



Gamson–Modigliani Framing Analysis on Cin(T)a and 3 Hati 2 Dunia 1 Cinta

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Abstract

The journey of the national film industry has a long history. Gradually, the film industry has become a mere commercial industry dominated by horror and comedy films. This has resulted in the formation of *stereotypes* that all national films have the same content and do not vary. The films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" present as new variations in national cinema, which carry the unusual theme of religious pluralism. Gamson and Modigliani's framing analysis sees mass media discourse as consisting of a number of packages to form the construction of an event. There are two aspects to *framing*. First, choose reality. Second, how the media presents that reality. Gamson and Modigliani's framing analysis consists of two elements: *framing devices* and *reasoning devices*. The research method used in this study is descriptive qualitative method. Descriptive qualitative methods produce up-to-date data that can be used in the development of science. The results of this study found that the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" portray religious pluralism as a beautiful thing, and people should be able to live in harmony and comfort despite differences in society, but it does not deny that although the two films try to show the relationship between religions from a positive side, the relationship between religions is still something that cannot be accepted by some people. Based on the results of the study, the author concludes that religious pluralism is a beautiful thing in the lives of Indonesian people. However, many things must be considered if religious pluralism is associated in the context of romance, especially to the marriage ladder.

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BACKGROUND

Mass media has an important role in society, including Indonesian society. According to Cangara (2018: 126), mass media is a tool used in delivering messages from sources to audiences using mechanical communication tools such as newspapers, radio, television, including films. One of the mass media favored by the public is film.

Film is defined as a living image that has become part of social life. Film first became a medium of entertainment than radio, broadcast and television. Watching movies to the cinema became a popular activity for Americans in the 1920s to 1950s (Ardianto, 2019:134).

In Indonesia, film has been around since the 1920s. The first film screened entitled "Lady Van Java" was produced in Bandung in 1926 (Ardianto, 2005:135). Then, throughout the 1950s to 1990s, national films began to experience rapid development. National films play host in cinemas. The national film industry experienced a decline in the late 1990s to early 2000s. National cinema has experienced a revival since the film

"Sherina's Adventure" in 2000. This movie is actually a musical movie aimed at children. Riri Riza and Mira Lesmana who are behind the scenes managed to make this film a milestone in the revival of Indonesian cinema.

The success of the films "Sherina's Adventure" and "What's Up With Love?" triggered the development of the national film industry. This can be seen from the growing expansion of the XXI cinema network and the emergence of the Blitzmegaplex cinema chain in 2006. However, some parties then see the national film industry as a promising commercial industry. The party began producing the film at the request of the *deadline*. In the end, most Indonesian films are made based on profit-making motives and put aside the quality of the film.

National films were then dominated by pocong and tears (Simanjuntak, 2019). The producers seem to deliberately use the title of the film with a curious sentence to attract the audience, especially the large number of economy class C and D audiences, to enjoy the film "perfunctory" because it is easy to understand.

Little by little, this made the love of film lovers for national films begin to fade. Film connoisseurs, especially the *more vocal A-B audience, branded and commented that Indonesian films are almost all the same.*

It is very unfortunate, because between the dominance of pocong films and the tears that appear, there are several national films with other variations with better quality. The films in question are "cin(T)a" and "3 Hati Dua Dunia Satu Cinta" which dare to raise the theme of religious pluralism in Indonesia.

Religious pluralism is defined as a position, belief, or ideology that recognizes all religions as authentic, valid, true and have value and power to change human nature. Religious pluralism serves positively to lead humans to a complete life, which is called salvation (Rachman, 2020:56).

National media workers then saw religious pluralism as a unique subject to be raised as a topic in a work of film art. In 2009 and 2010, the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" then appeared as films that raised religious pluralism in love stories.

The film "cin(T)a" was directed by Sammaria Simanjuntak under the production of Sembilan Matahari. The film was produced in 2009 and won best original screenplay at the 2009 Indonesian Film Festival (Facebook, 2009). This film takes an unusual theme, which is about a love story between religions, something that until now is still a controversial thing to talk about in Indonesia.

The next film is the film "3 Hati 2 Dunia 1 Cinta" which was produced in 2010. This film also raises the theme of interfaith romance. What distinguishes this film from the film "cin(T)a" is that it shows other factors that must be considered in establishing an interfaith relationship, namely family and readiness

own psychological.

Mass media, including films, have different *framing* in processing content to be used as film material that is ready to be aired. Framing analysis can simply be described as an analysis to find out how reality is framed, constructed and interpreted by the media (Kriyantono, 2016: 253).

In framing analysis, it has been said that media is a factor in framing and shaping reality. The films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" certainly have differences in framing a reality even though both raise the theme of religious pluralism in love stories.

Based on this, researchers are interested in conducting research on student *stereotypes* of religious pluralism in Indonesia in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" using *framing analysis* from Gamson and Modigliani.

The research conducted aims to:

- 1) Explaining aspects of *framing devices* in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta"
- 2) Explaining the *reasoning devices aspect* of the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta"

LITERATURE REVIEW

Social Functions of Film

Like broadcast television, the purpose of watching movies is primarily to get entertainment. However, the film also contains a social function. Film as a social function is a film that is not just a work of art, but it can also be seen as a social building of the existing society where the film was created (Kesuma, 2021).

The function of film as a medium for building social integration can be seen from the films that will be researched, namely the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" where in these films try to build public awareness to want to recognize religious pluralism.

The social function of film according to Kesuma (2021) can be described as follows:

First, film as a medium of historical rectification, as we know the history of this nation has become very unclear due to the amount of history created by the ruler and one of the media for historical reduction is done through film. Although the task of rectifying history is not the responsibility of filmmakers today, there is at least a burden to try to explore the nation's history, considering that film is a fairly effective medium to convey messages.

Second, films must participate in building the social integration of this nation which is said to be on the brink, although it may be issues around social integration issues that are not too interesting to be used as film material, but the responsibility of rebuilding social integrity is our collective responsibility, one of which is the national film world. Film must be able to bridge the dialogue of plurality in this country, it is good that film is able to explain plurality in this country in a language that is easy to understand so that the essence of social integration can be awakened through awareness mediated by film.

Third, films must participate in the democratization process in this country, the role as a media campaign for the continuity of the democratic process can be played by the national film world, films are expected to be able to transform democratic values to the audience.

Religious pluralism in national films

Religious pluralism is a theme that has recently been often raised in a national film artwork. The appearance of the film "Ayat-ayat Cinta" in 2008 adapted from a best-selling novel boldly presents the story of a Christian who falls in love with a Muslim.

After the film "Ayat-ayat Cinta", many national films with the theme of interfaith romance emerged, such as those raised by researchers, namely the films "cin(T)"a and "3 Hati 2 Dunia 1 Cinta" where the conflict told was more about the relationship to go to the marriage level. This then becomes a kind of obstacle, considering that religion often affects marriage and sexual behavior (Kurniawan, 2018:117).

In Christianity, marriages are performed in the church as proof that the community accepts their marriage. The Roman Catholic Church believes that a divorce is wrong, and divorced people cannot be remarried in the church (Kurniawan, 2018:117). Religious pluralism within Christianity is acceptable. Marriages between couples of different religions are considered valid, but cannot be blessed with the sacrament of matrimony, but are given only ordinary blessings.

Islam sees marriage as an obligation. Islam recommends not to divorce, but to allow it (Kurniawan, 2018:117). Islam views religious differences as illegitimate. For Muslims, couples who marry different religions are not married.

Analisis Framing Gamson & Modigliani

Framing analysis was developed primarily by William A. Gamson. Gamson sees mass media discourse as consisting of a number of packaging to form the construction of an event. The packaging in question is the scheme of understanding used by someone when constructing existing messages, and interpreting the messages received.

Framing analysis looks at how media develop existing frames. There are two aspects to *framing*. First, choose reality. This process of choosing reality is based on the assumption that it is impossible for film producers to produce a film without various considerations.

In choosing reality, the film producer must determine which things should and should not be used in producing a film, in this case, which parts of reality should be shown in the film and which parts of reality should not be shown in the film. In essence, a reality is seen by the producer from a certain side. This results in a different understanding of the film medium.

Second, how the media presents that reality. Producers have different strategies in presenting a reality for consumption by the public. The strategy used can be word selection, or a specific image. Film producers use various elements such as cultural symbols, physical appearances of actors or actresses, and so on to reinforce reality in the hope that it can be understood by the public (Eriyanto, 2019: 135).

Gamson and Modigliani's framing *analysis* consists of two structures: *core frames* and *condensing symbols*. *The core frame* is central to the organization of idea elements that help the communicator to show the substance of the issue being discussed. *Condensing symbols* contain two substructures: *framing devices* and *reasoning devices*.

Gamson and Modigliani developed the concept *of framing* as a storyline that directs the meaning of events connected to an issue. *Framing analysis* developed by Gamson and Modigliani understands a media discourse as an interpretive perspective when constructing and giving meaning to an issue (Sobur, 2020:177).

Researchers will look at the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" from two substructures in *condensing symbols: framing devices* and *reasoning devices*.

Core frames contain core elements to provide an understanding of events and direct the meaning of issues constructed by condensing symbols.

Condensing symbols are the result of examining the interaction of *framing devices* and *reasoning devices* as a basis for using perspective. Symbolic devices contain two substructures: *framing devices* and *reasoning devices*.

Framing devices are directly related to the frame emphasized in the text. In this study, the text taken is based on the dialogue of the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" which shows religious pluralism in Indonesia. The *framing device* consists of five elements, namely:

- 1) *Methaphors* (metaphors) are a way of transferring meaning by relating two facts through analogy or using allusions. Metaphors are everyday life experiences that are utilized by society. Metaphors associate with assumptions or judgments, and force text to make certain sense (Sobur, 2020: 179). Researchers will look at metaphors in sentences used in the dialogue of the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta".
- 2) *Exemplars* package certain facts in depth so that a side has more meaning weight to be referenced. Its position complements the core frame in the unity of the news to justify perspective. *Exemplar* can be used as a supporting fact *frame*. For example, in the film "3 Hati 2 Dunia 1 Cinta", the Catholic character Delia is depicted as of *Chinese* descent. This point is shown in the film because in Indonesian society, people of *Chinese descent* are synonymous with Christianity or Catholicism.
- 3) *Cathphrases*, terms, word formations, or phrases are typical reflections of facts that reference a particular thought or spirit. In texts, *cathphrases* embody in the form of jargon, slogans, or mottoes. Researchers will examine sentences in dialogue that refer to certain mottoes.
- 4) *Depictions* are depictions of facts by using words, terms, connotative sentences so that the audience is directed to a certain image. The assumption is that the use of special words is intended to arouse prejudice, mislead thoughts and actions, and is effective as a form of political action. *Depictions* can take the form of stigmatization, euphemisms, and acronymizations. Researchers will identify sentences that use connotational meaning. For example, architects *like to feel* God, even though architects are a type of work that has nothing to do with the depiction of the Creator.
- 5) *Visual images*, the use of photographs, diagrams, graphics, tables, cartoons, and the like to express impressions, such as attention or rejection, are exaggerated, bolded or italicized, and the use of color. *Visual images* are very natural, very representative of reality that makes the ideological content of the message closely with the audience. In some *scenes* contained in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta", there are several images that show certain symbols. Like the picture of the cross pendant worn by Delia in the movie ""3 Hati 2 Dunia 1 Cinta"" depicts that Delia is a Christian or Catholic.

Reasoning devices, which are other substructural devices in *condensing symbols*, deal with the cohesion of text that points to a particular idea. The audience (film) is expected to be able to receive the message as real and natural. The two elements in *reasoning devices* are *roots* and *appeals to principle*.

- 1) *Roots* or casual analysis is the justification of issues by relating an object that is considered to be the cause of the emergence or occurrence of other things. Casual analysis serves to justify inferring facts based on the causal relationships described. Religious pluralism in

Indonesia is the reason many national films raise this issue as the topic of their films because they are considered interesting to discuss further.

- 2) *Appeal to principle* can be doctrine, teaching, or myth. Principle thinking aims to manipulate emotions to lead to a certain nature, time, place.

RESEARCH METHODS

Descriptive qualitative research according to Nawawi (2015:3) is research that seeks to describe and interpret existing data. Descriptive qualitative methods produce up-to-date data that can be used in the development of science. The data obtained by researchers in this study came from primary and secondary data. Therefore, researchers use descriptive qualitative methods to describe religious pluralism in Indonesia which is formed in "ring(T)a" and "3 Hati 2 Dunia 1 Cinta" with Gamson and Modigliani's framing analysis theory which uses two devices, namely framing devices and reasoning devices.

Research subjects are parties who are sampled in a study. The research subjects also discussed the characteristics of the subjects used in the study (Martono, 2020:112).

While the object of research in this study is the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta". Researchers chose these two films because in addition to these two films being nationally produced films, these two films raise almost the same theme, namely about love relationships motivated by religious differences.

Researchers used Miler and Huberman's data analysis techniques. There are three steps in Miler and Huberman's data analysis technique (Basrowi, 2018: 209), namely:

- 1) Data reduction

Data reduction is the process of selecting and transforming rough data from attention. Reduction is a useful part of the analysis to classify, and discard unnecessary ones so that conclusions can be drawn. Researchers must really look for valid data in this reduction process. Researchers will choose dialogues that illustrate the religious pluralism found in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta".

- 2) Data presentation

The presentation of data is an organized set of information that gives the possibility to draw conclusions. Researchers must present data systematically to make it easier to understand.

- 3) Drawing conclusions

Drawing conclusions takes place during the study. The meaning that appears in the data must always be tested for correctness so that it is more *valid*. In this stage, researchers report new and different research results from existing research.

RESEARCH RESULTS

Aspects of framing devices in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta"

Film cin(T)a

1) China that accepts differences

From the beginning of the meeting, of course China already knew the difference between him and Annisa, but China still approached Annisa because of the comfortable feeling he got when meeting Annisa. The Chinese tried to seduce Annisa by saying that Annisa was sweet, so the ants would not leave. Annisa herself then immediately dismissed the Chinese seduction with rejection but China remained persistent in seducing Annisa.

The dialogue between China and Annisa more or less shows the difference in the level of maturity in thinking. This is reinforced by the introduction of China as an 18-year-old student, 6 years younger than Annisa who is 24 years old. As an 18-year-old teenager, of course, he has a different mindset from a 24-year-old who can be said to be an adult. Like a typical 18-year-old teenager, China is very naïve and innocent.

This can be seen from China's frequent decisions without thinking carefully about all possibilities. Like when the Father of China offered the scholarship, China immediately rejected the offer. Similarly, when China was in love with Annisa, without thinking about the possible repercussions and obstacles, China indirectly confessed its feelings to Annisa.

Meanwhile, Annisa, who is more mature both in age and mindset, certainly thinks about other things in the relationship besides feelings. You could say, Annisa doesn't seem to care about China, Annisa tries to get rid of her feelings for China because Annisa understands, it is not easy to establish interfaith relationships.

2) Annisa who thinks that religious differences are an obstacle to her relationship with China

Annisa who is 6 years older than China (China is 18 years old, while Annisa is 24 years old) has a much broader outlook and more mature mind than China which seems childish, innocent, and naïve. Annisa has shown an attitude of rejection towards China, considering that she is different from China.

In Indonesian society, interfaith marriage is still considered unusual, especially if the couple is Christian and Muslim, two religions that are said to be major religions that dominate the world. In fact, Islam openly rejects interfaith marriage and considers it haram. This dialogue tries to emphasize that romantic relationships or religious marriage are still taboo things to be discussed further in Indonesia.

China and Annisa realized that their religion was often used as a tool to incite conflict between religions. This may be what made China advise Annisa to convert, to avoid conflicts and controversies that might occur against them.

3) Different religious knowledge between China and Annisa

The different religious differences between China and Annisa often lead to misunderstandings. Especially the nature of China which is still sometimes childish and does not want to budge, and often throws provocative sentences that often offend Annisa, because Annisa has a more sensitive nature, especially regarding religion. Often the Chinese respond to Annisa's remarks without further thought first.

Hearing this, China immediately considered marriage in Islam like boxing, as a form of satire to Annisa, and indirectly cornered Annisa's religion, which was later clarified by Annisa that not all Islamic teachings allow this, because in Islam there are various traditions, and there are also streams in Islam that teach positive things.

The second thing happened when Annisa was performing an ablution ritual. China smilingly came to Annisa who was performing ablution, and held Annisa's hand. Because Annisa didn't say hello or smile back, the Chinese thought Annisa was angry. Annisa remained unanswered and removed the Chinese hand from her wrist, then repeated her ablution ritual. In this *scene*, it can be seen that China does not know that ablution will be void if women come into contact with men.

The Chinese even noticed Annisa who was performing ablution rituals. The Chinese thought that Annisa was just washing her face with water. Lack of knowledge about other religions can result in different patterns of thought and attitudes in dealing with adherents of other religions.

The third thing happened when Annisa was reading a Chinese CV (*Curriculum Vitae*) and reading activities that had been participated in by China.

Apart from the perfunctory answer given by China, this sentence is an allusion to Annisa, because in Islam there is a cult called Al-Qaeda. Al-Qaeda's activities include buying weapons and assembling bombs. Their actions are often called acts of jihad that lead to terrorism. Hearing the Chinese answer, Annisa's complexion immediately changed from the one who had been smiling and then Annisa immediately did another thing, namely combing her hair.

4) Different depictions of God by Annisa and China

China often argues with Annisa about the depiction of God which is then associated with the human profession in general. But *the* setting of the place is made as natural as possible, like when China and Annisa were looking for book materials in the campus library.

Disputes over religious depictions also occurred when the Chinese and Annisa were enjoying a bowl of meatball carts and sitting on the edge of the village, they exchanged ideas with the depiction of God in their minds.

Another depiction of God takes place when China and Annisa are relaxing by sunbathing on the grass. Annisa expressed her disappointment because her lecturer said that it was better for Annisa to be an artist than to be an architect, then Annisa analogized God who is like an artist.

5) Tolerance between China and Annisa

The tolerance referred to here certainly concerns tolerance between religious people. Behind the frequent arguments between China and Annisa, they still have a relationship like lovers, where Annisa is, where China is. There is hardly any activity that is not done together. Including in religious activities, they apply high tolerance to each other. These things are revealed in the following activities:

- a) The Chinese learned to wear pashmina, which is a type of shawl that is usually used as a headscarf.
- b) When China and Annisa were eating together but they were free to pray according to their respective religions.
- c) When Annisa carried out prayer activities and the Chinese faithfully waited for Annisa.
- d) Annisa who is fasting, where China respects fasting activities by not eating in front of Annisa and participating in fasting.
- e) The Chinese who helped Annisa prepare ketupat as a typical Eid dish.
- f) Annisa who helped China decorate the Christmas tree as one of the symbols of celebration in Christmas Day.

Movie 3 Hati 2 Dunia 1 Cinta

1) Delia and Rosid who respect religious differences

Since the beginning of the scene of the movie "3 Hati 2 Dunia 1 Cinta ", Delia and Rosid have known each other, and have been in a relationship as lovers. This can be seen from Delia who was present when Rosid read a poem in an art performance, followed by the *scene* of them going home together. Delia, shows high tolerance by respecting the rules in the Rosid religion, such as when Delia and Rosid were about to take Delia home by motorcycle.

Murhim comes from Arabic, which means something forbidden. Knowing the rule, Delia relented and chose to hold on to Rosid's head. On another occasion, at the same time as the second time after Delia waited for Rosid to perform prayers, Delia had prepared a cloth that was necklaced between Rosid's armpits as a medium to hold on.

On another occasion, Rosid did the same, waiting for Delia to worship at church, and on one occasion, while Delia and Rosid were enjoying their lunch, they prayed according to their respective religions and beliefs.

Rosid and Delia never showed any sense of force. Rosid and Delia try to show how tolerance between religious communities should be practiced and that religious differences should not be used as obstacles in a relationship. According to Rosid and Delia, this is not a significant obstacle. Rosid and Delia's scenes simply illustrate that differences are not to be avoided, but to be accepted.

The tolerance shown by Rosid and Delia is also illustrated in the way they date. Throughout the movie "3 Hati 2 Dunia 1 Cinta", almost no physical contact occurs between Rosid and Delia, they never join hands, or kiss. Rosid tries to secure Delia from being surrounded by community groups who consider Rosid and his friends to be heretics. To make matters worse, Delia was the only woman there at the time, making the group even more convinced that Rosid and his friends were carrying out infringing activities.

The dialogue between Rosid and Delia shows a "healthy relationship" in dating that nowadays is rare. The absence of physical contact and dialogue that uses sentences that are too *intimate* in this film more or less "dismisses" the notion that national drama films are synonymous with physical contact that is too intimate or vulgar scenes.

2) Rosid's satire on religious fanaticism in Indonesia

Rosid is described as someone who is not fanatical, but Rosid is obedient in carrying out worship and rules in his religion. In the film "3 Hati 2 Dunia 1 Cinta", Mansur, as Abah Rosid, keeps expecting Rosid to shave his frizzy head and wear white peci. Because according to him, white peci is a religious teaching brought by their ancestors.

Rosid's statement above is actually a form of satire for Indonesian people who are often shallow in thinking. Fanatical adherents of certain religions often directly judge certain parties who disagree with the majority opinion and accuse them of heresy, without listening to further reasons and explanations. This is shown in this film. After Rosid made the above argument and Rosid tried to think rationally, while the congregation inside the mosque (this dialogue took place inside the mosque) who listened immediately accused Rosid of being a heretic. In fact, if examined further, Ustaz does not consider this as an indication that leads to heresy, but rather a religious discussion. But the dominating congregation eventually forced Rosid to stop the discussion and Mansur immediately pulled Rosid out before anything untoward happened.

This scene simply illustrates the reality that often occurs in religious life. Fanatical religious believers, often treat something as a form of deviation, even though what Rosid wants to convey is only a discussion based on views and logic that he believes, not intending to bring

down a tradition in a particular religion. Fanaticism has resulted in religious differences in Indonesia becoming very pronounced.

Religious fanaticism is depicted in *the scene* of Rosid and his friends having a discussion about interfaith marriage, where suddenly from the outside there is the sound of shouting a group of citizens carrying torches wearing all-white attributes and headbands. Without explanation, they force Rosid and his friends out.

Rosid tried to calm them down because Rosid and his friends really didn't know what was happening. It seems that this is the result of discussions held by Rosid and Ustaz regarding white peci. Rosid, who asked for further explanations, continued to be cornered by the residents, who were far larger in number and forced to dissolve what they considered to be "cults".

This incident is a reflection of events that often occur in Indonesia. People who are too fanatical or have superficial religious knowledge are often provoked by irresponsible individuals for no apparent reason. As a result, this is often detrimental and uneasy for the community. In the end, negative *stereotypes* are often formed against followers of certain religions, which often creates a distance between one religion and another, or even conflicts within the religion itself.

3) Rosid and Delia's family who disapprove of Rosid and Delia's relationship

As already explained, the film "3 Hati 2 Dunia 1 Cinta" focuses the problem not on Rosid and Delia personally but more on family factors. Rosid and Delia were in a relationship secretly and always referred to each other as "close friends", until one day they realized they couldn't keep hiding their relationship.

Delia began to introduce Rosid to her parents, and vice versa, and in accordance with their initial expectations, each of their families expressed disapproval of their relationship due to religious differences.

Frans, as a wise and calm father, indicated to Rosid that he did not approve of his relationship with Delia because of religious differences. Frans tried to carefully advise Rosid by associating him also with Rosid's family.

Another conflict occurred within Rosid's family. Umi, as Rosid's most pampering figure, tries to give Rosid an understanding that she objects to Rosid and Delia's relationship.

Muzna expressed his objections with the use of very subtle language so that Rosid could understand Muzna's will without feeling offended. Muzna herself personally expressed her admiration for Delia's beautiful face and Delia's polite nature, but Muzna still could not accept Delia who was Catholic, because Muzna believed Mansur would not allow.

4) Delia who feels discriminated against

Discrimination often occurs among minorities living within a particular majority environment. It is undeniable, among the religious pluralism that exists in Indonesia, the majority of religions in Indonesia are Islam. Delia, as a Catholic, felt discriminated against by the Rosid family.

Rosid looks surprised when Delia suddenly comes to her store unannounced, especially after seeing Delia's shirt open until Delia's cross pendant is visible. Rosid, who saw Mansur's changed face after seeing the cross pendant worn by Delia, immediately took Delia to continue talking outside. This offended Delia, because according to her the cross necklace was a form of her identity as a Catholic.

5) Delia's respectful attitude towards both Rosid's parents

Despite receiving indirect rejection, Delia looks tough and continues to struggle to get certainty for the continuation of her relationship with Rosid. Delia seems to dominate in opening up even more, especially to the Rosid family, in order to be well received.

Delia visits Rosid's house herself, without telling Rosid first. This shows Delia's bold nature. Despite Abah Rosid's direct rejection, Delia did not change her respectful attitude towards the Rosid family. Delia uses a common greeting commonly used by Muslims when meeting with Muzna, as a form of respect for Muzna who is Muslim. After saying these words, Muzna's complexion changed and Muzna was deeply moved by Delia's respectful behavior towards her.

Aspects of reasoning devices in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta"

Movie *cin(T)a*

The external environment can change a person's view of his own religion. In the movie "Cin(T)a", the turning point occurs during the Christmas Eve church bombing. This event was inspired by an incident that actually happened in Indonesia on December 24, 2000, which was deliberately adapted to the film "cin(T)a" which was *set in 2000* even though the filming process was actually carried out in 2008.

In this *scene*, it is said that China was shocked to learn that many churches had been hit by bomb attacks. China's view of the God it has always revered veers into apathy towards its own religion. China is experiencing a crisis of faith, something that can happen to someone who is poor in faith. China experiencing this could be due to China that has never experienced failure in its entire life.

China's disappointment is also shown not only to God but to the State (Indonesia). China's aspiring governor of Tapanuli had to throw away his dream and China finally chose to accept a

scholarship offer in Singapore. China realized this, which eventually changed its view of its religion, God, and overall sense of nationalism. Because, before China believed in its God very much. This resulted in great disappointment knowing that there was a bombing of his place of worship, namely the church. China thus has a negative view of religious pluralism in Indonesia. China feels, as a Christian, a minority place in Indonesia. Therefore, it is better for China to choose to leave Indonesia.

Movie 3 Hati 2 Dunia 1 Cinta

1) The less harmonious relationship between Rosid and Mansur

Since knowing the inseparable relationship between Rosid and Delia. Mansur and Rosid often get into arguments because Rosid insists he will not let Delia go, and Mansur insists that he will not approve of Rosid's relationship with Delia.

Mansur's disappointment with Rosid, because Rosid is very stubborn and still considers that religious differences are not the thing that hinders Delia and Rosid's relationship. Rosid does not believe that Allah only betroths people of the same religion, because according to him there are also many couples of different religions who succeed, just like other normal couples. Mansur, annoyed by Rosid who kept denying him, threatened to kick Rosid out of his house.

2) Dilemmas and considerations arising from interfaith relationships

Rosid and Delia's relationship continues to be plagued by conflict from their two families who are trying to find various ways to separate Rosid and Delia. Frans and Martha attempt to transfer Delia to college in America, and Mansur and Muzna attempt to set Rosid up with Nabila.

This makes Rosid and Delia think again about their relationship. On the one hand, they don't want to be separated, but they also don't want to make their parents sad because of the decisions they make. Rosid and Delia decided not to see each other temporarily.

Delia finally decided to temporarily stay away from Rosid, seeing her parents and seeing the rejection she received from Rosid's family made her ask again about her readiness to face the challenges ahead. Rosid and Delia finally realize that many things must be sacrificed if they continue to attach importance to their feelings.

On the one hand, Rosid and Delia's drastically changed attitude also worried their parents. Seeing the seriousness of their relationship, and seeing the healthy relationship and religious tolerance carried out by the two of them, slowly made Rosid's parents and Delia's parents melt.

3) Muzna slowly showed a relentless attitude towards Rosid.

Muzna sees Delia as a good person, and does not discriminate against people. Therefore, Muzna reconsidered approving Rosid and Delia's relationship. Even Muzna, who had sided with

Abah, slowly began to defend Rosid and Muzna even promised to help Rosid to get Abah's blessing.

The same thing happened to Delia's parents. Frans and Martha, who couldn't bear to see Delia's moody attitude change, finally relented and were more concerned about Delia's happiness than anything else.

Delia thought that everything that happened to her life was God's plan, so Delia did not believe in what was called chance. Frans slowly begins to accept all of Delia's arguments and begins to accept the fact that Rosid is the thing that can make Delia happy.

Indirectly, this film shows that humans should not be too apathetic towards something, even though this involves a matter of faith. When it comes to soul mates, humans do not have the capacity to determine who their soul mate is or judge someone because of their differences. Jeane, one of the informants, stated that religious pluralism should be seen as a beautiful thing to accept, not an obstacle in a relationship.

CONCLUSION

Based on research that has been conducted by the author on the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" using the *framing* analysis model of Gamson & Modigliani, the following conclusions can be drawn:

1. In terms of *framing devices*, the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" try to take the theme of religious pluralism associated with youth romance, which can be seen as follows:
 - a. By choosing the main character who is still a student, as a complement to the storyline. Because in that age phase, humans are required to make more important decisions, one of which is in making the best decisions when in relationships with couples of different religions. How to deal with differences, how to deal with obstacles that come from outsiders including the family, the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" try to show these things that are felt to be a lesson.
 - b. The dialogue used in the movie "cin(T)a" is more complex compared to the dialogue used in the movie "3 Hearts 2 World 1 Love". This can allow those who watch the movie "cin(T)a" to catch the wrong perception of a religious teaching, because religion is a sensitive thing to talk about. However, the dialogue "cin(T)a" contains a meaning that the author finds more interesting and transparent than "3 Hati 2 Dunia 1 Cinta". The dialogue in "ring(T)a" is really a dialogue that takes place when people talk about religious differences. A very honest dialogue that dares to be used even though it has the potential to cause controversy in society.
 - c. Religious pluralism is the theme chosen by the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" not intended to create a new phenomenon in Indonesia, but only to try to raise the reality

that occurs in Indonesia which is rarely raised by other national films. Without intending to reap conflicts between religions, these two films are more about showing how religious pluralism should be a proud thing and people should be open to religious differences, because on the other hand, the author believes that many couples of different religions feel defended by the existence of these two films. Although indeed, according to most realities that occur, these two films are not *happy endings* like in other romance films. But it is more about getting valuable lessons from interfaith love relationships.

- d. The religion chosen in the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" is arguably the most different religion in Indonesia. Indonesia is a country with a majority of Islam, where the next dominating is Christians. And the mass media has reported very often how these two religions are; Islam and Christianity are involved in religious conflicts, one of the conflicts that occurred was raised in the film "cin(T)a" in the church bombing scene, and in the scene "3 Hearts 2 World 1 Love" where Rosid's studio was about to be destroyed by a group of people in the name of Islam on charges of immoral practices because there was Delia in the studio.
2. In terms of *reasoning devices*, the films "cin(T)a" and "3 Hati 2 Dunia 1 Cinta" try to provide the following positive values:
 - a. Religious pluralism is a beautiful thing if we are open and tolerant, because basically religion is not a differentiator between one human being and another. In a life that consists of diversity, society should not corner a particular religion because all individuals have the right to freedom of religion equally.
 - b. How religious tolerance is instilled in romantic relationships, and it turns out that being tolerant of partners can produce healthy relationships, which should be exemplified by young people today. For example, when China refused Annisa to kiss him, and when Delia even respected Rosid by not holding on to Rosid's waist while riding a motorcycle. Positive things like this are expected to be useful things for the audience.

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