

REPRESENTATION OF RESILIENT MUSLIM WOMEN IN ELZATTA'S "HIJAB FOR EVERY YOU" ADVERTISEMENT: A ROLAND BARTHES SEMIOTIC ANALYSIS

Qoniah Nur Wijayani^{1✉}, Darul Islam²

Trunodjoyo University of Madura^{1,2}

qoniah.wijayani@trunodjoyo.ac.id¹, darul.islam@trunodjoyo.ac.id²

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Abstract : Advertising in the contemporary Muslim fashion industry has evolved beyond mere product promotion into a powerful arena for the construction of social meaning, cultural identity, and gendered representation. This study investigates how resilient Muslim women are represented in the Elzatta "Hijab for Every You" advertisement through a qualitative approach grounded in Roland Barthes' semiotic framework, which encompasses denotative meaning, connotative meaning, and myth. Guided by a constructivist paradigm, the research treats advertising media not as a neutral reflection of social reality but as an active site of meaning production. Drawing on Stuart Hall's representation theory as an interpretive lens, the analysis reveals that the advertisement systematically deconstructs prevailing societal myths particularly the assumption that the hijab restricts career advancement and that a woman's worth is contingent upon her conformity to conventional appearance standards. In their place, the advertisement constructs four interrelated forms of resilient Muslim womanhood: (1) successful and empowered Muslim women, (2) high-achieving Muslim women, (3) professional and multi-role Muslim women, and (4) Muslim women who serve and benefit others. These findings demonstrate that the hijab is strategically repositioned not as a symbol of limitation but as an integral marker of identity that harmonizes with professional success, intellectual achievement, and social contribution.

Keywords: Resilient Muslim Women, Advertising Media, Roland Barthes' Semiotics, Elzatta Advertisement, Hijab Representation

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Introduction

The rapid expansion of digital media platforms has fundamentally altered the communicative landscape of the Muslim fashion industry, transforming advertising from a straightforward promotional mechanism into a complex site of meaning-making, identity formation, and cultural negotiation. Contemporary scholarship in media and communication studies consistently underscores that advertising constitutes not merely a vehicle for selling products but an influential force in shaping social values, cultural norms, and representations of gender and religion (Zamroni, 2025). Within this evolving media ecology, Muslim women have emerged as highly visible subjects simultaneously positioned as target consumers, cultural symbols, and embodiments of particular ideals regarding what it means to be a modern Muslim woman in public life (Hall, 1997).

In Indonesia, this phenomenon is particularly salient given the country's status as the world's largest Muslim-majority nation and the concurrent rise of a vibrant modest fashion industry. The hijab, historically understood primarily as a religious obligation rooted in Islamic jurisprudence, has undergone a profound cultural transformation over the past two decades. It is now widely recognized as a multidimensional marker of identity, serving simultaneously as an expression of faith, a lifestyle choice, and a medium for personal and aesthetic self-expression among modern Muslim women (Lewis, 2015). This transformation has generated a complex representational space in which Muslim women are simultaneously constructed as pious and modern, domestic and professional, traditional and aspirational.

Elzatta, a leading Indonesian Muslim fashion brand, occupies a prominent position within this representational space. Through its advertising campaigns, the brand consistently attempts to articulate a vision of Muslim womanhood that extends beyond conventional religious aesthetics to encompass narratives of empowerment, resilience, and professional achievement. The brand's tagline "Hijab for Every You" encapsulates this attempt to associate the hijab not with a singular, fixed identity but with a diverse range of personalities, aspirations, and life trajectories. Through visual narratives that depict women navigating career pressures, family responsibilities, and social judgment while maintaining their Islamic identity, Elzatta's advertising invites audiences to reconsider dominant assumptions about the relationship between religious observance and personal development (Elzatta, 2026).

The representational politics at play in such advertising are, however, far from straightforward. As critical media scholars have long argued, media representations are never neutral or transparently reflective of social reality; rather, they are actively constructed through the strategic deployment of visual signs, narrative codes, and ideological frameworks that serve particular social and commercial interests (Barker, 2012). Advertising, in this sense, functions as what Williamson (2002) famously described as a system of signification through which commodities are invested with social meaning and consumers are interpellated into particular subject positions. When applied to Muslim women's fashion advertising, this critical perspective reveals that

representations of Muslim women are not simply reflections of their lived experiences but active constructions that carry ideological weight in shaping how Muslim femininity is understood and valued in the public sphere.

Existing scholarship on the representation of women in Indonesian media has grown substantially in recent years, yet several significant gaps remain. The majority of previous studies have focused predominantly on aesthetic dimensions of Muslim women's representation, examining how advertising constructs images of beauty, fashion, and modern Muslim lifestyles (Solicitor CREC, 2013; Virga, 2018; Rahayu et al., 2021). Research examining the specific representation of Muslim women's resilience defined as the capacity to maintain Islamic identity while navigating the complex demands and pressures of contemporary social and professional life remains relatively scarce, particularly within the context of Indonesian digital Muslim fashion advertising.

Among the limited body of work that does engage with questions of representation in Muslim fashion advertising, Fitaloka et al. (2025) examined how visual design elements in Wardah's advertisements construct images of modern, professional Muslim women, representing them as active, spiritual, and intellectually engaged. Similarly, Ubaidillah et al. (2017) analyzed how Islamic women's imagery in commercial advertising is constructed through specific visual symbols such as modest clothing, demure expressions, and religious behavior. While these studies offer valuable insights, their focus remains primarily on lifestyle representation and aesthetic identity rather than on the construction of resilience as a specific representational strategy aimed at challenging social stereotypes.

Research specifically addressing Elzatta advertisements is similarly limited. The most directly relevant prior study, conducted by Adzkia (2024), applied Roland Barthes' semiotic framework to analyze the representation of self-confidence in hijab-wearing women within Elzatta's YouTube advertisements. While Adzkia's study offers important insights into how the brand constructs images of confidence and optimism, it does not engage systematically with the broader narrative of resilience understood as the capacity to withstand social pressure, challenge prevailing myths, and maintain Islamic identity in the face of structural and cultural obstacles.

This study therefore responds to this lacuna by conducting a comprehensive semiotic analysis of the Elzatta "Hijab for Every You" advertisement, with particular attention to how resilient Muslim womanhood is constructed through the advertisement's visual signs, narrative structures, and mythological dimensions. Employing Roland Barthes' three-tiered semiotic model denotation, connotation, and myth in conjunction with Stuart Hall's representation theory, the research aims to uncover the ideological mechanisms through which the advertisement deconstructs existing social myths about hijab-wearing women and constructs a new representational framework that aligns Islamic identity with success, empowerment, and social contribution (Barthes, 1977; Hall, 1997). By doing so, this study contributes not only to the growing body of literature on Muslim women's representation in media

but also to broader theoretical discussions about the role of advertising in the construction and transformation of gender and religious identity in the digital age.

The significance of this study lies in its dual contribution: theoretically, it extends the application of Barthesian semiotics to the analysis of religious identity in Muslim fashion advertising, moving beyond aesthetic representation to examine the construction of resilience as a representational category; empirically, it provides a detailed, scene-by-scene analysis of an Elzatta advertisement that has not previously been subjected to this level of scholarly scrutiny. Furthermore, the study's findings carry practical implications for understanding how Muslim fashion brands negotiate the complex terrain of religious authenticity, gender empowerment, and commercial interest in the production of advertising content.

Research Methodology

This study adopts a qualitative research design grounded in the constructivist paradigm, which conceptualizes social reality not as an objective, pre-given entity but as a product of meaningful construction through language, symbols, and intersubjective communication (Crotty, 1998). Within this epistemological framework, advertising media is understood as an active site of social construction rather than a mirror of empirical reality. The primary analytical method employed is Roland Barthes' semiotics, which enables a systematic reading of the visual, verbal, and narrative signs embedded within the advertisement at three levels of meaning: denotation (literal, surface-level meaning), connotation (implied, culturally embedded meaning), and myth (ideological frameworks that naturalize particular worldviews) (Barthes, 1977). Stuart Hall's (1997) representation theory serves as the broader theoretical scaffolding, guiding interpretation of how the advertisement constructs particular understandings of Muslim womanhood and resilience.

The primary data source is the Elzatta advertisement video titled "Elzatta Presents #HijabForEveryYou," uploaded to the official Elzatta YouTube channel. The object of analysis is the representation of resilient Muslim women as constructed through the advertisement's semiotic elements. The units of analysis comprise nine distinct scenes identified through systematic scene segmentation, each of which is examined in terms of its visual symbols, character expressions, narrative audio, costumes, color composition, camera techniques, and setting. Data collection involved repeated, deliberate viewing of the advertisement to ensure consistency of interpretation a technique Moleong (2018) refers to as observational persistence (*ketekunan pengamatan*). Source triangulation was employed to enhance analytical credibility, cross-referencing semiotic findings with relevant theoretical literature, scholarly works, and contextual information about the Elzatta brand (Sugiyono, 2020; Denzin & Lincoln, 2018). This methodological approach ensures that the analysis is both rigorous and sensitive to the complex interplay of visual, narrative, and ideological dimensions within the advertisement.

Results and Discussion

Overview of Elzatta and the "Hijab for Every You" Advertisement

Elzatta is a prominent Indonesian Muslim fashion brand whose product line centers on feminine striped hijab collections designed to cater to a diverse range of personality types and lifestyle preferences among Indonesian women. The brand positions itself as a companion for modern Muslim women who seek to maintain their Islamic identity without compromising their sense of style, confidence, or ambition (Elzatta, 2026). The brand's commercial offerings are distinguished by their emphasis on comfortable fabrics, thoughtful tailoring, and nuanced design details that align with both religious requirements and contemporary fashion sensibilities (Banirestu, 2019). As a locally rooted brand, Elzatta occupies an important position within Indonesia's growing halal fashion economy, explicitly supporting active Muslim women who seek to fulfill Islamic observance while remaining fully engaged in professional and social life (Kumparan.com, 2019).

The advertisement under analysis, "Elzatta Presents #HijabForEveryYou," presents a one-minute narrative featuring four distinct female characters who represent different professional backgrounds and life circumstances: a Muslim fashion entrepreneur and digital content creator, a university student, a working professional, and a schoolteacher. Rather than functioning purely as a product showcase, the advertisement deploys these characters' stories to foreground the social pressures, stereotypes, and self-doubts that hijab-wearing women frequently encounter, while simultaneously demonstrating that each of these women possesses the resilience to overcome such challenges and succeed in her respective sphere of life. The overarching message conveyed through the slogan "Hijab for Every You" is that the hijab is not a monolithic symbol tied to a singular type of Muslim femininity but an inclusive identity marker adaptable to any woman's unique journey, aspirations, and professional calling.

Roland Barthes' Semiotic Analysis by Scene

Table 1. Semiotic Analysis of Scene 1: The Career Stereotype

Scene 1: The Career Stereotype	
	
Narration	"Kata orang saat kamu mulai berpenampilan lebih tertutup, peluang karirmu akan ikut tertutup" "People say that when you start to dress more modestly, your career opportunities will close as well."
Denotation	The opening scene introduces the first female character a woman wearing a white hijab who is shown applying makeup in front of a small mirror, surrounded by stacked Elzatta product boxes. Her facial expression conveys tension and introspection, with furrowed brows and a faraway gaze that communicates psychological preoccupation.

	The accompanying voice-over narration explicitly articulates the career stereotype: that a woman who begins to dress more modestly will find her professional opportunities simultaneously narrowed.
Connotation	At the connotative level, the white hijab functions as a visual emblem of the character's commitment to Islamic identity and religious observance. The surrounding product boxes signal that she stands at a decisive threshold on the verge of embracing a hijab-wearing lifestyle more fully. Her expression, however, betrays the emotional weight of this decision: the gaze directed at nothing in particular, the tight-pressed lips, and the slightly furrowed brow collectively evoke a figure wrestling with internalized social pressure. The close-up camera technique intensifies this emotional reading by drawing the viewer into the character's private world of doubt. The narrative voice-over functions as a direct articulation of the social myth that the advertisement subsequently seeks to challenge, externalizing a form of societal judgment that Muslim women frequently encounter when they choose more modest dress.
Myth	This scene activates and simultaneously foregrounds a pervasive societal myth: the assumption that the hijab functions as a professional liability, a symbol that marks its wearer as less capable, less ambitious, or less compatible with the demands of modern career environments. By surfacing this myth through the characters' experience of it rather than simply presenting it as an abstract social stereotype the advertisement invites viewers to recognize and critically examine this form of structural prejudice. The subsequent scenes position this myth not as an empirical truth but as a socially constructed obstacle that resilient Muslim women can and do overcome.

The myth revealed in Scene 1 has deep roots in broader structural inequalities that Muslim women navigate in both professional and social contexts. Machin and Van Leeuwen (2007) observe that media representations of religious identity frequently reproduce dominant cultural assumptions about the relationship between religious practice and social mobility, often positioning visible religious markers as impediments to assimilation into secular professional environments. By naming this myth explicitly through narrative, the advertisement creates a discursive opening that allows it to be examined and subsequently dismantled through the stories of the women whose experiences unfold across the following scenes. In this way, the advertisement performs what Hall (1997) describes as a representational intervention a deliberate act of counter-signification that seeks to redraw the meaning of hijab-wearing womanhood.

Table 2. Semiotic Analysis of Scene 2: Appearance Standards and Social Judgment

Scene 2: Appearance Standards and Social Judgment	
	
Narration	<i>"Saat mencoba berekspresi banyak komentar: jangan pakai itu, kelihatan tua"</i> <i>"When trying to express yourself, there are so many comments: don't wear that, it makes you look old."</i>
Denotation	The second character a woman wearing a red dress paired with a purple-pink hijab is shown selecting garments from a storage rack before standing before a mirror. Her physical posture shifts progressively: she initially stands upright with her hands raised to her cheeks in an evaluative gesture, then gradually assumes a seated position with her

	chin resting on both hands, her expression growing increasingly dejected. The visual progression from standing to seated mirrors a psychological movement from anticipation to despondency.
Connotation	The act of selecting garments from a rack stocked with diverse hijab patterns and colors connotes the deliberative process through which Muslim women navigate the tension between self-expression and social acceptability. The mirror serves as a symbol of self-evaluation and social self-consciousness a visual device through which the character simultaneously sees herself and imagines how others will perceive her. The red dress evokes boldness and the desire for visible self-expression, while the character's progressive emotional deflation beneath the weight of social commentary underscores the coercive power of appearance-based judgment. The narrative voice-over "don't wear that, it makes you look old" concretizes a specific form of appearance criticism that conflates age-associated aesthetic standards with a woman's social worth and desirability. Her drooping posture and blank expression communicate the affective consequences of this form of interpersonal policing.
Myth	The social myth operating in this scene is one that has been extensively analyzed within feminist media scholarship: the notion that a woman's value and social acceptance are fundamentally contingent upon her conformity to particular aesthetic standards (Gill, 2007). Appearance-based commentary functions as a mechanism of social control, disciplining women's self-expression within boundaries defined by externally imposed standards of attractiveness and age. Elzatta's advertisement positions this myth as a form of micro-aggression experienced by hijab-wearing women and subsequently deconstructs it by demonstrating that a woman's worth and achievements transcend the parameters of others' aesthetic judgments.

Scene 2 engages with a dimension of representation that feminist scholars have identified as central to the mediated experience of womanhood: the relentless scrutiny of women's bodies and appearances as objects of social evaluation. Gill (2007) argues that contemporary media culture participates in what she terms a "postfeminist sensibility," which simultaneously celebrates women's freedom of self-expression and subjects that expression to constant normative policing. The scene's emotional arc from self-expressive aspiration to the paralysis induced by social commentary encapsulates this dynamic with considerable affective precision. By depicting the emotional damage inflicted by appearance-based criticism, the advertisement creates the emotional conditions for its subsequent counter-narrative, in which women's achievements are shown to be independent of their conformity to such standards.

Table 3. Semiotic Analysis of Scene 3: The Dual Burden Domestic and Professional Roles

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Narration	<i>"Perempuan itu dituntut tangkas, dari urusan rumah sampai pekerjaan harus terselesaikan" "Women are required to be agile; from household affairs to professional work, everything must be completed."</i>
Denotation	The third character appears a woman in a gray hijab and a white-and-gray striped shirt arranging her appearance in a mirror before being depicted simultaneously preparing food in a dining area while managing a phone call and operating a laptop. The fourth character (a teacher in a golden-brown civil servant uniform with a gray hijab) appears in a school setting, receiving a respectful hand-kiss from a departing student, an Indonesian cultural gesture of deference from younger to elder.
Connotation	The juxtaposition of domestic (food preparation) and professional (phone call, laptop) activities within a single visual frame communicates the dual burden that contemporary Muslim women are expected to carry: full competence in both the private sphere of the home and the public sphere of paid work. The simultaneous handling of phone and laptop represents multitasking not merely as a practical skill but as a social expectation a gendered performance demand that women internalize as normal. The teacher-student interaction connotes a professional relationship built on trust, discipline, and moral mentorship. The hand-kiss gesture, deeply embedded in Indonesian Islamic etiquette, signals the teacher's successful cultivation of not only academic competence but also moral character in her students.
Myth	This scene constructs the myth of the "superwomen" Muslim: a figure who effortlessly navigates the demands of both domestic caregiving and professional achievement while maintaining her Islamic identity. Rather than critiquing the structural conditions that produce this dual burden, the advertisement naturalizes the expectation of total competence across multiple life domains as a constitutive feature of Muslim women's resilience. The hijab becomes, in this mythological reading, not merely a religious symbol but a marker of the organized, disciplined, multi-role professional that contemporary Muslim womanhood is positioned as ideally embodying.

The dual burden depicted in Scene 3 resonates with a substantial body of feminist sociological scholarship examining the gendered distribution of paid and unpaid labor in contemporary societies. As Machin and Van Leeuwen (2007) observe, media representations frequently contribute to the normalization of women's double shift full participation in professional life combined with primary responsibility for domestic tasks by presenting this structural inequality as an expression of women's natural competence and resilience rather than as a social problem requiring systemic redress. In the context of Muslim women's representation specifically, this normalization carries an additional dimension: the hijab is recruited as a symbol of organized Muslim femininity capable of managing all these competing demands, thereby aligning Islamic practice with modern ideals of productive, capable womanhood.

Table 4. Semiotic Analysis of Scene 4: Devotion, Spirituality, and Sustainable Service

Scene 4: Devotion, Spirituality, and Sustainable Service	
	

	
Narration	<i>"Tuntutan serta harapan yang terus-menerus diemban menjadi wujud pengabdian yang tak pernah berakhir" "The demands and hopes continuously carried become a form of never-ending devotion."</i>
Denotation	The fourth character (the teacher) is shown at the front of a classroom, smiling warmly at engaged students, one of whom raises her hand to participate. The scene then transitions to show the same woman kneeling on a prayer mat in a light purple mukena (prayer garment), having completed her prayers, and then reading the Quran with visible devotion. A close-up shot focuses on the pages of the mushaf (physical Quran copy).
Connotation	The classroom scene connotes the positive affective dimension of teaching as a vocation the teacher's genuine smile suggests that her dedication is intrinsically motivated rather than merely performative. The student's raised hand symbolizes the active, empowered learning environment the teacher has cultivated. The transition to prayer and Quranic recitation creates a temporal and spatial bridge between the professional and spiritual aspects of the character's life, suggesting that these domains are not separate but mutually sustaining. The mukena and mushaf are highly recognizable cultural symbols of Islamic religious practice, carrying immediate connotative resonance for Muslim Indonesian audiences. The narrative voice-over frames these relentless demands not as burdens to be escaped but as forms of devotion to be embraced.
Myth	This scene constructs a mythology of spirituality as the source of Muslim women's resilience. Rather than depicting resilience as a product of individual willpower or professional skill alone, the advertisement positions closeness to God through prayer and Quranic reflection as the wellspring from which Muslim women draw the strength necessary to sustain their multiple roles and responsibilities. This mythological construction aligns Islamic practice with empowerment rather than restriction, suggesting that religious observance is not merely compatible with but actively generative of the capacity for sustained professional and personal excellence.

The integration of spiritual practice into the representation of professional competence in Scene 4 reflects a broader trend within Indonesian Muslim fashion advertising that scholars have identified as the articulation of what Lewis (2015) calls "modest fashion empowerment" the discursive linking of religious observance with personal strength, moral authority, and social contribution. By depicting prayer and Quranic recitation not as retreats from professional life but as the spiritual infrastructure that sustains it, the advertisement constructs a distinctively Islamic framework for understanding resilience. This framework differs meaningfully from secular resilience narratives, which tend to locate the source of women's strength in individual psychological resources. Instead, the advertisement positions the woman's relationship with God as the primary enabling condition for her continued devotion to others.

Table 5. Semiotic Analysis of Scene 5: Overcoming Fear Identity and Dreams

Scene 5: Overcoming Fear Identity and Dreams	
	
Narration	<i>"Bersama Elzatta tak perlu takut wujudkan impian" "With Elzatta, there is no need to fear making your dreams come true."</i>
Denotation	The first character reappears, now shown hugging an Elzatta product box with her gaze initially cast downward. Her expression then transforms: a gradual smile emerges and widens into a broad, luminous expression of happiness, her eyes sparkling with renewed confidence. The progression from hesitancy to joy is conveyed through a series of close-up shots that track the emotional transformation across her face.
Connotation	The downward gaze with which the scene opens connotes residual anxiety the lingering emotional burden of the social judgment addressed in Scene 1. The act of embracing the product box establishes an affective bond between the character and the brand that transcends transactional consumption; the product functions as an emotional anchor and a symbol of support. The gradual transformation of the character's expression from worry to radiant confidence connotes an internal resolution: the decision to resist social pressure and pursue her aspirations without abandoning her Islamic identity. The narrative voice-over ("no need to fear") reinforces the motivational arc of this emotional journey, positioning the hijab as compatible with rather than obstructive of professional ambition and personal fulfillment.
Myth	At the mythological level, this scene constructs the figure of the resilient Muslim woman as one who has successfully internalized the courage to defy social stereotypes and pursue her dreams without compromising her religious identity. The fear referenced in the narrative is not a personal failing but a rational response to the structural pressures and social stigmas that Muslim women who dress more modestly frequently encounter. The resolution of this fear symbolized by the character's smile and her embrace of the Elzatta product naturalizes the belief that Islamic identity and personal ambition are not only compatible but mutually reinforcing. The brand is positioned as a partner in this journey of self-actualization.

Table 6. Semiotic Analysis of Scene 6: Achievement, Confidence, and Professional Success

Scene 6: Achievement, Confidence, and Professional Success	
	

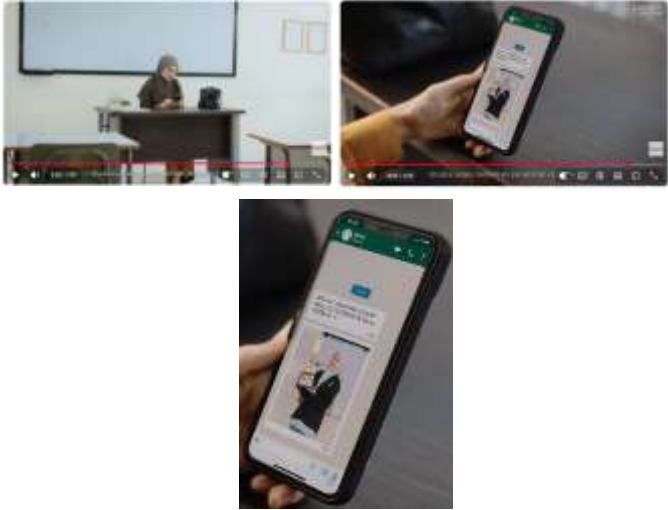
	
Narration	<i>"Membentangkan tekad dan percaya diri adalah kunci keberhasilanku dalam menjalani ikhtiar di setiap langkah" "Extending determination and self-confidence is the key to my success in carrying out my endeavors at every step."</i>
Denotation	The first character reappears in a home studio setting standing before a smartphone on a tripod and a ring light, conducting a live streaming session while showcasing Muslim fashion products with evident enthusiasm. In parallel, the second character is shown standing before a mirror in full graduation attire (toga, medal, and certificate), then posing proudly with the certificate that reads "Youngest Graduate."
Connotation	The live-streaming setup connotes entrepreneurial initiative and the confident use of digital media to build a career around Islamic fashion. The ring light and tripod are recognizable symbols of social media content creation, connecting the character's professional identity to the contemporary digital economy. Her broad smile during the livestream suggests that she has moved beyond the anxiety of Scene 1 into a state of purposeful, joyful professional engagement. The graduation scene connotes academic distinction achieved through perseverance. The "Youngest Graduate" certificate is a particularly salient connotation of exceptional achievement the result of sustained effort and intellectual capability that transcends any social commentary about the character's appearance or clothing choices.
Myth	This scene constructs the myth that determination and self-confidence are the defining currencies of Muslim women's success resources that function independently of social judgment and that enable women to achieve regardless of the stereotypes they encounter. Both characters embody different dimensions of this myth: the first demonstrates that entrepreneurial success in the digital sphere is accessible to hijab-wearing women who embrace their identity confidently; the second demonstrates that academic excellence is similarly achievable. Together, they advance the overarching representational claim that Muslim women's resilience is ultimately expressed through the tangible outcomes of their endeavors.

Table 7. Semiotic Analysis of Scene 7: Professional Leadership and Adaptability

Scene 7: Professional Leadership and Adaptability 	
Narration	<i>"Meski dunia berputar cepat tak menghalangiku memberikan yang terbaik" "Even though the world is spinning fast, it does not stop me from giving my best."</i>
Denotation	The third character is shown adjusting a motorcycle helmet with a calm, composed smile before commuting. She subsequently appears alone in a modern office elevator, and then leads a professional meeting in front of a whiteboard displaying a project diagram, an open laptop before her. Colleagues seated around the table all wearing

	hijabs applaud her presentation with evident admiration.
Connotation	The motorcycle helmet and commute connote physical mobility, practicality, and the willingness to navigate the fast-paced demands of urban professional life without being overwhelmed. The elevator connotes upward mobility both literally and metaphorically symbolizing career advancement and the aspiration toward greater professional authority. The meeting room scene, in which the character leads rather than participates, connotes intellectual competence, strategic capability, and organizational leadership. The hijab-wearing colleagues applauding her presentation create an image of professional community among Muslim women, suggesting that their shared religious identity is not a barrier to collective professional achievement but a bond that sustains it.
Myth	The dominant myth constructed by this scene is that resilient Muslim women are not merely capable of participating in professional environments but of leading them adapting to fast-moving contexts, demonstrating strategic competence, and earning the recognition of their peers without surrendering their Islamic identity. The hijab, far from functioning as a symbol of professional limitation, is positioned here as an identity marker worn by women at the apex of organizational hierarchies. This representational move is particularly significant in the Indonesian context, where professional Muslim women continue to navigate complex intersections of gender, religious identity, and workplace culture.

Table 8. Semiotic Analysis of Scene 8: Legacy, Mentorship, and Social Contribution

Scene 8: Legacy, Mentorship, and Social Contribution	
	
Narration	<i>"Siapapun dan apapun profesimu, Elzatta selalu menemani perjalanan ceritamu"</i> <i>"Whoever you are and whatever your profession, Elzatta always accompanies your story's journey."</i>
Denotation	The teacher (fourth character) sits alone at her desk in an empty classroom, checking her smartphone. A close-up reveals a WhatsApp message from "Nisa" (marked Online), reading: "IBUUUU, ALHAMDULILLAH AKU LULUS DENGAN NILAI TERBAIK 😊" (TEACHER, THANK GOD I GRADUATED WITH THE BEST GRADES), accompanied by a photo of a hijab-wearing girl in academic regalia holding a trophy the same student who kissed her hand earlier in the narrative.
Connotation	The empty classroom setting after the school day has ended connotes the quiet aftermath of professional labor: the space that remains after dedication has been exercised. The teacher's act of reading the message alone connotes a private moment of emotional reception, in which the impact of her professional devotion becomes visible to her. The WhatsApp message uses intensified capital letters and the exclamation format common in Indonesian digital communication to convey emotional intensity.

	"Ibuuuu" (stretched vowel form of "Mother/Teacher") signals deep affective respect from student to teacher a relational bond that transcends formal institutional roles. The student's trophy photograph serves as concrete, material evidence of the teacher's mentorship bearing fruit.
Myth	This scene constructs the myth of social contribution as the ultimate measure of Muslim women's resilience. Professional achievement, in this mythological reading, is assessed not merely by personal career advancement but by the positive transformations that a woman's dedication makes possible in the lives of others. The teacher's success is fully realized only when her student's success becomes visible, suggesting that resilient Muslim women's true strength lies in their capacity to serve as catalysts for others' empowerment. This representational move aligns Islamic values of social service (khidmat) with a contemporary ethics of relational achievement.

Table 9. Semiotic Analysis of Scene 9: Unity in Diversity Hijab for Every You

Scene 9: Unity in Diversity Hijab for Every You	
	
Narration	<i>"Elzatta hijab for every you"</i>
Denotation	The final scene presents a split-screen format dividing the frame into four quadrants, each featuring one of the four female characters: the fashion entrepreneur (white hijab, holding clothing), the youngest graduate (pink hijab, in graduation attire with certificate), the professional (gray hijab, with a confident upward gaze), and the teacher (gray hijab in striped shirt). The Elzatta brand name and slogan "Hijab for Every You" are displayed at the center of the composite image. All four characters are depicted with expressions of brightness, happiness, and confidence.
Connotation	The split-screen composition is a deliberate formal choice that communicates inclusion, diversity, and plurality without hierarchy. By presenting all four characters simultaneously within a single unified frame, the advertisement rejects the notion of a singular normative Muslim femininity and instead affirms the coexistence of multiple, equally valid expressions of Muslim womanhood. Each character's distinct professional identity—entrepreneur, academic achiever, office leader, educator is visually aligned through their shared emotional register of confidence and joy. The central placement of the Elzatta name and slogan positions the brand as the unifying thread that connects these diverse journeys, without imposing a singular definition of what it means to be a successful Muslim woman.
Myth	At the mythological level, this scene constructs the culminating representational claim of the advertisement: that resilient Muslim women cannot be reduced to a single type, role, or aesthetic. The plural, inclusive myth articulated through the slogan "Hijab for Every You" positions the hijab as a fluid, adaptive identity marker capable of coexisting with any professional aspiration, lifestyle, or personal dream. This myth directly challenges the singular, restrictive images of hijab-wearing womanhood that previous social myths have constructed and that the advertisement has systematically dismantled across its nine scenes. Through this final representational move, Elzatta constructs a vision of Muslim women's empowerment as inherently plural, relational, and grounded in Islamic identity.

The Representation of Resilient Muslim Women: A Synthesis

Drawing together the findings of the scene-by-scene semiotic analysis, it becomes clear that the Elzatta "Hijab for Every You" advertisement operates through a coherent representational strategy: the systematic deconstruction of prevailing social myths about hijab-wearing women, followed by the construction of an alternative representational framework that associates Islamic identity with resilience, achievement, and social contribution. According to Stuart Hall (1997), representation is the practice of producing meaning through language, symbols, and signs that circulate within specific cultural contexts. In this advertisement, representation is a conscious act of counter-signification a deliberate attempt to contest and redraw the cultural meanings attached to the hijab in contemporary Indonesian society.

The analysis identifies two primary myths that the advertisement surfaces and subsequently deconstructs. The first is the career-limitation myth: the assumption that women who adopt more modest Islamic dress will find their professional opportunities correspondingly reduced. This myth is articulated most directly in Scene 1's narrative voice-over and is systematically dismantled through Scenes 5, 6, and 7, which depict hijab-wearing women succeeding as digital entrepreneurs, academic achievers, and corporate leaders respectively. The second myth is the appearance-value myth: the idea that a woman's worth and social acceptance are determined by her conformity to externally imposed aesthetic standards. This myth is surfaced in Scene 2 and countered through Scene 6's representation of the youngest graduate's academic success an achievement that renders social commentary on her appearance irrelevant.

From this process of deconstruction, the advertisement constructs a comprehensive representation of resilient Muslim womanhood that is manifested in four primary forms. First, the representation of successful and empowered Muslim women is embodied by the first character, whose journey from social anxiety to confident entrepreneurship demonstrates that Islamic identity is compatible with and even generative of professional aspiration and digital-era innovation (Fitaloka et al., 2025). Second, the representation of achieving Muslim women is realized through the second character's graduation scene, which grounds women's worth in intellectual capability and sustained effort rather than in social conformity. Third, the representation of professional and multi-role Muslim women is developed through the third character, who demonstrates that Muslim women possess the adaptability, competence, and leadership capacity to thrive in fast-paced professional environments without compromising their religious identity. Fourth, the representation of Muslim women who serve and provide benefits to others is crystallized in the fourth character's mentorship relationship with her student, positioning resilience not merely as personal endurance but as a relational and social capacity the ability to invest in others' flourishing.

These four forms of representation collectively advance a distinctive vision of Muslim women's resilience as simultaneously personal, professional, relational, and spiritual. This vision differs from both secular empowerment narratives (which tend to

decouple professional achievement from religious identity) and conservative Islamic discourses (which tend to restrict Muslim women's public roles). Instead, the advertisement constructs a third representational position in which Islamic observance symbolized most visibly by the hijab is the foundational identity from which multiple forms of achievement and contribution flow. This finding aligns with Lewis's (2015) analysis of modest fashion as a site where religious identity and contemporary social aspiration are actively negotiated and reconciled, producing new forms of Muslim feminine subjectivity that challenge both secular feminist and conservative Islamic paradigms.

The advertisement's use of Roland Barthes' semiotic layers is particularly sophisticated in its handling of myth. Rather than simply replacing negative myths with positive ones, the narrative progression of the advertisement creates a dialectical structure: existing myths are acknowledged and given emotional weight (through the characters' experiences of social pressure and self-doubt), then dismantled through the demonstration of achieved outcomes, and finally replaced by a new mythological framework in which the hijab is a symbol of empowerment. This dialectical structure gives the advertisement a degree of emotional and representational complexity that distinguishes it from simpler forms of positive representation that merely substitute idealized images without engaging critically with the social dynamics they emerge from (Barker, 2012; Kellner, 2011).

Conclusion

This study has demonstrated that the Elzatta "Hijab for Every You" advertisement constructs the representation of resilient Muslim women through a carefully orchestrated process of mythological deconstruction and reconstruction. Drawing on Roland Barthes' three-tiered semiotic analysis denotation, connotation, and myth and interpreted through Stuart Hall's framework of representation as an active practice of meaning construction, the research has identified two primary social myths that the advertisement surfaces and systematically dismantles: the career-limitation myth and the appearance-value myth. In their place, the advertisement builds a positive representational framework that aligns Islamic identity with professional success, intellectual achievement, multi-role competence, and social contribution.

The representation of resilient Muslim womanhood that emerges from this analysis is realized through four interconnected forms: successful and empowered Muslim women who pioneer careers in the digital economy without abandoning their faith; achieving Muslim women whose academic distinctions demonstrate the primacy of capability over social conformity; professional and multi-role Muslim women who lead organizations and manage complex responsibilities with evident competence; and Muslim women who serve and benefit others through sustained mentorship and social dedication. Taken together, these four forms construct a vision of Islamic femininity

that is dynamic, plural, and oriented toward both personal excellence and collective flourishing.

The study's findings carry significant implications for scholarship at the intersection of media studies, gender studies, and Islamic studies in the Indonesian context. They suggest that Muslim fashion advertising can function not merely as a commercial enterprise but as a site of representational politics in which prevailing stereotypes about hijab-wearing women are actively challenged and new cultural meanings are produced. The Elzatta advertisement's representational strategy acknowledging the reality of social pressure and stereotype before demonstrating its overcoming offers a model of counter-representation that is emotionally resonant and ideologically nuanced. Future research might productively extend this analysis to examine how audiences receive and interpret these representations, and to what extent the meanings constructed in advertising align with or diverge from the lived experiences and self-representations of hijab-wearing women in contemporary Indonesia.

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