsul Rizal Mz, "Akhlak Islami", 76-77.

14) Having great soul *(Kibar al-Nafs)*

15) Hard-bitten *(al-Ihtimal)*

16) Generous *(al-Hilm)*

17) Tenacious *(al-Sabat)*

18) Holding back anger *(Kazhm al-Ghaiz)*

19) Self-awareness *(al-Waqar)*

20) Friendly *(al-Tawaddud)*

c. *al-Iffah* (Maintaining Self-Respect)

'Iffah means educating the power of martyrdom with education of reason and religion. The morals of 'iffah will give rise to noble attributes such as benevolence, shame, patience, forgiveness, feeling fasting of what is (*qana'ah*), *wara'*, subtle feelings, helpings, being gracious and less expectant of people. An excessive or reduced inclination to the nature of 'iffah will produce traits such as loba, greed, lack of shame, indulgence, waste, delay, happiness, self-harm, crazy, joking, taking a face, envious, abusive, insulting to the rich and insulting to the poor.[56]

Al-Ghazali in Rizal devides *al-Iffah or Temperance* into some characteristcs or branches. The brances are below:[57]

1) *Al-Haya'* (midway between shamelessness and feminist (*Al-Khunusat*).

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[56] Ibid., 13.
[57] Syamsul Rizal Mz, "Akhlak Islami", 83.

2) *Al-Khajal* (too shy).

3) *Al-Musamahat* (willingness to give up his rights voluntarily).

4) *Al-Sabr* (the ability of the soul to fight lust and guard it from delicacy that has bad consequences).

5) *Al-Sakha'* (likes to give alms) and keep away from getting something that is not in its place).

6) *Husn Al-Taqdir* (balanced in spending wealth).

7) *Al-Damasat*, namely the condition of Al-Syahwaniyat's soul that is good in longing for something very desired.

8) *Al-Intizam* (a condition of the soul that encourages self-measurement in spending wealth).

9) *Husn al-Hai'at* (love of obligatory jewelry but not to be infatuated).

10) *Al-Qona'at* (Ability to manage a good life without blemish).

11) *Al-Hudu* (Serenity of soul due to obtaining pleasure that is good).

12) *Al-Wara'* which is decorating the soul with good conduct.

13) *Al-Thalaqat* or *Lathafat*, which is joking that is polite not too much.

14) *Al-Zharf*, which is good at placing oneself.

15) *Al-Musa'adat* , namely avoiding disputes.

16) *Al-Tasakhkhut*, which is the middle between envy and joy over the position of others.

17) *Al-Inbisath*, which is feeling happy.

d. *al-Adl* (Justice)

al-Adl means the condition and strength of the soul which is guided by anger and martyrdom according to wisdom. The handling of al-'adl's morals in terms of discharge and restraint is according to the requirements of wisdom. The morals of justice to the Prophet PBUH were reflected in his participation during the reconstruction efforts of the kaaba.

Al-Ghazali gives an image of these 4 elements, for example reason as an advisor who gives direction, while fair power as an ability, as an image of a person carrying out reason signals, emotion as a form of cue that is carried out, like a game dog that must be trained so that it is released and stops based on a signal. , not based on the turmoil of his lust, while lust is like a horse being ridden in search of prey; sometimes purposeful and trained, and sometimes not.

Conversely, if the four elements are not balanced then that is the meaning of bad morals. If the emotional strength is excessive, it is called reckless (tahawwur), if it is too weak, it is called cowardice, if the power of lust is excessive, it is called greedy (syarah), and if it tends to be lacking, it is called impotent (jumûd). Standardization which is a characteristic of good morals is the midpoint between something too much (right radical) and something too lacking (left radical). Likewise, what is required regarding

lust or appetite is that it is normal, not greedy and does not lose appetite. From this, al-Ghazali concludes that the main and moral principles in accordance with the 4 strengths above are 4, namely al-hikmah (wisdom), asy-syaja'ah (courage), al-iffah (self-preservation) and al'adl (justice).

4. **Bilal: A New Breed of Hero Movie**

This movie comes from the United Arab Emirates and is directed by Khurram H. Alavi and Ayman Jamal who are also screenwriters. The film was produced by Barajoun Entertainment Film Production House, Resnick Interactive Development, and distributed by Hum Films. This film was released on February 2, 2018 in the USA, with a duration of about 1 hour 45 minutes.

Although only released in the US, this 3D film and directed by Ayman Jamal and Khurram H Alavi is actually an old film as it premiered at the 12th Annual International Film Festival on December 9 2015, and then, on September 8, 2016 , released throughout the MENA region (Middle East and North Africa). The film received positive reviews and was a box office film. The film won "The Best Inspiring Movie" on animation day during the Cannes Film festival and "Best Innovative Film" at the Broadcast Pro Middle East Award. The film was also nominated for Best Animated Feature Film at the Asia Pacific Screen Awards or "APSA", the region's highest award for film.[58]

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[58] Deden Ramadhan Amiludin, "Analisis Semiotik Makna Kebebasan", 57.

'Bilal: A New Breed Of Hero' was made with a budget of around 30 million US dollars and became the most expensive animated film from the United Arab Emirates. 'Bilal: A New Breed of Hero' is the first feature-length animated film from the United Arab Emirates. The film, which was produced by Barajoun Entertainment, tells the story of Bilal bin Rabah, a slave from Ethiopia who became a friend of the prophet Muhammad SAW. It was he who was asked to pronounce the call to prayer for the first time by the Prophet.

Bilal's character is voiced by British actor Adewale Akinnuoye-Agbaje, who plays Killer Croc in the film 'Suicide Squad'. The movie tells the story of a man named Bilal, a boy who has dreams of becoming a great warrior. He was kidnapped with her brother and then taken to a place far from home. Thrown into a world where greed and injustice rule everything, Bilal finds the courage to raise his voice, and wants to make a change. Since childhood, Bilal always dreamed of becoming a fighter. However, he becomes a prisoner after a brutal attack kills his mother. One day he realized when he was sold to Umayyah, the richest merchant of the Hijaz. Bilal never forgets the day his mother was murdered and remembers his mother's advice to always rely on herself to overcome difficulties in life. In 600 AD, the Hijaz was an important trading center and meeting place for pagans. Here, the rich hold an extraordinary tyranny over the poor. Umayyad and his merchants were powerful figures that people obediently obeyed, but Bilal

never did. By clinging to his dream, he was convinced that one day he would be free, and although Bilal and his sister spent their childhood under persecution against the Umayyads, their bond remained strong. His sister is as beautiful as a princess, where Bilal misses her mother, and he still has a song in his heart to inspire him. The movie is inspired by true events, a story about a true hero who gains his memories in history as well as time. With 250 animators worked on, it took 8 years to complete this film. As a result, this animated film is not inferior to Hollywood animated films, and many do not expect this film to be made in the United Arab Emirates.[59]

With a dynamic moving rhythm, the movie is far from convoluted. *Bilal:A New Breed of Hero* is definitely not a complete biography, but it simply gives us an idea of the face of Makkah centuries ago and sets a new standard of how real men should behave. By watching this movie, the people will get many things to be discussed with other people. The things can be a history, religion, and the moral message like bravery, equality, faith value, and the important of freedom to all people.

[59] Kumparan, *"Bilal: A New Breed of Hero Film Animasi termahal Uni Emirat Arab",* Kumparan, accessed from 'Bilal: A New Breed of Hero', Film Animasi Termahal Uni Emirat Arab | kumparan.com on September 25th, 2021 at 23.28 WIB.