

The Contribution of the Wife's Role in Preaching: A Semiotic Analysis of the Film Buya Hamka

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Abstract

The wife's role is significant in supporting the preaching of scholars, but is often marginalized in historical narratives. Whereas Fajar Bustomi's *Buya Hamka Vol.1* displays a visual representation of the wife's role in supporting and expanding the husband's da'wah. This study aims to analyze the representation of the wife's role in the film using the Roland Barthes semiotic approach, using a descriptive qualitative method with a focus on visual and narrative signs that illustrate the wife's contribution in supporting, strengthening, and expanding the husband's da'wah. The results of this study show that the wife's role is not only as an emotional supporter, but also presents the wife as a strategic partner in da'wah, actively involved in decision-making, and participation in da'wah activities. This representation provides a new understanding of the role of women in the realm of da'wah and their contribution to the spread of Islamic values, and the gender role of women in the context of Minangkabau culture that upholds the value of family honor. This film is not only an art form, but also an educational tool to strengthen awareness of the importance of women's role in the religious sphere.

Keywords: Buya Hamka, Da'wah Film, Semiotics, Wife's Role.

Abstrak

Peran istri signifikan dalam mendukung dakwah ulama, namun sering kali terpinggirkan dalam narasi sejarah. Padahal Film *Buya Hamka Vol.1* karya Fajar Bustomi menampilkan representasi visual peran istri dalam mendukung dan memperluas dakwah suami. Penelitian ini bertujuan menganalisis representasi peran istri dalam film tersebut dengan pendekatan semiotika Roland Barthes, dengan menggunakan metode kualitatif deskriptif dengan fokus pada tanda-tanda visual dan naratif yang menggambarkan kontribusi istri dalam mendukung, memperkuat, dan

memperluas dakwah suami. Hasil penelitian ini menunjukkan bahwa peran istri tidak hanya sebagai pendukung emosional, tetapi juga menampilkan istri sebagai mitra strategis dalam dakwah, yang terlibat aktif dalam pengambilan keputusan, serta partisipasi dalam aktivitas dakwah. Representasi ini memberikan pemahaman baru mengenai peran perempuan dalam ranah dakwah dan kontribusinya dalam penyebaran nilai-nilai keislaman, dan peran gender perempuan dalam konteks budaya Minangkabau yang menjunjung tinggi nilai kehormatan keluarga. Film ini tidak hanya sebagai bentuk karya seni, namun sebagai media edukasi untuk memperkuat kesadaran pentingnya peran perempuan dalam ranah keagamaan.

Kata kunci: Buya Hamka, Film Dakwah, Peran Istri, Semiotika.

A. Introduction

Women play an important role in the dynamics of family life. As wives, women not only fulfill the significant dual roles of mother and wife. Women also perform crucial tasks in providing support, advice, and actively participating in household decision-making, as well as wanting to share responsibilities with their husbands.¹ Women's decisions are not simply the result of limitations, but choices influenced by social and psychological systems. There was found a significant differentiation; between the quality of the marriage and having children or family intervention; between the attitudes towards gender roles and gender, spouse's employment status or having children; between the life satisfaction and gender or spouse's employment status. Women's decisions are not necessarily the result of limitations, but choices influenced by social and psychological systems.²

In the context of proselytization, wives play a role as the main supporters who provide emotional and spiritual motivation to their husbands.³ This view is supported by gender perspectives in America,

¹ Semanur Kodan Çetinkaya and Başaran Gençdoğan, "The Relationship between Marital Quality, Attitudes towards Gender Roles and Life Satisfaction among the Married Individuals" 6, no. 2 (2014), www.psye.org.

² Jacquelynne S Eccles, "GENDER ROLES AND WOMEN'S ACHIEVEMENT-RELATED DECISIONS," *Psychology of Women Quarterly* 11 (1987): 135–72.

³ Susan D. Rose, "Women Warriors: The Negotiation of Gender in a Charismatic Community," *Sociology of Religion: A Quarterly Review* 48, no. 3 (1987): 245–58, <https://doi.org/10.2307/3711521>.

which show women's significant contributions in economic, social, and decision-making spheres within communities.⁴ Studies in the context of Sasak society highlight the crucial role of women as bridges between husbands spreading da'wah messages and community social networks.⁵ In leadership, women have two main styles: transformational, which is oriented towards motivation and change, and feminine, which emphasizes the values of caring empathy, and teamwork.⁶

Historical studies of the role of wives in supporting their husbands' da'wah can be traced back to the early days of Islamic development. Khadijah bint Khuwalid, the wife of the Prophet Muhammad, became a female figure who had a crucial role in supporting her husband's da'wah. Khadijah became the first person to embrace Islam by saying two sentences of shahada in the presence of the Prophet and providing emotional support when the Prophet received the first wahy. . Her act of saying the two sentences of shahada in the presence of the Prophet was not only the first proof of her faith, but also eliminated doubts and fears in the Prophet Muhammad, fostering confidence to start his mission of preaching.⁷

In Indonesian history, a wife's support for her husband's da'wah struggle is reflected in the life of Indonesian scholar and literary figure, Abdul Malik Karim Amrullah or Buya Hamka (1908-1981). He was born in Agam, West Sumatra, on February 17, 1908. Buya Hamka

⁴ Elizabeth M Brumfiel and Cynthia Robin, "Gender, Households, and Society: An Introduction" 18, no. 1 (2008): 1–16, <https://doi.org/10.1111/j.1551-8248.2008.00001.x.2>.

⁵ Nurhidayat Muhammad Said et al., "The Existence of Women's Da'wah in the Dominance and Marginalization of Patriarchal Culture," *Journal of Ecohumanism* 3, no. 4 (August 3, 2024): 953–65, <https://doi.org/10.62754/joe.v3i4.3643>.

⁶ Reny Yulianti, Dedi Dwi Putra, and Pulus Dika Takanjanji, "Women Leadership: Telaah Kapasitas Perempuan Sebagai Pemimpin," *Madani- Jurnal Politik Dan Sosial Kemasyarakatan* 10, no. 2 (2018): 1689–99.

⁷ Rohmatul Azizah and Nicky Estu Putu Muchtar, "Khadijah Binti Khuwailid Dan Perannya Dalam Perjuangan Rasulullah SAW," *Urwatul Wutsqo: Jurnal Studi Kependidikan Dan Keislaman* 12, no. 2 (2023): 266–77, <https://doi.org/10.54437/urwatulwutsqo.v12i2.1036>.

lived in the Minangkabau tradition that adheres to the matrilineal system, Buya Hamka is known for his contribution to the struggle for Indonesian independence and the spread of the monotheistic faith.⁸ As a writer, Buya Hamka has written several works in the genre of novels such as *Tenggelamnya Kapal Van Der Wijck* which attracted public attention. Adapting from Kompas, the movie *Tenggelamnya Kapal Van Der Wijck* gained 570 thousand viewers in the first week of airing in 2013. Buya Hamka's other books are. *Merantau ke Deli, Terusir, Si Sabariah, Bohong di Dunia, Cahaya Baru*, and *Pribadi Hebat*.

To understand the representation of the wife's role in the husband's da'wah in Buya Hamka Vol.1, this research uses a semiotic approach. There are two semiotic theories commonly used in researching films, namely Ferdinand de Saussure's semiotics and Roland Barthes' semiotics. Ferdinand de Saussure's semiotic theory focuses on the relationship between signifier and signified, as well as the structure of language in a synchronic and diachronic context.⁹ Meanwhile, Roland Barthes' semiotics is more broadly analyzed at the level of connotations and myths in signs. The semiotic theory is applied in various media studies, one of which is film, to reveal how characters, atmosphere, and themes are built through visual and narrative elements.¹⁰ This research uses Roland Barthes' semiotic approach.

Previous research using Roland Barthes semiotics has been conducted by Fikriyatul Islami Mujahidah on the movie *Hanum and Rangga: Faith and The City*, showing how semiotics can reveal the representation of women's roles in the modern context, including the dynamics of wife support for her husband amid personal and social

⁸ Ibnu Ahmad Al-Fathoni, *Biografi Tokoh Pendidik Dan Revolusi Buya Hamka* (Arqom Patani, 2015).

⁹ Indiwani Seto Wahyu Wibowo, *SEMIOTIKA KOMUNIKASI Aplikasi Praktis Bagi Penelitian Dan Skripsi Komunikasi* (Jakarta: Mitra Wacana Media Penerbit, 2013), <https://salakanews.com/download/download-ebook-semiotika-komunikasi/>.

¹⁰ Tegar Adhitama Dava Patria, Bagus Aji Pamungkas, and Hafidz Asadulloh, "Analisis Film Ngeri-Ngeri Sedap: Pendekatan Metode Roland Barthes," *Jurnal Intekom* 2, no. 01 (2024): 28–41.

challenges.¹¹ Taufik Hakim's research; Julis Suriani & Reizki Maharani also examined the role of wives with the study title *Analisis Semiotika dalam Memahami Makna Kesetaraan Gender pada Film Selesai*. The research reveals the husband-wife relationship where the wife is a victim of patriarchal culture and must submit to the husband. Taufik Hakim; Julis Suriani & Reizki Maharani did not specifically reveal the role of wives to husbands and the cultural ideology of certain tribes towards women's gender and there were no religious elements.¹²

The same thing was also done by Alwi in researching the movie *Berbagi Suami*. from this research he revealed how the representation of women as wives and mothers in the context of domestic life. The movie shows various dynamics and descriptions of the role of women as loving mothers, loyal and obedient wives, whose lives are filled with family problems and conflicts due to polygamy.¹³ Alwi does not specifically reveal the role of wives to their husbands in terms of career, emotional, and spiritual contexts and generally displays the cultural context. In the research of the movie *Layangan Putus*, the results of Anisa & Muyasaroh's research suggest how the wife's role in the context of wife and family as a vital decision maker in ending the marriage relationship.¹⁴ Anisa & Muyasaroh did not explicitly explain the role of wives to husbands, spiritual contexts, and also culture.

In the Islamic perspective, women have a noble position and are equal to men. Allah Swt. says in Q.S. An-Nisa: 32 that men and women have a share of what they work for. Islam emphasizes the principle of justice, each gender has different roles and responsibilities according

¹¹ Fikriyatul Islami Mujahidah, "Problematisasi Perempuan Karier Di Era Modern : Analisis," *Kalijaga Journal of Communication* 3, no. 2 (2021): 121–40, <https://doi.org/https://doi.org/10.14421/kjc.32-03.2021>.

¹² Taufik Hakim, Julis Suriani, and Reizki Maharani, "Kata Kunci: Analisis Semiotika, Kesetaraan Gender, Film Selesai" 6, no. 2 (2024): 237–44.

¹³ Zulaikha Rumaisha Alwi, "Representasi Perempuan Dalam Film 'Berbagi Suami' (Analisis Semiotika Roland Barthes)," *Jurnal Visi Komunikasi* 19, no. 02 (2021): 134, <https://doi.org/10.22441/visikom.v19i02.11388>.

¹⁴ Intan Rizky Anisa and Siti Muyasaroh, "Ketidaksetiaan Dalam Film Layangan," *Jurnal Nomosleca* 9, no. April (2023): 13–33.

to their portion.¹⁵ Women as wives act as emotional support and motivators for their husbands.¹⁶ In Christianity, pastors' wives often contribute to supporting their husbands' ministries through household management, teaching, and involvement in social activities.¹⁷ In Minangkabau tribal customs, the kinship system refers to the mother's lineage, the system is known as matrilineal. This system is reflected in customary and social structures, such as property management and inheritance rights in the hands of women. Women have a strong position in the social and economic spheres, including inheritance rights, which are significant in that men's position is absolutely not below that of women. The matrilineal system balances the position of both in accordance with prevailing customs and cultural values.¹⁸ In the context of Minangkabau tradition, women have a special and influential position in family decision-making. women (padusi) hold a strategic position in the social structure, even having control over decision-making as “*bundo kanduang*” or biological mothers.¹⁹ According to Buya Hamka, from the Minangkabau gender perspective, women hold an important position in society, especially after becoming *bundo kanduang*, women have the authority in making decisions for the family or community. She also believes that Islam guarantees equality between men and women, who have strengths and weaknesses to complement each other.²⁰ Women as mothers and

¹⁵ Lulu Mubarakah, “Wanita Dalam Islam,” *Journal of Islamic Studies and Humanities* 6, no. 1 (2021): 23–31, <https://doi.org/10.21580/jish.v6i1.7378>.

¹⁶ Samsidar, “Peran Ganda Wanita Dalam Rumah Tangga,” *An Nisa’* Vol. 12, no. 2 (2019): 655–63, <https://doi.org/https://doi.org/10.30863/an.v12i2.663>.

¹⁷ Derek Whitehouse-Strong, “Purveyors of ‘Religion, Morality, and Industry’: Race, Status, and the Roles of Missionary Wives in the Church Missionary Society’s North-West America Mission,” *Histoire Sociale* 40, no. 79 (2007): 143–68.

¹⁸ Ariani Iva, “Nilai Filosofis Budaya Matrilineal Di Minangkabau (Relevansinya Bagi Pengembangan Hak-Hak Perempuan Di Indonesia),” *Jurnal Filsafat* 25, no. 1 (2015): 32–55.

¹⁹ Silmi Novita Nurman, “Keudukan Perempuan Minangkabau Dalam Perspektif Gender,” *Jurnal Al-Aqidah* 11, no. 1 (2019): 90–99, <https://doi.org/https://doi.org/10.15548/ja.v11i1.911>.

²⁰ Silmi Novita, “Kedudukan Perempuan Minangkabau Dalam Perspektif Gender Menurut Buya Hamka,” *Jurnal Al-Aqidah* 11, no. 6 (2019): 90–99.

educators of children become the guardians of morals and values in the family, which is written in the Minangkabau custom.²¹

Dakwah, etymologically means to call or invite.²² Terminologically refers to the effort to invite humanity to the path of Allah through various mean.²³ Dakwah is dynamic, meaning that as time progresses, the delivery of dakwah must be able to adapt to the conditions of society.²⁴ In the era of globalization, da'wah and technology are integrated to spread da'wah through visual communication to attract the public and increase message retention.²⁵

Film, as one of the mass media, emerged in Indonesia in 1900. At that time, film was known as "Gambar Idoep." The first film screening was held in Tanah Abang. A documentary film recounting the journey of the Queen and King of the Netherlands in The Hague.²⁶ Film media has become an effective tool for conveying da'wah messages because it combines audio-visual elements that can reach a wide audience through persuasive and entertaining approaches.²⁷ High-quality infographics in packaging da'wah media produce visual communication forms that are highly appealing and easy for viewers

²¹ Evelyn Blackwood, "Representing Women: The Politics of Minangkabau Adat Writings," *The Journal of Asian Studies* 60, no. 1 (2001): 125–49, <https://doi.org/10.2307/2659507>.

²² Muhammad. Qadaruddin. Abdullah, *Pengantar Ilmu Dakwah* (CV. Penerbit Qiara Media, 2019).

²³ Sakareeya Bungo, "Pendekatan Dakwah Kultural," *Jurnal Dakwah Tabligh* 15, no. 2 (2014): 209–19, <https://doi.org/https://doi.org/10.24252/jdt.v15i2.349>.

²⁴ Fathya Azzahra', "Konsep Media Dalam Tafsir Dakwah: Analisis Tafsir Surat Ibrahim Ayat 4 Dan Surat Al-an'Am Ayat 75," *Jurnal Peurawi: Media Kajian Komunikasi Islam* 5, no. 2 (2022): 53, <https://doi.org/10.22373/jp.v5i2.14042>.

²⁵ Ridwan Hasan, "Kontribusi Dan Strategi Metode Dakwah Di Era Globalisasi," *Jurnal Peurawi* 1, no. 2 (2018): 69–81.

²⁶ Alamsyah, "Perspektif Dakwah Melalui Film," *Jurnal Dakwah Tabligh* 13, no. 2 (2012): 197–211.

²⁷ Rizca Haqqu and Twin Agus Pramonojati, "Representasi Terorisme Dalam Dua Adegan Film Dilan 1990 Dengan Analisis Semiotika John Fiske," *Rekam* 18, no. 1 (2022): 67–80, <https://doi.org/10.24821/rekam.v18i1.4762>.

to remember.²⁸ Films have four da'wah objectives: social change, attitude change, opinion change, and behavior change.²⁹

The wife's role is not only as a housekeeper, child, or obeying the husband's orders. But the wife's duties are very dynamic in addition to her main duties, the wife can be involved in the activities carried out by the husband even if only behind the scenes. Theoretically, this research expands the concept of the role of wives to husbands not only to serve, but also to be involved in the context of da'wah and its position in Minangkabau culture. This provides empirical evidence of the role of wives in proselytizing husbands and husbands in the context of religion combined with values in Minangkabau culture. From a social perspective, this research has the potential to improve the role and image of women in the household and in society.

METHODOLOGY

This research uses a descriptive qualitative method with a Roland Barthes semiotic approach. This method was chosen to explore and interpret in depth the role of the wife in the context of the wife's contribution to the husband's da'wah behind the visual and narrative signs in the film *Buya Hamka Vol. 1*. The data source in this research is an audio-visual document in the form of *Buya Hamka Vol. 1*. The film was directed by Fajar Bustomi and written by Alim Sudio with Cassandra Massardi. The main female character in this film, Siti Raham, is portrayed as a pious wife who is loyal, provides moral support, and is a comfort for her husband, *Buya Hamka*.

Data collection techniques are used through documentation techniques, namely by recording, watching, identifying relevant scenes or scenes in the film visually and narratively that display interactions, actions, and dialog related to Siti Raham's role and contribution as a selected scene that contains representations of the wife's role in the husband's da'wah.

²⁸ (Tuban 2022)

²⁹ Halimatus Sakdiah, "Komunikasi Interpersonal Sebagai Strategi Dakwah Rasulullah (Perspektif Psikologi)," *Alhadharah* 15, no. 30 (2017): 1, <https://doi.org/10.18592/alhadharah.v15i30.1219>.

Barthes suggests that signs have two levels of meaning, known as the Two Orders of Signification, namely: 1) Denotative meaning: literal or explicit meaning, as stated in the dictionary. There are 2 concepts in denotative meaning: a) the signifier: physically visible elements, such as images, speech, gestures, and b) the signified: the meaning or concept represented by the signifier³⁰, 2) Connotative meaning: meaning born from the interaction between the sign and the emotions, culture, and social values of the reader or viewer.³¹ In Barthes' analysis, there is myth as a further analysis of connotation. Myth is an interpretation of meaning that arises based on a cultural context or a pre-conceived history. Myth functions as a form of obscuring the meaning of a symbol, which in turn produces new meanings based on historical norms and values that apply in a community.³²

Based on this theory, the scenes depicting Siti Raham's contribution in supporting her husband's da'wah were analyzed. The goal is to find the deep meaning of the wife's representation in the movie. With this approach, the research seeks to provide a comprehensive understanding of the representation of the cleric's wife as represented in the movie *Buya Hamka Vol. 1*.

³⁰ Lalu Taufik Hasby Ash Shiddiq, Zainudin Abdussamad, and Titik Ceriyani Miswaty, "An Analysis of Moral Message in Movie 'LUCA' Using Semiotic Approach by Roland Barthes," *Humanitatis: Journal of Language and Literature* 10, no. 1 (2023): 51–62, <https://doi.org/10.30812/humanitatis.v10i1.3432>.

³¹ Al Fiatur Rohmaniah, "Kajian Semiotika Roland Barthes," *Al-Ittishol: Jurnal Komunikasi Dan Penyiaran Islam* 2, no. 2 (2021): 124–34, <https://doi.org/https://doi.org/10.51339/ittishol.v2i2.308>.

³² Ralph Adolph, "MITOS MUDIK DALAM FILM PULANG KARYA AZHAR K. LUBIS KAJIAN SEMIOTIK ROLAND BARTHES" 22 (2016): 1–23.

C. Results and Discussion



Figure 1. Siti Raham gives advice to her husband to set an example that is done by herself in upholding the spirit of Tawhid (minute 6:45).

(Source: Cut of the movie “Buya Hamka Vol.1”).

This visual shows a woman wearing a puti headscarf and closed clothes, who is visually Siti Raham, Buya Hamka's wife. She is seen serving a cup of coffee to her husband who is focused on typing at a typewriter, wearing white Muslim clothes and glasses. The situation takes place in a bedroom equipped with a work desk, a togok lamp, and pink curtains that partially cover the windows at night. The scene shows Buya Hamka's interaction expressing his anxiety about the attitude of some of the scholars he met at the congress who were reluctant to accept change, refused to increase their knowledge, and easily disbelieved or forbade something. He felt indecisive in responding to these conditions and sought advice from his wife, Siti Raham. With a calm demeanor and gentle tone, Siti Raham advised her husband to simply give a real example through his own nature in upholding the belief in tawhid. **Denotatively**, this visual shows the anxiety of a husband in a clerical social environment that is not in accordance with his understanding of Islamic law. But Siti Raham, his wife, gives him peace of mind and a solution.

Connotatively, the wife's action of serving coffee reflects the traditional role of the wife in serving her husband. The verbal interaction that occurs indicates the sensitivity, emotional and intellectual closeness between husband and wife. The wife's

involvement in responding to the phenomenon of ulama told by her husband provides an ideological view that shows the role of women, especially the wives of ulama, is not only limited to the household context, but also participates in supporting the da'wah movement intellectually and spiritually. This is in accordance with the spirit of Q.S. An-Nahl verse 125 which emphasizes da'wah with wisdom and a good approach. In this context, Siti Raham's advice is part of a non-formal form of da'wah that reflects wisdom and moral strategy.

Mythically, the role of the cleric's wife is vital in supporting the husband's da'wah. In the scene that can be analyzed, it shows how the traditional role of wives in Islam. Being a good listener, giving advice in a gentle tone and acting as a calming factor when her husband, Buya Hamka, is overwhelmed by anxiety. Siti Raham's actions show a sign that refers to a broader concept of wisdom, loyalty, emotional connection, and intellectual intelligence of a wife responding to the dynamics of her husband's da'wah.

Through Roland Barthes' semiotic approach, it can be **concluded** that this scene not only shows the relationship between husband and wife, but holds a broad ideological meaning about the role of women in their husband's da'wah. Siti Raham is represented as a spiritual intellectual figure who makes a real contribution to her husband's da'wah struggle through wisdom-laden conversations, showing the intellectuality of a wife in supporting her husband in upholding the teachings of tawhid. Married couples have responsibilities to each other, which are rooted in good communication and friendly relations.³³

³³ Iman Zeajeldi and Hamid Reza Parhammehr, "Sexual Obedience and the Principle of No Harm," *Mediterranean Journal of Social Sciences* 6, no. 6 (2015): 561–66, <https://doi.org/10.5901/mjss.2015.v6n6s2p561>.



Figure 2. Siti Raham advises her husband to accept the offer to become a leader in the Pedoman Masyarakat magazine (minute 17:55). (Source: Cut of the movie “Buya Hamka Vol.1”).

Denotatively, this visual shows Buya Hamka's wife, Siti Raham, wearing a blue headscarf and a green dress with a batik-patterned skirt, serving a cup of hot coffee while her husband, Buya Hamka, wearing a white koko shirt and glasses, is writing a script using a typewriter. This situation takes place in a bedroom equipped with a work desk, a togok lamp, and pink curtains that partially cover the window. From the dialog in the scene, it can be seen that Siti Raham knew about the offer to become the editor-in-chief of Pedoman Masyarakat Magazine in Medan. However, Buya Hamka refused on the grounds that he was still needed as a Muhammadiyah administrator in Makassar, and the media was still new and not able to accommodate families. Siti Raham was of the view that the Muhammadiyah organization had grown, and it was time to expand its preaching through mass media. She advised her husband not to worry about family matters because they would settle in Padang Panjang. This scene shows Buya Hamka's struggle in choosing between remaining in Makassar to continue his duties as an organizational board member, or accepting the offer to become a media leader. Finally, through discussion and encouragement from his wife, Buya Hamka accepted the offer.

Connotatively, this scene implies the importance of the wife's role in accompanying and directing big decisions for her husband. The

figure of Siti Raham does not only represent a household companion (serving coffee), but also as a thinking partner who is able to analyze opportunities and provide strategic perspectives related to her husband's career and da'wah. Siti Raham did not impulsively talk about the offer letter, but chose the right time to discuss it carefully, accompanied by logical reasons and strong emotional support.

Mythically, the role of the ideal wife in Islam who is a companion to her husband. Understanding, supporting, and directing her husband for the sake of da'wah or greater interests. Siti Raham who conveyed her perspective and was approved by her husband showed the importance of women's role in decision-making in the Minangkabau tradition.

It can be **concluded** that the semiotic meaning in this scene represents the wife's role in supporting her husband's da'wah either emotionally, intellectually or strategically. Siti Raham's action in serving coffee can be interpreted as a form of attention to her husband. Her perspective in analyzing opportunities from the offer shows that Siti Raham has legitimacy in the family without dominating her husband. In many cultures, women are traditionally seen as key decision-makers and can therefore be involved in influencing their husbands' choices.³⁴

³⁴ Sunny R. Igwe and Bright ZorBari-Nwitambu, "Factors Influencing Spousal Role Reform and Purchase Decision in Nigeria: A Study of Consumable and Durable Goods," *International Journal of Marketing Studies* 10, no. 4 (2018): 139, <https://doi.org/10.5539/ijms.v10n4p139>.



Figure 3. Siti Raham gets a gift and a letter from her husband as a thank you for publishing her romance story in the newspaper and being liked by the public (minute 22:52). (Source: Cut of the movie “Buya Hamka Vol.1”).

Visually, a woman who is Buya Hamka's wife, Siti Raham wearing a headscarf and blue closed clothes reads a newspaper with a smiling expression. Then she opens a brown paper containing a sarong and a letter. This situation takes place in a living room equipped with a table, chairs, cupboards, and blue and white curtains. The newspaper is titled “Under the Lindoengan Ka'bah” then she opens a brown paper containing a sarong and a letter from her husband, Buya Hamka, a letter that reads: *"To my beloved ummi, from whom these beautiful stories flow. Please accept this gift as a promise from my father to ummi. Greetings to the children. May ummi and the children always be protected by Allah Swt"*. Siti Raham took the sarong and shed tears while reading the letter. This scene **denotatively** shows Sami's gratitude towards his wife for his success, which has a wife's share.

Conotatively, this visual shows that Buya Hamka's action of sending gifts and crates to his wife is a symbolic form of appreciation, love, and recognition of his wife's contribution. Siti Raham not only played a role as a life companion, but also as a real source of inspiration in the written works that became the husband's means of proselytizing. The letter represents that the wife's struggle and sacrifice have a high spiritual and emotional value in the husband's da'wah life.

Mythically, the wife's cultural construction is the main character as the main support for her husband's success. Siti Raham became an invisible, but very significant source of strength. She is positioned not just as a life partner, but as a da'wah partner whose contribution is recognized through symbolic narratives: romance stories, sarong gifts, and love letters.

From this scene, we can **conclude** the semiotic meaning, which is the appreciation of a husband for his success to his wife in the form of a gift and a letter. The romance novel that became a means of da'wah whose source of inspiration from Siti Raham was a form of emotional and spiritual struggle. Wives contribute greatly to their husbands' success by providing social capital and enhancing their husbands' careers.³⁵



Figure 4. Siti Raham advises her husband who questions the fate of his son's death (minute 30:09).
(Source: Cut of the movie "Buya Hamka Vol.1").

Visually, it shows a woman, Siti Raham, wearing a blue hijab and a white patterned shirt, serving a cup of warm tea with a sad expression and teary eyes, talking to her husband, Buya Hamka, who is wearing a white shirt and a turban around his neck, with the same expression as Siti Raham. The situation takes place in a living room,

³⁵ Christiane Diehi Taylor, "The Worth of Wives: 1950s Corporate America 'Discovers' Spousal Social Capital," *Essays in Economic and Business History* 26 (2008): 14.

furnished with a table, chairs, a togok lamp, glass jars and vases. From the dialog, they are mourning the death of one of their children, Hisham. This moment is filled with a deep sense of grief. Siti Raham rubs Buya Hamka's right hand as a form of emotional reinforcement. Zaki, their son, came over and was hugged by Buya Hamka. Siti Raham asked her husband not to drag on in sadness. **Denotatively**, this picture shows the sadness of parents over the loss of their beloved child and a father's regret for not being able to accompany his son in his last moments. Siti Raham displays fortitude and tries to calm her husband by touching his hand as a form of empathy and emotional support. Buya Hamka's embrace of Zaki emphasizes the nuances of grief as well as strong family ties.

Connotatively, this scene illustrates the concept of *nivuersalu tenutanug sorrow umenu dualuam* felt by parents for the departure of their children. Regret becomes the dominant emotion experienced by Buya Hamka as a result of not being present at an important moment, namely at the time of the child's death. This scene also implies noble values about patience, sincerity and acceptance of fate from the Almighty. Siti Raham does not blame or corner her husband, but displays compassion and emotional maturity by appeasing her husband and inviting him to accept God's destiny.

Mythically built in this scene implicitly represents an Islamic ideology that strongly upholds the value of patience, destiny, and the role of the wife as a loyal companion. Siti Raham is not only a supporting figure, but also a spiritual soother that helps her husband out of an emotional crisis. She becomes a representation of the ideal woman in Islamic teachings, who is able to manage emotions and give peace to her husband when grief strikes him. Her actions form a mythological narrative of a Muslim woman who is firm, wise and empathetic. A wife must not only provide physical support, but must also be loyal and obedient and be able to strengthen her husband in faith and patience.³⁶

³⁶ Sami Al-Heeh, "International Journal of Linguistics, Literature and Translation (IJLLT) The Impact of Students' Proficiency in English on Science Courses in a Foundation Year

It can be **concluded** that the semiotic meaning of this scene, not only shows emotional moments in the form of sadness and regret over the death of a child, but also displays Siti Raham, a wife who represents a figure who is able to provide psychological and spiritual support to her husband, a symbol of determination, and sincerity in accepting fate.



Figure 5. Siti Raham supports Buya Hamka and asks her husband to study with Haji Rasul before writing the book *Tasawoef Modern* (minute 43:18).
(Source: Cut of the movie “Buya Hamka Vol.1”).

Visually, it shows the interaction between husband and wife, Buya Hamka who wears glasses and a white koko shirt, and Siti Raham who wears a green hijab and a patterned shirt and skirt. In the scene, Siti Raham serves a cup of warm coffee to her husband who is busy typing a script on a typewriter. Buya Hamka called her, showed her his writing, and asked questions about the content of his writing. From the conversation, Buya Hamka asks for his wife's response to the romance he wrote, *Tenggelamnya Kapal Van Der Wijck*, including the public's response and views on him as a religious figure and writer. Siti Raham responded to her husband's work and profession with a positive view, stating that the romance was a touching form of *da'wah*.

When Buya Hamka planned to write a work entitled *Tasawoef Modern*. He asked Siti Raham about it. Then Siti Raham suggested that her husband study with Haji Rasul so that his knowledge would increase. **Denotatively**, this picture shows emotional support and also his perspective on da'wah. Then a husband asked for an opinion before writing a tasawwuf-themed work which was then suggested by Siti Raham to study with Haji Rasul.

Connotatively, this scene implies that the household is not just a place of rest, but also a space for thought production and da'wah. The wife's role is not just a companion in the household, but an active partner who has her own spiritual views (dakwa) and helps her husband's intellectual process. Siti Raham's suggestion that her husband delve further into Sufism before writing the work, shows that a wife can be a director and quality control for her husband, and play a role in maintaining scientific accuracy in da'wah works.

Mythically, a wife is not only a companion and takes care of the household, but her important role is as an intellectual and spiritual partner in supporting her husband's da'wah struggle. Although women are not as free as men, their creative spiritual thinking allows their husbands to preach in a way that is more acceptable to the community. The construction built from this myth reflects the ideal wife in Islam whose role is very important for her husband.

From this scene, it can be **concluded** that there is a semiotic meaning, the role of a wife who is not only a companion to her husband, but also synergizes as an emotional and spiritual supporter. Women also have a broad da'wah ideology so that husbands can be carried out in various forms, this dismisses the image of a passive wife in the social environment.



Figure 6. Siti Raham dismisses the words of those who insult her husband's steps against the Japanese said by Zaki and Rusdi (minute 1:12:20). (Source: Cut of the movie "Buya Hamka Vol.1").

This visual shows two boys, Zaki and Rusdi running into the house with angry expressions and shortness of breath, while shouting for their mother Siti Raham. When Siti Raham was feeding her daughter, she immediately responded and seemed surprised to see their situation. From the dialog, it shows that the two children had just been involved in a fight because they were defending their father who was called a "traitor" and "Japanese sycophant" by his friends. **Denotatively**, this scene shows family interaction in the household. A mother feeds her child, then welcomes two boys who come home angry and listen to their children's stories. After listening, Siti Raham counsels and pats them, showing both love and responsibility.

Connotatively, this scene implies that the clerics' households are not free from the impact of socio-political pressures. Siti Raham shows a wise attitude, educating her children not to respond to violence with violence when attacked by negative stigma and slander by the community. She also conveyed that her husband's struggle was not solely for politics, but for the sake of Islam and the nation. In this context, the role of a cleric's wife is not limited to a companion, but also as a moral support and education of children in the midst of difficult situations.

Mythically, the cleric's wife is a symbol of loyalty, constancy, and the main educator in the family, reducing conflict and maintaining the moral values and honor of her husband amid social pressure. This scene reinforces the stigma that Muslim women are not only emotionally loyal, but also rational in defending the truth, educating children, and supporting their husband's da'wah in the public or private sphere.

It can be **concluded** that the semiotic meaning in this scene is the significant role of the cleric's wife in fostering the family amidst socio-political pressures. This scene not only shows internal household events, but also contains ideological meanings about the role of Muslim women as educators, shadowers, and supporters of da'wah. Siti Raham is presented as an ideal wife figure who is able to shape the character of children with a moral-religious approach and maintain the honor of her husband. In the matrilineal system, women symbolically play a role in maintaining family dignity and social balance.³⁷



Figure 7. Siti Raham asks her husband to return to Padang Panjang (minute 1:22:03).
(Source: Cut of the movie “Buya Hamka Vol.1”).

³⁷ Rahmah Eka Saputri et al., “Under The Shadow of Patriarchy: Women Position in Minangkabau Matrilineal System” 3190 (2024).

This picture shows a man, Buya Hamka, wearing a white Muslim shirt with a patterned turban and a black cap, sitting on the edge of the bed with his body slightly bent, showing a sad and disappointed expression. In front of him, a woman, Siti Raham, wearing a green headscarf and a loose, white, patterned long dress, sat in front of him. From the dialogue that took place between the two, Buya Hamka was fired from his position as an organizational board member, Siti Raham read the letter of her husband's dismissal from the Chairman of Muhammadiyah East Sumatra and received ridicule from the surrounding people. Buya Hamka was sad and disappointed because he could not preach to spread the creed of tawhid. Siti Raham gently rubbed her husband's back and suggested he return to Padang Panjang. Buya Hamka agreed to his wife's proposal. This situation takes place in a bedroom furnished with cream-colored curtains and simple furniture at night. **Denotationally**, this scene shows the disappointment and sadness of a husband when his position as Chairman of Muhammadiyah was removed. His wife, Siti Raham, became a good listener and then gave advice to return to Padang Panjang for emotional and spiritual recovery.

Connotatively, this scene represents the ideal cleric's wife who not only accompanies, but also becomes a support in times of crisis. She symbolizes the power in the household that redirects her husband's steps gently and with wisdom. In Minangkabau culture, women hold an important position in making family decisions and maintaining the moral stability of the family. **Mythically**, this scene contains a cultural myth about the role of women as the main foundation in a man's career, especially in the world of da'wah and religious organizations.³⁸

In this scene, the semiotic meaning can be **concluded**, showing the wife's role as a support in times of crisis, being a good listener, and giving good advice emotionally, spiritually, and as a determinant of

³⁸ Gisha Dilova et al., "JCH (Jurnal Cendekia Hukum) THE ROLE OF MINANGKABAU WOMEN IN FAMILY AND COMMUNITY IN GENDER FAIR DEVELOPMENT PEREMPUAN MINANGKABAU DI KELUARGA DAN MASYARAKAT DALAM PEMBANGUNAN UNTUK MENCAPAI KEADILAN GENDER ✕," n.d., <https://doi.org/10.3376/jch.v8i1.569>.

the direction of the family struggle. Wives also have a high position in family decision-making. This scene contains high ideological meaning both in religious and cultural contexts.



Figure 8. Siti Raham and her family leave Deli and return to Padang Panjang (minute 1:24:21). (Source: Cut of the movie “Buya Hamka Vol.1”).

Visually, a man, Buya Hamka, wearing Muslim clothes and a patterned turban and black cap looks at a house while humming in a low voice. *“Eating betel ends, lacking lime add spit water, Tanah Deli is lucky, life is grateful to die already.”* The humming represents a feeling of resignation and sadness over his fate, especially after being dismissed as Chairman of Muhammadiyah East Sumatra. The house that she saw as the place where she and her family lived, now had to be left behind. Shortly afterwards, Siti Raham, wearing a blue headscarf and a loose, patterned long dress, approached and also looked at the house. From the dialogue, Buya Hamka's apology for his failure to realize his dream is implied, but Siti Raham does not respond to the failure as a mistake. She says that failure is part of the struggle, and not all dreams can be realized. She also expressed her trust in her husband to keep achieving his dreams in the future. The scene ends with them riding in a pickup truck, symbolizing a change of life phase. **Denotatively**, this scene means that life moves to a new place and phase after experiencing a failure and the loss of unrealized

dreams. However, Siti Raham as a wife encourages her husband and is optimistic that her decision is the best for her family and believes her husband can pursue the dreams he wants to realize.

Connotatively, there is a deep emotional and ideological meaning in this scene. Buya Hamka experienced mental fragility as a result of *losing* his position and failing to realize his dreams. However, his wife, Siti Raham, did not blame her husband for everything that happened, which could add to her husband's psychological burden, but instead became a source of inner strength. The gentle gesture of rubbing his back reflects a deep sense of love and empathy, signifying the wife as a psychological support when he is in a critical situation.

Mythically, this scene constructs a cultural narrative about the role of women in the family as guardians of moral and emotional balance. Siti Raham is described as an ideal wife according to the views of a religious patriarchal society. Obedient, understanding, and calming for her husband. As stated in QS. Ar-Rum: 21: "*And among the signs of His power is that He created for you mates of your own kind, that you may be at peace with them, and that He may establish between you love and affection.*"

Mythically, the wife is an important figure in determining the emotional, spiritual and major decisions in her husband's life. There is also a *cultural* context where women in Minangkabau culture have moral authority and direction in family decision-making.

Based on Roland Barthes' semiotic structure, it can be **concluded** that this scene represents the emotional and spiritual dimensions of the husband-wife relationship. Through visual signs such as sad expressions, gentle touches, leaving the house, and a simple vehicle, it implies a deep meaning of failure and hope. In the context of cultural myths, Siti Raham is depicted as a symbol of an ideal woman who is not only loyal, but also determines the direction of her husband's decisions. This scene not only narrates the physical separation from a place, but also depicts sacrifice, resilience, and the meaning of love in the face of life's failures, all of which have universal and religious significance.

D. Conclusion

Based on Roland Barthes' semiotic analysis in *Buya Hamka Vol. 1*, it can be concluded that the role of the wife, Siti Raham as a character in the film, is significantly represented as the main supporter of the husband's da'wah. This role is not only limited to emotional support, but also strategic in accompanying Buya Hamka's intellectual and spiritual struggles. The support shown includes the provision of wise counsel, loyal assistance in difficult times, as well as active involvement in making important decisions that affect the direction of da'wah. More than just a companion figure, Siti Raham is portrayed as an equal partner in the da'wah struggle, whose thoughts and contributions are valued and recognized.

This representation is in line with Minangkabau cultural values that position women in important positions in social and family contexts. In Minangkabau culture, women (*Bundo Kanduang*) have a central role in decision-making and passing on cultural values. The film wisely utilizes the representation of the wife's role to further emphasize Minangkabau cultural values and show its relevance in the present context.

Furthermore, *Buya Hamka Vol. 1* not only narrates religious messages, but also provides good educational value to the audience regarding the real contribution of wives in the context of da'wah and social life. Traditional stereotypes that often marginalize women in society are challenged by this film by showing the significant role of women in spreading good values and building a better society. As such, the film has the potential to inspire and empower women, while encouraging a greater appreciation of their role in history and society.

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