

## NARRATIVE AND SEMIOTIC ANALYSIS ON HAJJ: SOCIAL ISSUES IN *MECCA I'M COMING* MOVIE

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### ABSTRACT

*The research aimed to find out how the narrative and language signs of Hajj correlate with social issues in the Mecca I'm Coming movie. In Indonesian society, Hajj, as one of the Islamic pillars, was not only associated with religious values but also socio-cultural aspects. The research employed a textual approach, incorporating two analytical theories: narrative structure and semiotic signification. The narrative structure model by Lacey and Gilespeie was used to ascertain the narrative structure, while Ferdinand de Saussure's concept of signification was applied to investigate the meanings of the research object. Stuart Hall's circuit of culture, referred to as the framework analysis model, deepens the study of the research data. The research data were visuals and verbal information related to Hajj and its connection with social issues. The result shows that the object has equilibrium, disruption, disruption (complication), climax, disequilibrium, and new equilibrium narrative structure. The correlation of Hajj and the social issues featured in the film is (1) Hajj as social status; (2) the portrayal of Hajj status as a favored choice for marriage that intensifies in the unfolding of the story's plot, leading to conflicts and complex situation; lastly (3) the issues of the social media phenomena in the community that appears in a secondary plot in the story through two figures; Bagyo and Tuti.*

**Keywords:** narrative analysis, semiotic analysis, Hajj, social issues, Mecca I am Coming

### INTRODUCTION

A movie is a kind of media that can image and construct reality. The combination of visuals and verbals portrayed in a movie makes it an effective medium of mass communication due to the projections and identifications that occur while watching a movie. Parensi has described the identification process expressed in optical projections, and the audience identifies themselves as a part of an imaginary world where the audience is on the imaginative figures involved in the events of the movie (Toni, 2015). In other words, a movie provides emotional and logical sensations that can affect the perception of the audience's mind.

Regardless of genre and intended purpose, movies are meticulously created platforms for conveying messages. Movies serve not just as a means of entertainment media but also as education and social critic media (Maulana & Aesthetika, 2022). Furthermore, according to Walter Benjamin, a movie is not only a reflection of existing reality but can also be viewed as a process of creating reality itself (Ayuningtyas & Triyono, 2022). Hence, it is crucial to be critical in understanding movies not solely for their entertainment value but also as a channel for conveying messages that can shape the audience's belief and contribute to shaping a certain perception of reality.

In a movie, messages are easily distinguishable

by looking at the theme carried in the movie. The messages in the movies will thus be related to the values that are originally designed to be conveyed through the movie. The movie is also a medium of the cultural carrier (Januarti, 2021). In the concept of religious values, value means the concept of high appreciation given by people on some main issues in a sacred religious life so that it can be seen as a guideline for the religious behaviors of the people concerned (KBBI, 2008). Furthermore, Gafur (2020) has described values as beneficial and significant things or traits that are used as a reference for good behaviors. Thus, the religious Islamic messages in a movie are related to beliefs about the guidelines of human behaviors. For that reason, the concept of using movies as a medium of Islamic preaching (*da'wah*) has emerged.

In Indonesia, movies with Islamic nuances are ubiquitous. There has been many research discussing how movies are in terms of the story, cinematography, and Islamic contents. One of the examples is research conducted by Sulistyandhi and Mutrofin (2021) which discussed the movie *I Know When You Dead*. The research applies a qualitative method to discover the meaning of Islamic preaching (*da'wah*) messages in the horror-comedy movie *I Know When You Dead*. Through semiotic analysis, of ten scenes analyzed, at least five are found to have proselytizing messages in them. The next research is conducted by Ali (2015), where he discusses the Islamic *da'wah* in the biopic *The Clerics* (Sang Kyai). The research is qualitative research with a social approach using the biopic drama of KH Wahid Hasyim Asy'ari. This research shows that the movie contains the structures of Islamic scholars' social agency and *da'wah* Islam in the struggle for Indonesian independence. The next research is conducted by Ardiansyah et al. (2018) about the *Negeri 5 Menara* movie, adapted from a novel of the same title by Ahmad Fuadi. The results show that the movie contains religious values in everyday life, such as sincerity (*keikhlasan*), patience (*kesabaran*), gratitude (*rasa syukur*), and others.

The aforementioned prior research indicates that (1) a movie's genre does not constrain its potential for conveying messages, and (2) movies with Islamic nuances are not limited to religious themes and issues only, but they are also able to carry broad general issues. These phenomena result from the creation of visual representation within the movies, where the roles and characters, as well as the visual representation, can also function as symbols. Barthes refers to this visual representation within movies as the imitation of signs within a representation system to recreate images of reality (Ali, 2015). Since movies are representations of reality, if reality with Islamic nuances is carried with the issues of social class, cultural values, moral values, gender, or even romance, then the course of images constructed in the movie will also follow.

The depiction of reality in the movie does not inherently convey meaning as a representation unless there is a narrative connecting it. A narrative

itself, by definition, means the telling of a story or a description of an event, while narrative as an adjective means descriptive (KBBI, 2008). Later, conceptually, a narrative and narrative (descriptive) are explained by Eriyanto (2017) as a series of narrative discourse events. These understandings of the narrative show that the message or Islamic preaching (*da'wah*) can be found in the narrative as an implicit message. Therefore, in this research context, implicit messages about Islamic preaching can also emerge in the movie through narrative storytelling and visual representation.

One of the movies that can be considered as a narrative construction of reality images is *Mecca I'm Coming*, which premiered in 2019 at the Jogja-NEPAC Asian Film Festival and was officially released in 2020. *Mecca I'm Coming* movie is about a love relationship between two characters, Eddy and Eni. This movie tells the story of Eni, who is arranged by her father (Mr. Soleh) to marry Pietoyo, a wealthy man. Edy then promises Mr. Soleh to go to Hajj to be able to marry Eni. Along the way, Edy is deceived and canceled to go to Hajj. This comedy-drama movie has received many achievements, including winning Best Feature Film, Best Director, and Best Screenplay at the Tempo Film Festival (Tempo.co, 2021). The movie's accomplishment proves that *Mecca I'm Coming* receives recognition within the movie industry.

*Mecca I'm Coming* is a love-themed movie wrapped in comedy. An interesting part of the movie is that Hajj's background is associated with social issues. The background topic of Hajj in the movie is the one that makes the movie have the Islamic nuances to represent the social narratives in the movie. Intriguingly, the topic of the movie and the fact that the movie has plenty of achievements and appeal raises some questions, such as: How is the correlation between Hajj and social issues narrated in the movie? What social issues arise in the movie *Mecca I'm Coming*? Therefore, the research aims to discover the narrative of Hajj and its correlation with social issues in the movie *Mecca I'm Coming*.

## METHODS

The research focuses on the hajj narration and social issues in the movie *Mecca I'm Coming*, considering the nature of the research topic and object. Thus, the approach used in the research is a textual approach. This approach is a way to know and understand the text both in the form of writing and visuals. As suggested by Irsyadi (2019), text is all forms of language, which covers communication expression, images, sounds, and writing. The text is a narrative reflected through the visuals and dialogues in the movie. Narrative analysis is used as the analysis method, while the theory of Tzvetan Todorov, developed by Nick Lacey and Gillespie, is used as the main source of analysis. This method is used because, according to Eriyanto (2017), narrative analysis can investigate the hidden and latent things of a media

text (Eriyanto, 2017). In the research context, it is the narrative and visual representations regarding the relationship between Hajj and social-cultural issues.

Dundeas has elucidated that there are two kinds of narrative analysis study, namely, (1) syntagmatic analysis, which focuses more on the chronological elements of events in the narrative text, and (2) paradigmatic analysis which focuses more on the narrative patterns which are usually seen from the binary opposition of the text (Eriyanto, 2017). Since the scope of the research is limited to the issues of Hajj themes and social in the movie, the syntagmatic narrative analysis is used. It means that the descriptions of analyses is arranged based on the distribution of narrative structures that show the correlation between Hajj and social issues in the movie.

The syntagmatic narrative analysis is referred to as Nick Lacey's and Gillespie's narrative structure. Lacey's and Gilespie's concept of narrative structure is a modification of Tzvetan Todorov's narrative structure. The modification adds two variables, disruption complication and disequilibrium, from the original three in the structure. Disruption complication is an escalated conflict of the story, the climax of the conflict. Meanwhile, disequilibrium is when a solution or things can be solved are narrated. Lacey and Gilespie's narrative structure modification is then as follows: equilibrium, disruption, disruption complication, disequilibrium, and new equilibrium (Eriyanto, 2017).

In the research, the narrative structure is then used to identify language signs relating to the topic. The narrative is treated as language signs. Therefore, the Saussure signification concept is applied as a tool of analysis. The signification concept is one of structuralism's major concepts by Ferdinand de Saussure. Signification is based on the idea that language is a system, and abstract structure is in human cognition. Language is a system of signs in which the production of meaning depends on the language produced. Further, Saussure explains language as signs consisting of two elements: signifier and signified, which can be seen in Figure 1. The signifier is the form, and the signified is the idea or concept behind the form (Azzahro & Salamah, 2023).

The relation of signifier and signified constructs sign and presents meaning. Hence, the signification concept is employed to explore the social meaning of the research data.



Figure 1 Saussure's Signification

In addition, Stuart Hall's identity representation theory is also used to examine the research data to

strengthen the study of narrative and social issues found in the movie. The research refers to Hall's circuit of culture as the conceptual framework of its analysis. The analysis framework can be seen in Figure 2.

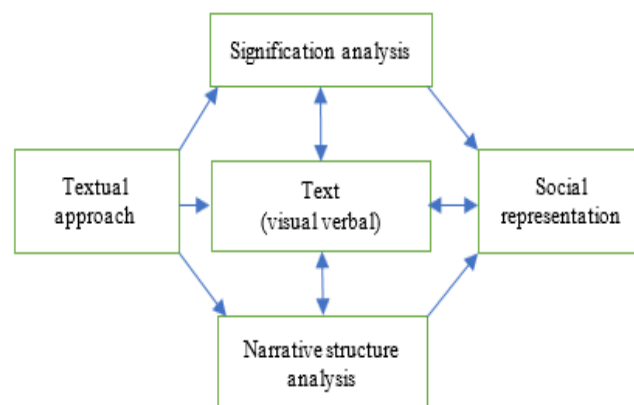


Figure 2 Research Analysis Framework

The research analysis framework has verbal and visual text as the center of analysis and text as research data. The source data of the research is the *Mecca I'm Coming* movie (2020), directed by Jeihan Angga. The research data focus on the narrative expressed through dialogues and visual representations. The data are collected using documentation techniques, where work procedures of identification, classification, and categorization are needed (Azzahro & Salamah, 2023). The identification stage is carried out on visuals and dialogues related to the research topic. The identification applies Lacey's and Gilespie's narrative structure as the referred structure.

Furthermore, the identified data are classified based on the context of the research topic. Finally, the last step is categorization. The research data are categorized to be analyzed using Saussure's signification concept as a tool of analysis and described as the research findings related to the research topic.

## RESULTS AND DISCUSSIONS

A narrative is a representation of a scene or an event (Eriyanto, 2017). In the *Mecca I'm Coming* movie, the narrative structure of the story is complete. Todorov has described that the complete structure of a story is a chronologically arranged one from the beginning until the end (Eriyanto, 2017). *Mecca I'm Coming* movie's narrative structure can be seen in Table 1.

The narrative structure demonstrates that it is clear that the narrative of the movie centers on the main character, Eddy, who suffers a lot of misfortune. The premise of the story centers on the status of performing Hajj as a way to gain a higher social status. The conflict narrative begins when Eni is about to be betrothed to Pietoyo. Eddy declares that he is able to perform Hajj so that he will be the one who

will marry Eni. The escalation of conflict becomes a complication when Eddy turns out to be a victim of fraud. The narrative of the story reaches a climax when Eddy's lies are exposed. The anti-climax towards the resolution is when Eni flees, and Eddy is blamed for fleeing Eni. The resolution that becomes the end of the story's narrative is when Mr. Sholeh decides to marry Eddy with Eni. In the narrative structure mentioned, it is clear that the narrative in *Mecca I'm Coming* movie contains some social issues, such as social status, social media phenomena, and social culture representation within the movie that will be discussed in depth later.

Table 1 Narrative Structure of *Mecca I'm Coming* Movie

Narrative Structure		
Plot	Scene	Structure
Exposition	Mr. Soleh returned after completing Hajj and was welcomed with great fanfare by the villagers.	Equilibrium
The beginning of the conflict	Eni was betrothed to Pietoyo (a soon-to-be Hajj).	Disruption
Conflict	Eddy declared to be going for Hajj.	Disruption
Complication of conflict	Eddy got scammed by a Hajj travel.	Disruption (Complication)
Climax	Eddy's deception was exposed.	Climax
Anti-Climax	Eddy was targeted by the villagers who went berserk and Eni fled.	Disequilibrium
Resolution	Eddy and Eni were married by Mr. Sholeh.	New Equilibrium

In this research, Saussure's theory of signification is employed as an analytical tool to explore several social issues that arise in the movie: (1) Hajj as a social status; (2) Matchmaking that arises in exposition, conflict, and complication of conflict. The latter is the issue of social media; (3) Phenomena related to social media in the community that appear in a secondary plot of the story. The analysis depicted that the research data as a language system provides a meaningful representation of those three social issues. The analysis is presented descriptively.

The first analysis is regarding the Hajj as a social status in the society. Hajj is the fifth pillar of Islam. Every Muslim, both men and women, is required to perform Hajj at least once in his/her lifetime if he/she is capable of undertaking the journey both physically and financially, as well as supporting his/her family during the absence from home. The obligation of Hajj is mentioned in the Qur'an Surah Al-Imran (3): 97. The criteria for performing Hajj that demand capability in the social context are often assumed as a part of

the establishment of a person. A person's success is determined by being able to perform Hajj with all its challenges and trials, as it is known in the past that performing Hajj is a long journey to finish. Ergo, from a social perspective, someone who has finished performing Hajj and returned home safely will receive high societal appreciation and respect.

This social award can still be seen even today. Often in this society, someone who has finished performing Hajj is called either "*Pak Haji*" or "*Bu Haji*"; not a few of them even add the title of Hajj (*H.*) to their names, just like an academic degree. However, according to Indonesian history, the awarding of the Hajj title is not related to the establishment of individuals but is actually political (Adryamarthanino, 2021).

Historically, the Hajj title as a label appeared during the Dutch policy that regulated road passes such as a passport for Indonesians to perform Hajj. This policy is basically political as many Indonesians who performed Hajj came back to Indonesia to spread Islamic *da'wah* and brotherhood, which were feared to erode Dutch power at that time. Moreover, many figures who had just returned from performing Hajj made social changes such as Muhammad Darwis (KH Ahmad Dahlan), who founded Muhammadiyah, KH Hasyim Asy'ari, who founded Nahdlatul Ulama, Samanhadi, who founded Islamic Tread Association (*Sarekat Dagang Islam*), and Tjokroaminoto who founded Islamic Union or Islamic Association (*Sarekat Islam*).

In 1872, the Dutch colonial government opened the first Consulate General in Arabia to record the movements of pilgrims from the Dutch East Indies. It required them to wear the title and attributes of Hajj to be easily recognized and supervised. Indonesian the *Staatsblad* Dutch Government Regulation in 1903 later regulated the obligation of the title of Hajj that must be used in 1961 (Adryamarthanino, 2021). Therefore, it can be concluded that the title of Hajj in Indonesian society has the value of social appreciation in addition to an element of political bias.

The second analysis regards Hajj as a social status, reflected in the movie *Mecca I'm Coming*. In this movie, the portrayal of Hajj as a social tribute is shown in the narrative throughout the entire movie. The narrative of Hajj as highly appreciated socially is apparent in the exposition as the movie's opening theme. As a social tribute, Hajj is sometimes associated with religious leaders who are highly honored in society. In certain contexts, people often obey religious leaders rather than the central government (Januarti, 2021).

The social status of the Hajj tribute is often indicated through attributes such as clothes and so on. In Figure 3, Mr. Sholeh could be seen wearing Arabic clothes, robes, and turbans while being welcomed by the Cempluk villagers.

The festive welcome is visualized when Mr. Sholeh is greeted while sitting in an open-tub car with some men accompanying him to distribute the

souvenirs and women to sing the *kasidah* (Islamic music) with happy lyrics of Hajj. Eriyanto (2017) has explained that in every narrative, there will always be binary opposition to delivering the story (Eriyanto, 2017). The binary opposition of this specific narrative is visualization and verbal representation by *kasidah* can be identified into two signification signs, namely: (1) clothes used by Mr. Sholeh and the villagers, and (2) Mr. Sholeh's social status by Hajj souvenirs distribution, that can be seen in Figures 4 and 5.



Figure 3 Mr. Sholeh's Welcoming Reception



Figure 4 Mr. Sholeh and Assistants



Figure 5 Kids Receive Souvenirs

The first binary opposition is the differentiation of clothes worn by Mr. Sholeh and the villagers (see Figure 4). This binary opposition reflects a signification sign narrated in the story. Hall has explained that clothing can convey a sign of meaning because it also has aspects of signifier and signified (Azzahro & Salama, 2022). In this datum, it appears that although the villagers and their companions wear Islamic clothes, the clothes are local (Indonesian-

made) contextually. Meanwhile, the clothes used by Mr. Sholeh are tied to the clothing context of Arabic culture.

The construction of differentiation through garments is a form of marking to build the image of Mr. Sholeh to be different from the others, which is the fact that he had performed Hajj. One method for developing a character is by creating their visual representation, and in this instance, this is achieved through their look or choice of clothing. The Islamic robes (*gamis*) and turbans (*sorban*) worn by Mr. Sholeh in the movie signify the meaning of his social status, which is different from other villagers. As seen in Figure 3, most male villagers use a sarong, a long piece of cloth wrapped around the waist or body, and *peci* or *kopyah*, a headdress worn by muslim men and also Indonesian men. These two clothes are cultural attributes of Islamic society in Indonesia; sarong and *kopyah* are the cultural identities of Islam in Nusantara (Fitri & Adeni, 2020). Mr. Sholeh strengthens his Hajj identity and builds his social status by exploring this differentiation.

The second one is the construction of Mr. Sholeh's social status through his convoy and Hajj souvenir distribution. This visualization construction shows imitations of socio-political habits in Indonesia as politicians attempt to approach potential voters for upcoming elections. The traditional political campaign involves face-to-face, door-to-door, and mass mobilization as campaign models (Fauzan, 2022). This specific move is also commonly performed by government officials in Indonesia; for example, it is performed by President Jokowi and is popularly known as impromptu visits "*blusukan*". In political communication, impromptu visits *blusukan* is considered a way to construct self-identity, further explained as a way to treat the public as partners inseparable from the candidate (Gama et al., 2021). Therefore, Mr. Sholeh's convoy is the story narration in showing self-identity construction as Hajj to build his social status. Visualizing souvenir distribution like politicians becomes a form of narrative hyperbole as the distribution is generally done in the usual manner (general *silaturahmi*). This is because although etymologically, souvenirs mean something (*buah tangan*) brought home from traveling, the use of *sawer* (the act of asking money from the audience or the audience giving money to the performers) culture is excessive. Thus, the *sawer* of souvenirs in this scene can be interpreted as a signifier of strengthening Mr. Sholeh's social appreciation and economic sustainability.

The clothing and souvenirs denote cultural signs of Hajj, such as social and economic status. The relation of signifier and signified connote religion (Hajj) and wealth are variables to produce social acknowledgment within the society. Nevertheless, the relation between signifier and signified, which is fixed by the Indonesian cultural code, is not permanently fixed. Cultural code as a symbol is arbitrary based on the context and social agreement (Robingah, 2020). In

this case, the signification of clothing and economic factors in producing the meaning of Hajj as social status is dynamic. Hajj as social status, therefore culturally, can also be articulated with other variable factors.

The third analysis concerns Hajj and matchmaking in the *Mecca I'm Coming* movie. The practice of matchmaking or arranged marriages is frequently associated with gender-related concerns, particularly the social status of women. Women do not have the right to choose their partners and are forced to marry someone with equal or higher social status. In this case, marriage becomes a means to enhance or maintain the social status of the female bride's family in society. Gender issues have often occurred in various media, such as advertorial campaigns, cinema, and movies (Indradjaja, Chamdani, & Syafi'i, 2022). The starting point of conflict in *Mecca I'm Coming* movie is when the romance between the male lead, Eddy, and the female lead, Eni, starts. It can be seen in the discussion that in the movie construction, the title Hajj has the image of someone who has a social appreciation and economic sustainability. In the story's narrative, Mr. Sholeh, who is Eni's father, wants his daughter to have a spouse who can provide social appreciation and economic sustainability in addition to resolving his debts. The story narrates matchmaking based on social and economic situations. This idea is contradicted by the understanding of matchmaking itself. Etymologically, matchmaking is making two things (people) as partners: seek (make) husband and wife, which is further explained and accepted by religion (God) and based on God provision's (Azzahro & Salamah, 2023).

The scenes of Pietotoyo and his aides visiting Mr. Sholeh's house can be seen in Figures 6, 7, and 8. Those scenes are a part of the disruption that becomes the initial conflict, while Eddy's response to it will later become a further narrative disruption.

Figures 6 and 7 are parts of the scenes where Pietotoyo visits Mr. Sholeh's house. Figure 7 shows photos of Mr. Sholeh in front of the Kaaba, riding camels, and clothed with *ihram* clothing in Arafah. Figure 7 is a scene where Pietotoyo is looking at the photos on the wall, including Eni's childhood photos until she gradually grew up, as well as Mr. Sholeh's and other people's photos.

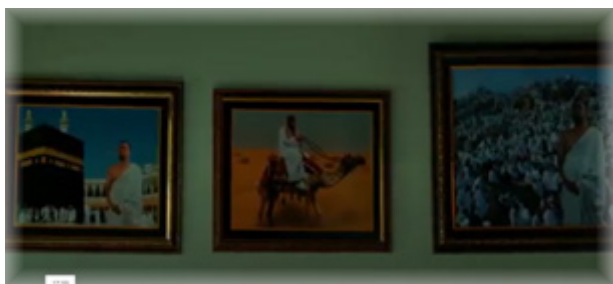


Figure 6 Mr. Soleh Hajj Pictures

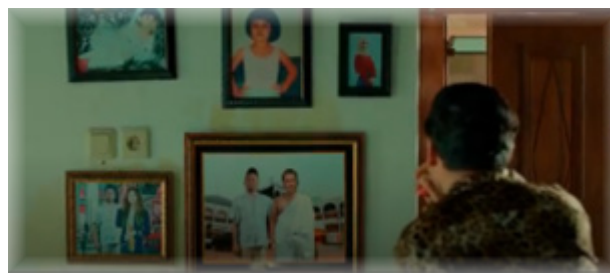


Figure 7 Mr. Soleh and Eni pictures

The meaning analysis is not merely the interpretation of content but rather the examination of the system and code rules used by objects or actions to generate meaning. Figures 6 and 7 show the context of the existing matchmaking system because Pietotoyo's intention to visit Mr. Sholeh's house is related to matchmaking. The codes that appear in the scene are a visualization of photos and Pietotoyo, who sees the photos. In this scope, the photos displayed on the wall are the signifiers that these things are intentionally displayed so that the photos can be seen by the audience as well as Pietotoyo.

The photograph paradigm is regarding the object and the subject of the photograph. Photographs as objective its subject is purely informational, and the image is something factual. At the same time, subjective terms treated photographs as more personal. The informational value of the photograph is mediated through the perspective of the person making it, referring to this context as Mr. Sholeh.

Mr. Sholeh and Eni's photograph denotes a personal perspective of what is important as a documentary record for Mr. Sholeh. Therefore, it can be concluded from the scenes that the Hajj and his daughter, Eni, are Mr. Sholeh's pride, which can be seen in Figure 8 and the dialogue.



Figure 8 Discussion in the Mr.Soleh's Living Room

The dialogue between Pardijon, Mr. Sholeh, and Eddy reflects cohesion ideas of social identity. Irsyadi (2019) has stated that cohesion is a relation within the text marked by language elements. The dialogue uses the words *bibit*, *bobot*, and *bebet*, which Saussure states are syntagmatic relations or language signs *in praesentia*. Words are used to articulate the social identity function of the text. This

function is then strengthened by *anak menteri*, *anak Raja Salman*, and *akses ke ring 1* to show high-class social identity. Hence, as argued by Irsyadi (2019), text is a representation and articulation of ideology. The dialogue reflects how high-class social identity is represented by family background, governmental position, and personal access to policymakers. Dialogue as a verbal aspect becomes a signifier to show contradictions between characters (Azzahro & Salamah, 2023).

Pardijon : “*Haji itu tidak semudah jika kalau kita mampu bisa pergi tahun depan lho.*” (“Hajj isn’t as simple as, if we have the money, we can go next year.”)

Mr. Sholeh : “*Ya betul, ada bibit, bobot, dan bebetnya. Kalo bibitmu bukan anak menteri atau anak Raja Salman ya mana bisa dapat kuota!*” (That’s right. There are many things that have to be considered, origin, quality, and social rank. If you’re not the son of a minister or King Salman, it’s impossible to get in the quota for Hajj!)

Pardijon : “*Bos Pietoyo ini punya akses ke ring 1 lho! Itu saja masih harus mengantri. Tapi tahun depan sudah bisa berangkat Haji bersama dengan Nyonya Pietoyo (menunjuk Eni).*” (Even though Bos Pietoyo has access to the first ring, he has to wait in line. But next year, he’ll be able to go on Hajj with Mrs. Pietoyo—while pointing at Eni).

Eddy : *Baitullah itu kan rumah Allah, jadi yang berhak mengundang ya Allah. Bukannya presiden, menteri, apalagi cuman kacang.* (“*Baitullah*” is Allah’s home, Sir. Only He, has the right to invite. Not the president, the minister, above all, a mere lackey).

From these conversations, it can be inferred that going on a Hajj pilgrimage is a challenging undertaking. Not only is the cost high, but the long and extensive waiting queue for Hajj departure is also a reason why going for pilgrimage or Hajj is challenging. The dialogue implies that Pietoyo’s socio-economic status allows him to perform Hajj sooner than average people, and he is also able to bring Eni to perform Hajj if she is willing to be his wife. In the dialogue, Eddy states that Hajj is a call from Allah SWT and is not related to a person’s socio-economic status. The dialogue marks the construction of the cultural system regarding marriage; it is not only a relationship between two people but is also bound to cultural contexts such as socio-economic status and religious aspects that should be individualized, such as Hajj. Socio-economic status and religious aspect (Hajj) become signified in the *Mecca I’m Coming* movie to build a narrative of cultural signs that an individual is worthy of marrying a woman, who is Eni in this case.

The fourth analysis discussion is regarding the phenomena of social media in *Mecca I’m Coming* movie. Social media literacy also appears in the movie

*Mecca I’m Coming*. Media literacy is understanding the source, communication technology, code used, the message generated, selection, interpretation, and impact of the message (Rastati, 2018), while social media, according to Dabbagh and Kitsantas (in Adhiorso & Suyanto, 2018), is a media that supports social interaction and uses web-based technology that transforms communication into interactive dialogue. Social media is one of the communication channels in the movie that leads to the story’s climax. There are not many phenomena of social media, but they do have a special spotlight in the movie. For instance, Bagyo, a YouTuber from Cempluk village, is seen actively reporting things happening around him on social media in Figures 9 and 10. A YouTuber is an active YouTube user who constantly and continuously publishes video content (Pratama & Kahija, 2022).



Figure 9 Bagyo Vlog-ing Mr. Soleh Hajj Celebration



Figure 10 Bagyo Vlog-ing Eni and Eddy Fighting

In Figures 9 and 10, Bagyo is seen to be adorned with some accessories, such as fashion glasses, a bandana, headphones, and a pair of red clothes mixed with green. This fashion becomes a cultural attribute and a social function. Fashion has evolved into a means of engaging with identity and social decency within contemporary social settings.

The visualization of Bagyo here can be interpreted as an imitation effort for the appearance of a famous YouTuber in Indonesia, Atta Halilintar. Imitating or mimicry is one of the strategies to deliver meaning and messages (Eriyanto, 2017). This scene is a signifier that Bagyo, as a part of the younger generation, does not fall behind on technology. Mimicry does not regard only imitating but also

subversive resistance (Robingah et al., 2023).

A similar thing is also displayed by Tuti, who is illustrated as a tech-savvy young woman who pays attention to appearance. Both scenes (Tuti's and Bagyo's scenes) are the signifiers of the concept that the younger generation is tech-literate. Moreover, both Bagyo and Tuti are narrated as middle-class people. This is evident by looking at the fact that Baggyo is described as a village boy while Tuti is described as a city girl. The only difference is the use of different social media, which can be seen in Figures 9, 10, 11, and 12. How the two characters utilize their social media can be seen in all images. Bagyo is described as a recorder who can probably be said to be a reflection of the current generation for being less sensitive and empathetic. In Figure 10, Bagyo is seen to be recording Eddy happily when he is being scolded by Eni. What is illustrated in Figure 8 shows the critical side of the scene that in the present age of social media, empathy and individual rights are less respected for the sake of gaining an audience. This condition is probably caused by Bagyo's and Tuti's social and psychological factors. Pike and Ryan have explained that there are three components: socio-psychological, the affective part is the emotional aspect, the cognitive part is the intellectual aspect, and the conative is the functional aspect related to the customs and will to act (Adhiarso & Suyanto, 2018).

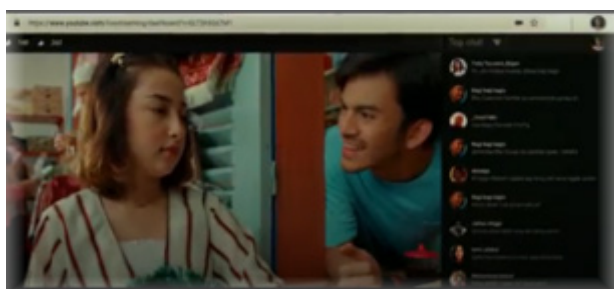


Figure 11 Tuti Live Streaming

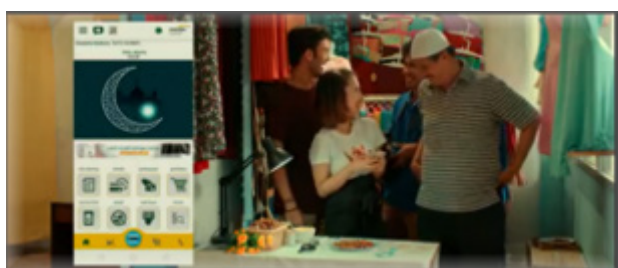


Figure 12 Tuti Helps Online Marketing

Bagyo's role is quite important in the story's narrative as Eni is able to find out about Eddy's lies that are accidentally recorded by Tuti, who is also a YouTuber, as well as the daughter of the Hajj souvenir shop through Bagyo. In Figure 12, the portrayal of Tuti, who uses social media to help her father's

shop, shows the other side of social media. In Figure 11, there are visual signifiers of how many of Tuti's followers are currently watching her streaming to promote her dad's merchandise. While in Figure 12, the visual of the market can be seen juxtaposed with the happy smile of Tuti and her father. Here, the role of Tuti is contradicted by the traditional manner of a woman or daughter. Woman in Indonesia is traditionally represented into three categories; in their roles as domestic workers, women's subordination, and reliance on men, are prominent aspects (Dewi, 2019). In the movie, Tuti takes the role of an online marketer for a family business; therefore, it differs from the traditional representation. Tuti is presented as independent and technology literate by using her social media for business.

Marking of difference and binary opposition is crucial in the formation of meaning. Hence, the contrast between how Bagyo and Tuti use social media constructs a perception of social media's varied utility and futility in shaping one's image. It narrates inseparable characteristics, both positive and negative, in understanding social media phenomena. Bagyo and Tuti's characters also narrate not only the old and young generation gap, urban and villager, but also between tech-literate and nonliterate. Nevertheless, Bagyo, Tuti, and social media play important roles in the story's narrative since the climax is delivered through social media. Even Bagyo and Tuti are able to recognize each other as fellow YouTubers while recording Eni, who is outraged because of Eddy. Both Bagyo and Tuti's actions in using social media are signs of building the story narration. In a semiotic context, signs manifest as words, visuals, noises, and motions (Dewi, 2019).

The social media phenomena reflect how signifiers and signified towards generation are evolving as the consequence of the social culture nature itself. Bagyo's and Tuti's social media shows that the meaning of space within society has changed. The construction of social media roles shown in the movie represents action and reaction to are an undisputed reflection of human behavior and culture.

## CONCLUSIONS

The research aims to find out the correlation between Hajj and social issues in *the movie Mecca I'm Coming*. A textual approach with Lacey's narrative analysis method, which is performed syntagmatically, found a complete narrative structure: equilibrium, disruption, complication, climax, disequilibrium, and new equilibrium. In the narrative structure, several social issues correlated with Hajj are displayed. Social issues are delivered by using binary opposition narratives. The social issues include, firstly, Hajj as social status. This issue is displayed using differentiation construction through clothing in order to build an image of a Hajj (someone who has finished performing Hajj). Characterization is formed through



the appearance that becomes a sign of high social status, more respectful than others (someone who has not performed Hajj). At the same time, the construction of high social status is displayed through a hyperbole visualization of souvenirs' distribution. The culture of 'sawer' souvenirs becomes a sign of the meaning of social appreciation and economic sustainability.

The next issue that arises is the relationship between Hajj status and matchmaking. Engaging in Hajj is a measure of social suitability for prospective husbands in arranged marriages or matchmaking. The visualization of scenes where photographs of people performing Hajj are displayed on the wall and the dialogues in the movie show that the narrative is built as a sign of cultural meaning that socio-economic status and religious aspects (Hajj title) contribute positive considerations for marriage. In the movie, the religious aspect (Hajj) that is supposed to be religious is treated as commodities and capital in terms of matchmaking to marry women. Lastly, the third issue shown in the movie is the social media phenomenon. The marking of differences and binary opposition is shown through secondary characters Bagyo and Tuti, who portray the idea that social media can have a purpose or be completely ineffective. Social media can construct or build a person's image. However, whether it is used to convey something positive or negative depends on the user.

The results of the research demonstrate that socio-cultural content can be interpreted through the signs present in the movie. Based on the limitations of the research, it is acknowledged that there are other areas of discussion that can be explored in this movie. One of them that could serve as a further research topic is the discussion of the cultural identity depicted in the movie. Lastly, the researchers hope that the research, despite its limitations, can still contribute to enriching the field of narrative and semiotic analysis in movies.

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