

The Representation of Social Changes in Indonesian Muslim Society: A Semiotic Analysis of 'Ketika Mas Gagah Pergi'

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ABSTRACT

This research investigates the social changes concerning Islam's revitalisation, which was constructed by the movie *Ketika Mas Gagah Pergi* (KMGP). The research criticises structuration theory, which does not accommodate religion as part of social changes, especially in making new social changes. The researcher utilised semiotic logic by using the process of meaning or signification, which comprises signs or representation, object, and interpretant. The researcher also conducted in-depth interviews with filmmakers to understand the context from which the texts were produced. As a result, it was discovered that KMGP utilised signs to construct social changes through the act of wearing a veil, Islamic religious music, and the prohibition of shaking someone's hands which is not his/her *mahram* (legal spouse or guardian based on Islamic law), the separation of men and women in a wedding occasion, and other new rules which were previously not familiar in society. Nevertheless, to legitimise the new rules in these particular social practices, KMGP often used structure resources. For example, Gagah legitimated his action by referring to the tradition of Sundanese (one of the Indonesian tribes) to the prohibition of shaking a *non-mahram's* hands. This is supported by *hadith* (speech, attitude, and behaviour of Prophet Muhammad) about this particular action. This movie also proved that the rules of Islamic religion became an important element that changed social order, especially in Indonesia.

Keywords: *Movie, Indonesian Muslim Society, social changes, structuration, representation.*

INTRODUCTION

The variety of Islamic identities in Indonesia began to emerge at the beginning of the 1990s and it became wider since the era of the reformation in 1998. These various Islamic identities have spread all over the state in the form of different affiliations or groups, whether it is in the form of a social and religious organisation or a political organisation. The dynamic existence of Islamic organisations in Indonesia, according to Minardi (2018), is divided into two distinct groups. The first group is in the form of a national political system such as the Indonesian Muslim Association Party or Syura Muslimin Assembly (Masyumi), which was established in the old order era and Partai Keadilan Sejahtera (PKS) in the era of reformation. Conversely, the second group is in the form of a non-political system such as Darul Islam (DI) and Hizbut Tahrir.

With the existence of these groups, the development of Islamic fashion seems to be increasing. The increase of women studying Islam led by young Islamic teachers who wear Islamic costume proves that the trend of Islamic costumes has increased significantly (Amrullah, 2008). Many male Islamic figures also start to show their attributes to religion in public places, such as wearing a white robe, keeping a beard for men, and black sign in the forehead, or shortening the pants above the ankle. This also happens with women figures; they do not hesitate to wear a big robe, wide veil, and wear a *niqab* (an outfit that covers the head and all parts of the face, except the eyes) in public places. Azra (2016) argues that this

condition is a part of the revitalisation of Islam. Generally, three factors trigger the revitalisation of Islam. Firstly, the declining relationship among Muslim's countries in the conflict of North-South. Secondly, there are significant social changes that disrupt the Islamic society. Thirdly, the dissatisfaction of the secular political system.

This social reality is constructed in the film *Ketika Mas Gagah Pergi* (KMGP), directed by Firman Syah in 2016. The movie narrated Islamic identity changes through attitude, appearance, fashion, intercommunication, and other social practices. The movie also adapted the collection of short stories written by Helvy Tiana Rosa between 1993 until 1996. Then, these short stories were compiled into a book in 1997.

KMGP tells the story of social changes in Islamic society in Indonesia. The character, namely Gagah Perwira Pratama (played by Hamas Syahid), became an agent who attempted to change Islamic society after learning from an Islamic teacher in North Maluku, Indonesia. Gagah brought back the teaching, which was considered "pure". This was the teaching which was not contaminated by local culture, modernity, and Jews' influence. Gagah applied the teaching in his social practice, such as limiting his friendship and refusing to shake hands with someone who was not his *mahram*, becoming more active to learn Islam at his campus and other social practice changes. Gagah also resigned from his model agency, where he worked as a model and an idol of many teenagers. He started to grow his beard and had worn pants that did not cover his ankle in terms of appearance. Previously, Gagah liked to listen to western music. However, afterwards, he liked to listen to Islamic religious music. This movie is important to portray the changes in social practice in Islamic society in Indonesia

The manifestation of Islam in the movie is not a new thing. The interest of Islam to be made a into movie has existed in Indonesia for a long time. Previously, Islam and pop culture have been combined in different shapes and purposes. In the development of Indonesian movies, especially in the last two decades, movies which incorporates Islam like *Ayat-ayat Cinta* (2008) succesfully attracted 3.8 million viewers (Barker, 2011).

Heryanto (2015) argues that social changes in Indonesia's Muslim society after the political reformation in 1998, clashed in cinemas. Indonesian movies attempt to represent 'true' Islam after many years of being under surveillance in a new order regime. The social changes in Indonesian film are also studied by Yusoh, Aziz, and Ahmad (2008) to investigate Muslim women's character in patriarchal culture in Indonesia through the movie, *Perempuan Berkalung Surban*. Not only in Indonesia, but scholars in other countries also studied the same issue. In Iran, Jelodar, Yusof, and Mahmoodi (2013) see the social changes in the Islamic government's patriarchy. Through the movie *The Fifth Reaction* (2003), the role of women is presented, although it is still under post-revolution patriarchy's surveillance. Khan and Bokhari (2011) investigated the social changes in Indian movies after the 9/11 incident at the twin tower in New York. The Muslim society was illustrated as people who are suspected as terrorists.

The social changes in Islamic society, which were constructed in this movie, assumed that the current Islamic habit does not reflect the real teaching of Islam. Based on this assumption, many individuals and groups introduce new rules, which are considered Islam's pure teachings, to correct the current teachings of Islam. The rules, which have been utilised in social activities, are imposed to be changed based on the rules congruent with the teaching of Islam.

Giddens (2004) sees that these social changes in society is a normal process of structuration, and it can be done by any structure or an agent dynamically. An agent is a part of the structure who could be an individual, an institution, or a group that struggles to change the social system that is not appropriate with the society and change it into a better system based on their beliefs.

This belief is not congruent with the structuralism and functionalism paradigm, which believes that the society's system can only be changed by structure (Herry-Priyono, 2016). Additionally, Giddens's thought rebuts humanism tradition and interpretative sociology, which believe that the individual is the only element that can change the social system (Limanta, 2015). He argues that both structure and individual processes change the condition in the society like two sides of a coin. Both cannot be separated because the agent is a part of the structure in society (Ritzer and Goodman, 2007).

LITERATURE REVIEW

Structuration, Movies and Social Change

Giddens (2004) believes that the role of an individual (agent) and structure are important in the process of social changes of a society. West and Turner (2010) define an agent as a person who is involved in a social activity in a social environment. Agency is a behaviour or an action that is used in the social environment. In his/her action, the agent always utilises the rules and resources in society. An agent's action is a routine that is done daily. This action, according to Giddens (2004), is used as reflective monitoring, an activity done continuously, and involves an individual's behaviour and other people's behaviour. In other words, an agent does not only monitor if other people do the same as what the agent does, but an agent also monitors other aspects such as the social or physical context of his or her movement. In rationalising the action, an agent routinely defends a theoretical understanding based on the activities without questioning it. However, through his or her action in the social environment (agency), an agent could explain what he/she does when asked.

An agent is a part of a structure. He or she binds and, at the same time, preserves the rules and resources of the structure. The actions, which the actors inside the structure have done, create a new social system. These rules are significantly attached to its followers, and it predisposes society's behaviour. Interestingly, the structuration concept by Giddens (2004) does not discuss this and asserts that the understanding of rules is based on custom, culture, norm, or traditional law. Instead, the idea posited in structuration theory says that social practices such as living life with family, friends, society, or bureaucracy is the fundamental key to understanding the structure and agency (Ashaf, 2016).

However, in his theory, Giddens (2004) suggests that rules in a structure have a universal meaning based on old habits, and it can be understood by agent or structure. This universal understanding is assumed to work dynamically until it changes the social system. This is different from Islamic rules in which the followers of Islam understand meaning through an individual or a group with religious authority such as *kiai*, the leader of a religious institution, or society's organisation. The rules run dynamically not because of routine actions conducted by an agent in a structure, but it runs dynamically due to different understanding of Islamic rules in which the agent acquires.

Tibi (2012) argues that a group that brings these changes in an Islamic society is called an Islamic group. This is the group that employs Islamic ideology and utilises religion as the source of a political movement. Tibi (2012) distinguishes Islam as a religion (religion of Islam),

which involves faith and ethics, and political Islam as a total political ideology, which is represented by the movement based on transnational religion. Islamic groups often change Muslim society, which is assumed to be influenced by local culture, modernity, and Jews (Zionist). Based on this reason, this group claims that they possess pure Islamic teaching (authentic).

A movie is a media and cultural product that can construct the reality that happens in society. Compared to other media, a movie's strengths are its capacity in visual technology, sound effect, and constructing reality with a story. Thus, what a movie conveys can be regarded as a reality. Stam (2000) explains that the text in a movie is rooted in various problems and intertexts. The assumption about analysis is that a movie is a media which should be deeply studied.

In the 1950s and 1960s, some radical political groups made documentary movies to represent their existence in the U.S. Although decent movie-making techniques or proper tools did not support the movies' making, the movies have become pioneers in developing political movies or other interesting arts. The movies such as *Newsreel*, *American Documentary Films*, and other groups have increased and grown from a radical political movement among trained movie groups or organisations. This phenomenon triggered minor ethnic cinemas such as Leroi Jones and another one outside the San Francisco state. Moreover, a movie school opened an opportunity for black students to study to show some support for this change. Thus, the phenomenon shows that cultural mass function has been applied in movies and television, especially to accommodate the minority's opinion (Young, 1969).

A movie has the power to change someone's attitude, behaviour and someone's thoughts. Its ability to create a trend in society could influence the public. As a media, movies not only support current authority, but could also create society's view which fights against some thoughts represented in the movie (Gurkan, 2017)

Islam, Media and Society

Studies related to media and changes in Islamic society, especially ones which discuss appearances and dresses, have been written by Kusumaningputri (2019). She explored how cartoons construct the message of morality among students by wearing a dress based on Islamic values. She also discovered that, based on the media's point of view, texts provided in the cartoon were parts of media framing. Thus, the language used in conveying the messages through visuals was in line with the media's interest. Based on the audience's point of view, the students experienced perspective changes. At first, they justified that Islamic dresses such as veil, robe, short pants, and men with beards were parts of terrorism. However, after over time, they realised that not all people who wear dresses like Middle East people can be related to terrorism or bombing. To them, the dress worn by Muslims, as seen in the pictures, was congruent with Islamic teaching. Kusumaningputri (2019) concluded that the students believe that wearing Islamic dresses is rightful behaviour. However, they still blame the action (terror, bomb, etc.).

Furthermore, the research of Kusumaningputri (2019) focuses on media ideology in constructing the relation of Islam, terrorism, and audiences' perspective. Conversely, this research focuses on the ideology of media in constructing social changes established through the revitalisation of Islam. In Kusumaningputri's research, the message is constructed by the

media against Islam. Nevertheless, this research, media (movie), struggles to open society's perspective that Islam is a peaceful religion and does not correlate with terrorism.

Another research that is related to Islamic identity was conducted by Shafi (2016). He suggested that religion is adopted as the main factor in human agency. He refers to the findings of scholars regarding the religion's concept, which is believed to be able to instill values, norms, and urgency to be involved in human's activities. His research states that their activities are based on the religion's rules that they believe, and it is implemented in discussions, meetings, and creating a professional and social life. Additionally, Shafi criticises Giddens' (2004) structuration theory which does not focus on the role of a religious community and its impact on the bigger structure.

METHODOLOGY

This research employed two methodologies: semiotic analysis and in-depth interview.

Semiotic Analysis

Semiotic research focuses on meanings that are contained in texts (Stokes, 2007). Text is a sentence written by a person, or it is also a fashion worn by a person. Both have syntagmatic and paradigmatic aspects. Syntagmatic dimension refers to the relationship between elements or signs. The meaning in this dimension will exist if other elements or signs accompany it. The meaning of the paradigmatic dimension will be determined by signs or other elements of a different system. The relation of the element in this dimension is opposition.

For example, a woman who never wore a veil suddenly decided to wear a veil. In this sense, the sign is a word and a dress. Both are combined to create verbal and fashion text. There are three benefits in mentioning the way someone is wearing a dress and text. Firstly, it can be used to understand the social meaning behind the dress that someone wears. Secondly, it can be used to relate to fashion and other social texts based on different issues. Thirdly, it can be used to determine how different groups wear different fashion and the meaning to which they are connotated. Fashion is the main way to understand a group's or person's identity (Thwaites, Davis, & Mules, 2009).

Pierce, meanwhile, offers semiotic logic by using meaning or signification through the triangle of meaning, which comprises signs or representation, object, and interpretant (Silliman & Wilkinson, 2014). These three elements will shape the perfection of meaning. In other words, Pierce states that signs are written sentences. Signs represent objects or particular references in the mind of the interpreter (Littlejohn & Foss, 2008). However, Pierce mentions that the importance of an interpreter is not only based on the dyadic relationship between signs and objects, but also interpretation and signification.

Particularly, Pierce suggests that signs might come to signify the purpose and create an interpreter in three ways: using the icon, index and symbol. An icon is understood as a sign which clarifies the similarities between signs and their objects. For instance, pictures or visuals, colour, sculpture, etc. Meanwhile, an index is a sign which refers to an appointed object which is the result of a particular implication. For example, a headache as a sign of a particular disease or fragrant smell as a sign of the use of perfume. A symbol is a sign which refers to a particular law. In this sense, it can be a convention or an agreement, habit, or law. The instance of a symbol is the traffic light.

This research is guided by the structuration theory. The concept of social change to understand the scenes in the KMGP movie that includes the changes in behaviour, action, appearance, dress, and other social practices. By utilising structuration theory, each scene of social change was analysed through its significant scheme (signs), authority (domination), and legitimation.

Meanwhile, to understand the ideology of the KMGP movie, the researcher employed the theory of ideological state apparatus by Louis Althusser (1968). Ideology, according to Althusser, is the representation of the relationship between the individual and their existence. As a mass media, movies are part of an ideological tool that presents symbols to create stability of a country (Althusser, 1968), although sometimes they are outside the authority and appear to fight against it (Kimchi, 2011).

The researchers combined semiotic analysis with an in-depth interview with the author, and at the same time, the producer of the movie, Helvy Tiana Rosa. The researchers also interviewed the director of KMGP, Firman Syah, to acquire the contexts of how the texts were filmed and produced.

RESULTS AND DISCUSSION

KMGP is about a handsome tertiary student who also worked as a model, named Gagah Perwira Pratama. He worked on finishing the final assignment of his study located in Ternate, North Maluku. There, he met a leader of *Pondok Pesantren* (Islamic boarding school) named Kiai Ghufron (played by Salim A. Fillah) when he got lost at a beach after falling from the coral cliff where he was taking pictures. With his students, Kiai Ghufron treated Gagah until he recovered. In the *Pondok Pesantren* environment, Gagah saw a peaceful Islamic community - an Islamic society that was different from what he saw in the city where he was born. This Islamic society was very polite, fun, and very helpful to others. Slowly, Gagah started to learn Islam with Kiai Ghufron. There were many social practices that he was not familiar with or practiced when he lived in a city. After learning it in this school, Gagah started to change.

This KMGP movie is based on the reality of social changes in society, and it shows individuals who invite people to change their behaviour and attitude in social life. This can be done by changing their appearance, such as keeping a beard for men, wearing a dress representing Islam, and maintaining intercommunication in society.

The social changes established in the KMGP movie were drawn by positioning its central figures as agents (agency). They struggled to change the structure by utilising religion's rules (Islam) which were considered pure teaching. The freedom of speech in society was also used to deliver Islamic religion to families, close friends, theatre stage, social organisation, and public transportation.

The action of social change was conducted because the structure, which was considered a medium in managing a social life, was not congruent with the teaching of Islam. The figures in the KMGP movie were the agents who reformed social life order through the established signs.

a. The Changing of Appearance, the Taste of Music, and Intercommunication

Gagah's appearance suddenly changed after he went home from North Maluku. Gagah was known as a handsome man and a tertiary student. Many women idolised him. Gagah also worked as a fashion model and always prioritised his appearance (stylish appearance) in his life. His lifestyle was drawn through the dialogues of his activities in a mall, café, and his

overseas trip. However, after meeting Kiai Ghufron in an Islamic boarding school, he changed his appearance drastically. This meeting made his friends and family confused. This was because Kiai Ghufron opened Gagah's mind about the core of Islam, which was considered more accurate than his previous understanding of Islam which he practices.

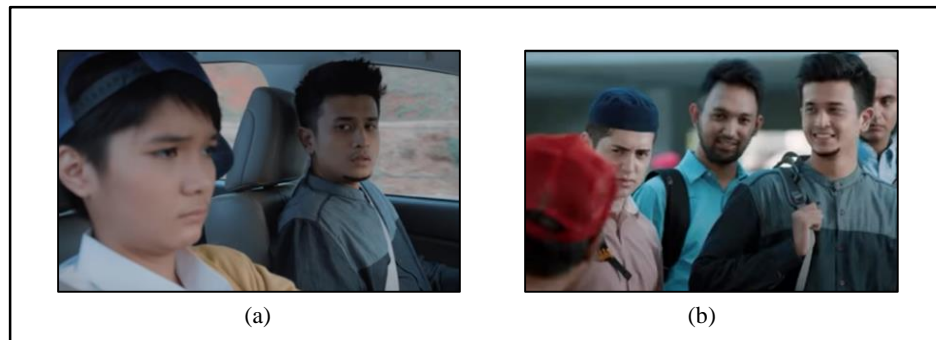


Figure 1: The Changing of Gagah's Appearance
(taken from <https://www.youtube.com/watch?v=w33e1qVSY0s>)

Figure 1a showed the change in Gagah's appearance and attitude. Previously, he was a fashionable man and did not have a beard. However, after coming from North Maluku, he changed his appearance and became more Islamic by emphasising his Muslim dress and beard. His musical taste also changed. This appeared when he played music in a car with his sister Gita (played by Aquino Umar), especially in this dialogue:

Gita: "This song again. Change it please!"

Gagah: "This is not that previous song. It cannot give you any benefit or God's reward."

Gita: "We are not Arabs. Why should we listen to this song?"

Gagah: "This is *nasyid*. *Nasyid* Gita. It is not an ordinary song. This is also a reminder, a reminder for us to always think of Allah."

The sound of *nasyid* (Islamic religious music) and this dialogue are symbols of the combination of Gagah's appearance icon as a young Muslim who just changed with the index of his dress, beard, and musical taste. The purpose of this dialogue is to show Gagah's obedience to God. Gagah, who used to like listening to Western music, suddenly loved to listen to *nasyid*. Gagah emphasised to his sister that Islamic religious music was not only ordinary music like other non-Islamic religious music to which he used to listen. He stated that non-Islamic religious music does not bring any benefits or rewards from God. This was different from the Islamic religious music to which he listened. These songs were not only a piece of music, but it was also a remembrance of God.

These signs, which were constructed through icons, indexes, and symbols in the scenes, referred to the objects about appearance and behaviour of Muslims that were considered authentic (it is not contaminated with local culture, as well as intellectual as a result of modernity, and the influence of Jewish teachings) (Tibi, 2012). When two elements (sign and object) were combined, the expected meanings would be congruent with the meanings thought by interpreters.

Figure 1b shows Gagah's appearance when he met his friends at his campus. The style he sported was different compared to before. Previously, Gagah was a fashionable student who frequented cafés, hung out at malls, or went to concerts with his friends. However, after coming back from North Maluku, the Gagah's image took a turn, and he became a religious Muslim who loved to pray. This was also shown by the index of the Muslim's dress and keeping a beard. Not only that, Gagah's friends also changed. He used to avoid students who manage Islamic organisations. But now, he built close relationship with them and stopped associating himself with his friends who liked going to cafés, malls, or concerts.

This movie also constructed the appearance of Tika (played by Meta Rizki Nurmala). She is Gita's friend. She decided to *hijrah* (an Islamic term that means migration to become a better person in Islam) after getting a veil from her cousin two months ago. At the end of the story, Gagah and Gita's mother (played by Wulan Guritno) was also interested in wearing the veil, which a woman gave from House of Love, a social organisation which was established by Gagah and thugs who had repented. Although she did not wear the veil yet, the dialogue emphasised that she got *hidayah* (Allah's guidance to the right path) to change herself.

The role of Gagah as an agency in a family or his neighbourhood was big. The significance that he showed, such as his communication and clothes, has convinced the society to believe that Gagah has purely learned Islam. This appearance was supported by his knowledge of Islam which helped Gagah to dominate and master people who were considered to have insufficient knowledge of Islam, including his mother.

b. The Changes of Behaviour and Attitude

Other changes from Gagah were his attitude and behaviour towards his friends or family. These changes appeared in the scene where Gagah rejected a girl's handshake.

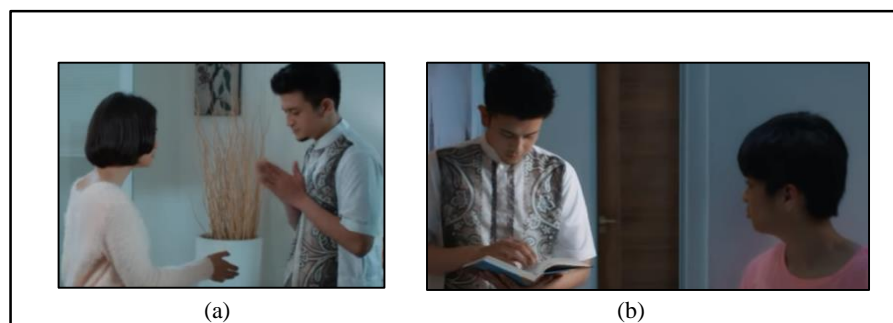


Figure 2: The Changes in Attitude and Behaviour towards A Woman Who Is Not His *Mahram* (taken from <https://www.youtube.com/watch?v=w33e1qVSY0s>)

Figure 2a showed Gagah's reaction when Tresye (played by Mentari de Marelle), Gagah's close friend when they were in the same modelling agency, wanted to shake his hand. Tresye wanted to invite Gagah to work again as a fashion model because Gagah had a useful competence that was promising in the market. Nevertheless, when she talked to Gagah, Tresye was shocked by his appearance which had changed significantly. Furthermore, when she asked him to shake her hand, he rejected that gesture. This scene did not only make Tresye shocked, but she was also disappointed with Gagah's attitude. After that, Gita asked Gagah to enter the house and made him promise to not disappoint his family.

Gita: Brother, don't be so religious. Why don't you take Tresye's offer to shake her hand? Don't be like that! You do not respect others. Tresye is close to us. It's awkward.

Gagah: This is the way to respect her. That is the reason why I did that. I believe Gita knew that Sundanese people do not touch someone's hand when they greet others. This is a good one.

Gita: Why do you bring Sundanese people into our conversation? It is not related at all!

Gita: Wait, my sweet sister

Then, Gagah calmly took a book containing *hadiths* in his room and asked Gita to read it herself, as seen in figure 2b.

Gagah: Read this!

Gita: What is this? (Then, Gita read the book): "From Aisha, by Allah, by Allah, by Allah. The Prophet never handshakes with women except with his *mahram* (Bukhari and Muslim *hadiths*)"

Gita: But, Kiai Anwar still shakes mom's hand. Haji Totok, Haji Kari, and that Ustadz too.

Gagah: Isn't it the prophet an *uswatun hasanah*, or the best role model. Let them do that. However, I won't do that. Is that okay? Try to understand and respect it, my sweet sister!

Gagah's changes in his behaviour (icon), was marked by the Gagah's rejection to shake his female friend's hand (index) other than his clothes or his beard. This convinces the interpreter that the changes in someone's behaviour and attitude can justify that Gagah has become more religious. Gagah's dialogue to Gita about Prophet Muhammad's *hadiths* which discussed that Prophet has never shaken someone's hand except with his *mahram*, was a symbol to emphasise that Gagah's attitude was righteous. Prophet Muhammad is an *uswatun hasanah* (a good role model for Muslims). Even before Gita read that *hadith*, Gagah had justified the restriction of handshaking based on the norm and etiquette of Sundanese people in doing a handshake.

With the social aspect of different gender, Gagah has limited his behaviour after he decided to *hijrah*. The rejection of handshaking with Tresye was a sign that he moved to the righteous path following pure Islamic teaching. Due to this reason, he used his understanding of Islam to emphasise the restriction of female's handshake or touch female's skin, including Tresye, his close friend. Based on this understanding, Gagah legitimized his action by referring to the tradition of Sundanese on the prohibition of shaking someone's hands (not touching someone's hand, but still polite). This is supported by *hadith* about the prohibition of the shaking hand of someone who is not his *mahram*. Although handshaking with a different gender was considered normal by society, even by a religion teacher in his neighbourhood, Gagah ignored it. He believed that the rules that he used were righteous based on the Prophet Muhammad's teaching.

c. Changes of Wedding Occasion Ritual

Besides the changes in individuals from family and friends, the social changes in the KMGP movie were also marked by the changes of wedding rituals in society. In this movie, the male and female guests were separated into different rooms. This restriction was intended to avoid the touch of skin among guests who were not their *mahram*.



Figure 3: The Separation of Male and Female Guests at A Wedding Occasion
(taken from <https://www.youtube.com/watch?v=w33e1qVSY0s>)

Figure 3 showed the separation of males and females (icon). This icon contradicted the familiar wedding ritual, which allowed all guests in one room. Through Gagah's story, the KMGP movie intended to show that separating social interaction based on male and female gender that was not their *mahram* was considered righteous in Islamic rules. Indexes used in this change were the wall to separate the male and female guests and the separated stage for the groom and the bride. The separation made male guests only shook hands with the groom, and female guests only shook the bride's hand. Another index in this movie showed that all guests wore Islamic outfits (veil, robe, and long dress for a woman; shorten the pants above the ankle for men). They wore the veil in this wedding, except Gita. She did not wear a veil because Gagah did not tell her that he wanted to go to this wedding occasion. In addition, this wedding occasion was entertained by the *nasyid*, and this condition emphasised that the wedding occasion was designed based on Islamic rules.

Furthermore, the symbol which was used to emphasise the social changes was the dialogue between Gagah and Gita:

Gita: What wedding occasion is it?

Gagah: This is a wedding occasion.

Gita: This party is weird

Gagah: Don't say it out loud! It is not good if others hear what you said. Just go there!

Gita: Where?

Gagah: There (pointing to the female's room)

Gita: I don't wanna go. I wanna be with you

Gagah: I cannot go there

Gita: Why"

Gagah: I'll tell you later. Now, I want you to obey me.

This symbol, in the form of dialogue, suggests that the changes also exist in social interaction. Previously, on a wedding occasion, male and female guests could enter the same room. The bride and groom also stand on one pedestal. However, this scene showed the situation differently. This can be seen from the scene of Gita, who was confused with the situation that she observed. Besides the separation of male and female guests, the bride and groom were also separated by a white cloth so that only the males shook the groom's hand and vice versa.

The changes of wedding occasion ritual in the KMGP movie emphasised the significance in detail, especially in presenting the index. Gita's ignorance about the new rules on the wedding occasion made her confused. However, Gagah, with his authority as Gita's older brother, could convince Gita that these rules are righteous. Gita, who wanted to join with her brother in a male's room, was rejected because she was considered breaking religion's rules.

d. Religion and Social Changes

Social changes constructed by the KMGP movie involved characters like Gagah. This character created social actions so that society could do social practices based on religion's rules. By utilising his knowledge of the religion, Gagah struggled to attract sympathy so that society could follow their rules. He believed that these rules that existed in the structure did not represent the teaching of Islam. Bourdieu (Haryatmoko, 2016) mentioned that a scientist or intellect has the authority to dominate information or knowledge. This is a social capital which dominate classes that were considered as weak ones (lack of religious knowledge)

The religious knowledge learned by Gagah from *Kiai* Ghufroon was used to change the social order of society. He asserted that the rules in which he applied were valid. Giddens' structuration theory ignored this. Structuration theory focuses on the rules and resources which exist in a structure consciously or unconsciously operated by individuals. However, in the KMGP film, the social action in which the agent applied was based on his interpretation, and he tends to ignore the structure in Islamic society.

The social action, which was conducted by ignoring the structure and using personal rules, was complicated. However, due to the increase of agents in society, they could be a threat to the structure, especially its role in changing the social system. According to Shafi's (2016) research on social practices conducted by Islamic groups in the United States, the Islamic community he researched became a substructure within a bigger structure. His research did not explore the complexity of social practices in a community, but the rules they created were congruent with Islamic teaching. This created a unique structure. Unlike this research, social changes were observed through social practices conducted by actors in a bigger social environment that acquire the same faith (Islam).

The KMGP movie created characters who acted as agents. They believed that they could change the social system which was not congruent to Islamic teaching. As a person who acquired knowledge from a religious teacher, namely *Kiai* Ghufroon, Gagah often quoted verses or *hadiths* to legitimise the truth that he had done. For instance, when he played *nasyid*, he justified that listening to religious music was a form of remembrance to Allah and got rewards. It was the same when he refused to shake hands with a woman (not his *mahram*). He not only refers to his action with Sundanese people's behaviour, but he also emphasised the Prophet Muhammad's habit of never shaking a *non-mahram* woman's hand. This was also the same with Tika, who changed her appearance to be more Islamic by wearing

the veil. She received a negative response from her best friend, Gita. However, to legitimise her actions, Tika mentioned her cousin, who has lived in America. Tika explained that her cousin wore a veil when she lived in a country in which Muslims are a minority. This also happened in Mother's character. When she held a veil given by someone from House of Love, she explained that the veil was a *hidayah* for her. These justifications on behalf of religion make society change itself. At the end of the story, the social changes in society were not conducted on a small scale like a family, but it was also conducted by most people, such as the wedding occasion which separated male and female guests.

e. The Movie as a Constructive Agent

A movie is a medium that delivers ideologies of filmmakers such as director, writer, or producer. These three elements have important roles in constructing the message through stories, scenes, plots, settings, wardrobes and other elements. The director, Firman Syah, mentioned that the KMGP movie was created with a different foundation from other Islamic-theme movies. He emphasised that the Islamic rules construed in KMGP should be congruent in real life. KMGP is a movie that delivers the understanding of Islam in society. Due to this reason, the actors who acted in the KMGP movie were chosen based on the appropriate roles. For instance, Hamas Syahid was chosen because he had a behaviour similar to Gagah in real life. Hamas Syahid was an actor who has a handsome face and memorises verses in the Quran. To build the scenes, Firman Syah forbade the scenes, which made the actors and actresses touch each other's skin. For instance, to create a chemistry between Gagah and Gita as brother and sister, the director uses the hat that Gita is wearing as a tool that Gagah can touch so that they seemed to be close as brother and sister.

The revitalisation of Islam built by KMGP was the adaptation of short stories designed for teenage audiences, especially fashion. The writer, Helvy Tiana Rosa, admitted that she chose the director, scriptwriter, and actors so that the story was congruent with what she expected. Commercially, this movie constructed contemporary fashion through its actors and exhibited 30 cameos to attract audiences' attention.

KMGP was not produced by a big production house like other movies. This movie was produced by PT Indobroadcast and *Aksi Cepat Tanggap* (ACT). The budget was raised from society, social organisation, and *halal* (the production is based on Sharia law) cosmetic company. Helvy argued that the movie could not trespass her idealism principles. Due to this reason, there is the complete absence of skin touching between actors and actresses, kissing or hugging scenes. Religion becomes a value system that supports technology (Humeira and Sarwono, 2019), such as a movie. Izharuddin (2017) argues that sometimes an Islamic movie should consider the integrity of the filmmakers, actors, budget, exhibition, or scenes to legitimise that the movie is used as a medium for preaching.

Although the changes in religious and social practices illustrated through the movie characters were against the mainstream practices of Indonesia's Islamic practices, this movie utilised symbols in society. This phenomenon illustrates dialectic interaction between agent and structure, as explained by Giddens (2004) about structuration. On one side, an agent conducted religion and social practice by referring to his interpretation of Islam. On the other hand, he could not run away from the structure which bound him.

Althusser (1968) suggests that this condition is called an ideological state apparatus. Gagah's changes in becoming a more religious person are called imagery transposition. To represent the character's imagination, this movie showed some practices that he believed

were true, although he needed to fight against most Islamic societies in the country. However, ideologically, this movie created stability in society because it utilised some Sundanese traditions to represent his ideology. This method shows that the filmmakers support the mutual respect between different ethnic groups, races and religions (Sanawi, 2014).

The country expects this. To sustain the power of authority, a leader needs stability by preserving values in society without using apparatus or bureaucracy, which is often considered a repressive action. A movie is one of the ideological apparatus which can sustain power.

CONCLUSION

The process of social changes constructed in the KMGP movie was delivered to revitalise Islam in society. The filmmakers assumed that social and religious practices in Indonesia could not represent the real teaching of Islam, although most of society believes in Islam. Ideologically, the understanding of Islam should refer to the teaching of the Prophet Muhammad p.b.u.h. Based on this purpose, the filmmakers exhibited the signs which referred to objects so that the interpreters could get the perfect meanings.

The social changes constructed by KMGP were indicated by the changes of appearance, religion's attributes, and other religion and social practices in society. This research also found that agents often utilised religious texts and structure's values to legitimise their desired truth in conducting a social action. This means that this movie, ideologically, maintains its stability, although it seemed that the movie fought against mainstream Islam in the country.

This research emphasised the religious element (different interpretation of Islam from the structure) as a critical role in social changes. If Giddens' (2004) concerns lie on rules and resources as the key element to social changes, this study shows that religion is an additional element that has an important role in a structure.

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